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Urban Catalyst at Amsterdam Noord

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**colophon:**  
**Urban Catalyst at Amsterdam Noord**

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**WP 3+4**

# **AmsterdamNoord.tmp**

**Urban Catalyst at Amsterdam Noord**

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## Introduction

The relevance of temporary use in the particular context of *Amsterdam Noord*, as we discovered during this research, is that it gives rise to an alternative proposal for city development. This different approach is gradually shaping itself through unconventional coalitions between so called 'marginal' players and the mainstream networks in a fragile positioning and intense debate.

The opposing actors understand this matter as urgent for developing the city in a more evolutive way - to create city substance and city energy at the same time. In Amsterdam, they found a mode to join and develop difficult restructuring areas.

In the framework of the *Urban Catalyst* project this process can be seen as a specific case from which conclusions can be drawn into the development of a strategic tool possible to be used in different contexts.

On the scale of Amsterdam we understand the relevance of this research not exclusively for the Northern part but rather for the city as whole. On the city scale we frame and observe the particular set of process that together stir NDSM development.

By developing a certain methodology - to register, draw, investigate - we want to extract and point out the beneficial models that are the accumulation of knowledge and experiment in the process. From here, we speculate about possible futures for Amsterdam.

The aim of the research is to develop urban approach to the city of Amsterdam as a whole, which goes beneath historical perspective in which Amsterdam Noord is only a remote part of the city. It could develop a symbiotic model, which binds Amsterdam and Amsterdam Noord in one entity.

This report is build up as an open structure in which through the follow-up phases certain parts will gain more weight where necessary.

Report consists of two complementary parts. The first one - white pages - contains conclusions of the authors, while the second one - yellow pages - presents a compilation of interviews conducted with some of the participants of the process.

Interviews are edited in such a way that they create a background and give further information on each of the chapters. This part has a layout of a newspaper.

Striking statements from interviews are used as motto in the beginning of each chapter.

Next to interviews the report has been based on a wide range of other sources.

# Analysis.tmp

**Urban Catalyst at Amsterdam Noord**

The transformation process of an industrial area in the northern district of Amsterdam is an exciting process in which possibilities are open and anything can happen. While the area itself might be a representative example for restructuring of European cities, its Dutch context and negotiation models seem to open up very specific potentials and possibilities for shaping its new future.

In analysis, we focus on the re-development of the former NDSM shipyard. This process is characterised by an unusual anatomy; in the networks involved, in the negotiations between them and in the field-of-action – the enormous neglected area of the Noord, conceptually positioned just next to the metropole.

We approach this process in a way that reveals the specifics of the contrasting actors, and their actions and involvement in the process, to draw a section through the developments at the site and the forces that form it.



**Aa** \_

# Profiles and positions.tmp

**Urban Catalyst at Amsterdam Noord**

Introducing the key actors and a history of their involvement in the process of transformation of the NDSM site.

The list of actors interviewed has a wide focus, in order to expose the motives and intentions, both personal and 'official' ones that boost the changes of the NDSM terrain from the desolated industrial area, a 'Siberia of Amsterdam Noord - into a 'spotting place".

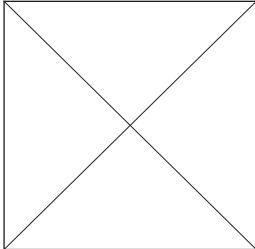
As the story will reveal, the NDSM case is, hopefully, on the way of becoming a very peculiar urban innovation. The NDSM case is a brain-child of all of its actors, created through dynamic and intense negotiations. It illustrates how strong individual ideas and beliefs can be a driving force of the large scale urban scenarios.



**> Eva de Klerk:**

- Eva de Klerk (xxxx) is spokesman and 'mother' of the Kinetisch Noord initiative at the NDSM Wharf. From a background as psychologist and scientist in the field of communications, with side-steps as goat shepherd and calculator for the Zwitterleven pension fund, she has been the driving force behind the Kinetisch Noord role in the NDSM-development. Although she has become one of the most successful organisers in her field, she takes a large distance from the 'old boys network' of flourishing (ex)-squatters from the generations before.

**“Where else in Amsterdam do you have this kind of place where you can really experiment with your dreams?”** (interv. EdK, april 2002)



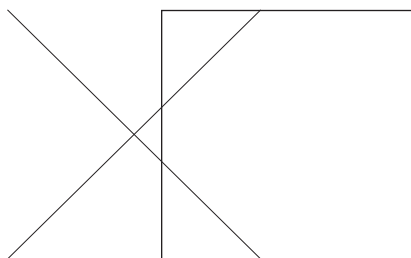
**> Carolien Feldbrugge:**

- Carolien Feldbrugge: member of the Kinetisch Noord Foundation and driving force of (the legalised) warehouse Pakhuis Wilhelmina. She is known as one of the most active promoters of the 'casco' theory.

**“We wanted to manage the building ourselves and did not want to become dependant on a housing corporation. To squat meant to take your own responsibility, and we want to take that indeed.”** (De Groene Amsterdammer, 7-10-98 )

**actors**



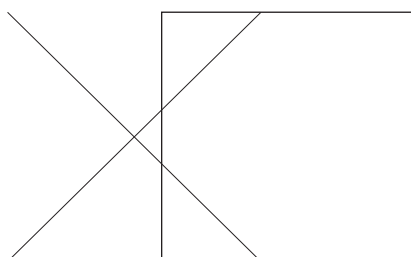


### > Hessel Dokkum:

- Hessel Dokkum (1958) is one of the initiators of Kinetisch Noord and for a period of over two decades involved with the squatters' movement. He is member of the Gilde van Werkgebouwen (Guild of Working-premises) in Amsterdam and advises the project group Breeding Places. As an artist/craftsman he is specialised in glass sculptures. Inhabitant of the Plantage Doklaan building. He left Kinetisch Noord after a professional clash with Eva de Klerk.

On breeding places: **"The question is ... is it at all possible to impose in a top-down way, upon things that previously developed on a spontaneous basis?"**

(article NRC Handelsblad, nov 2000, Caroline Vloet )



### > Jaap Draaisma:

- Jaap Draaisma (1955) has been head of the department of Spatial and Economic development of the district Amsterdam-Noord. After leaving the district, he has been for a short period involved with the management of Kinetisch Noord. He left Kinetisch Noord after a professional clash with Eva de Klerk and now is a partner in De Verandering, a consultancy company. His involvement in the squatting network dates back to 1976, when he more or less accidentally rolled into the movement. As a member of the communist party CPN he navigated between hardliners and the civil society with actions to legalise several squats. Currently, he advises the Breeding Places project. Well informed of both the governmental policies and the reality of Breeding Places.

**"A PLEASANT, MEANING A DEMOCRATIC SOCIETY IS ABLE TO HANDLE SLASHING INTERESTS. IN A RICH COUNTRY LIKE THE NETHERLANDS YOU WILL FIND A COMPROMISE IN SUCH A SITUATION."** (SQUAT.NET/NL)



**> Fred Stammeshaus:**

- Fred Stammeshaus (1957) has been called in to mediate between Kinetisch Noord and the City Administration Amsterdam Noord in a role which he describes as 'oil for the machine' – trying to keep a constant and constructive dialogue running between partners which are not used to each other's approach. His advice focuses on the organisational, financial, juridical and maintenance-technical aspects of this process. Stammeshaus has a consultancy office for project management and coaching (Projectbureau SPS) and is specialised in ethical and sustainable entrepreneurship. He has a background in the squatting scene.

**“You build a framework as an organisation and than you fill it in, bottom-up. But you have to present your framework first, after which the people at the ‘bottom’ can shoot at it and make their contribution.”** (interview, april 2002)



**> Frank Bijdendijk:**

- Frank Bijdendijk (xxxx) is for over decades general director of housing corporation Het Oosten in Amsterdam. He is known as a creative and daring personality – able to stir up the process and getting new ideas going. From its initiation on, he was one of the supporters of Noord Lonkt! (to be further explained).

**“Scientific research has shown that the greater their freedom of choice, the happier people feel.”**

(symposium Delft TU, oktober 2001)

**actors**



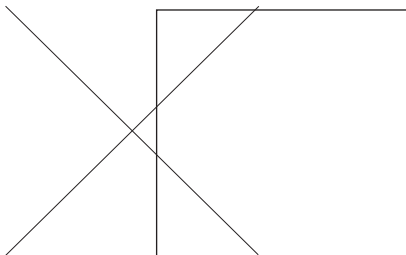
**> Hans Oosterbaan:**

- Hans Oosterbaan (xxxx) has been until recently chairman of the Amsterdam Noord City District and is a key-person behind the strategy of inviting temporal use in this area. Well connected within the city's policy structures.



**> Duco Stadig:**

- Duco Stadig (1947) is, for over a decade, involved with the (central) city policy. As an alderman, he became aware of Amsterdam's need for 'a sort of progressive, anarchistic, creative potential' and the role of the squatting movement and sanctuaries in this. He has supported the Breeding Places initiative and Kinetisch Noord through the Central City Government.

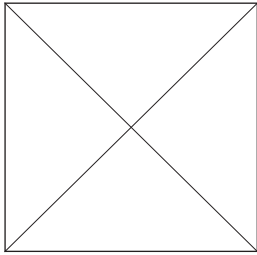


**> Ted Zwietering:**

- Ted Zwietering (xxxx): director of Panorama Noord, a department of the Amsterdam Noord which focuses on envisioning a 'new future' for the North. Previously, he has been manager of the department of Housing and Work. Has a strong opinion on development and the role of Kinetisch Noord in this area.

**“I am not somebody who has a very strong belief in a Masterplan, a Blueprint plan; I am more interested in development strategies.”**

(interview TZ april 2002)

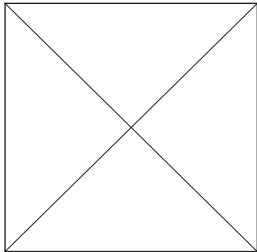


> **Annemieke Roobeek:**

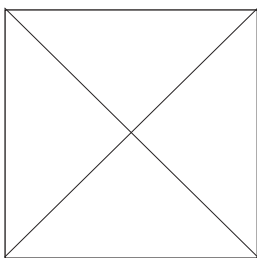
> **Erik Mandersloot:**

- Annemieke Roobeek (1958) is for a period of 15 years involved with strategy development and transformation development for organisations and private companies. She holds a chair for Strategy and Transformation Management at the University of Nijmegen.

With Erik Mandersloot (1966) she has set up their consultancy company MeetingMoreMinds and started up the Noord Lonkt! process for Amsterdam-Noord. An investigation into possibilities of the use of the former NDSM terrain/wharf.



“ ...we consider the decision-making processes that are different than the standard political systems. As you can see, the current political systems are shaking on their foundations so there is a desire to create something new, and we are experimenting what this new can be.” (interview EM, april 2002)



> **Jeroen van Straten:**

- Jeroen van Straten has been the projectmanager of the Breeding Places policy of the City of Amsterdam since its start.

**“IN EARLIER DAYS YOU HAD THE SQUATTERS GROUPS. YOU STILL HAVE THEM, BUT LESS THAN DURING THE TIME OF THE CITY RENEWAL. THE LAST WE NOW CALL URBAN RENEWAL AND THE SQUATTER’S GROUPS WE CALL GROUPS OF CULTURAL AND ALTERNATIVE ENTREPRENEURS.”** (SOURCE: AMSTERDAMSE VH-KRANT, JUNI 2001)

**actors**



**> Rob Vooren:**

Rob Vooren (1955) has a background as an urban designer and started to work at the Spatial Planning department of the Amsterdam-Noord in 1983. Currently he is involved with planning management at Panorama Noord, a department of the city district which focuses on envisioning a 'new future' for the Northern part of Amsterdam.

**“We have to create programme to make this area into a spotting place. It is a kind of Siberia of Amsterdam-Noord.”** (interview RV april 2002)



**>Con Vleugel:**

Con Vleugel (1958) left for the Royal Netherlands Navy after studying for a period Dutch Law in Rotterdam. For almost two decades he served the navy staff, after which he became a manager of the Department for Housing and Work in Amsterdam-Noord. At the moment he leads the development and realisation part of this department.



**Ab** 

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# **NDSM operational fields.tmp**

**Urban Catalyst at Amsterdam Noord**

Mapping the dynamic constellation of the NDSM process - participating actors and institutions - their changing relationships, causality with larger, city-scale circumstances and events, formation of networks, in time.

The operational field of the NDSM site is structuring the complexity and multitude of information - through a graphical timeline.

The timeline relates processes which are seemingly not linked or related. With it one can follow, like with a guide, a sequence of changes taking place on the NDSM site and around it in the recent years.

One can also get to know forces behind the changes: from the decline of initial industry in Amsterdam Noord, over Noord Lonkt! initiative and the formation of the Breeding Fond, to the choice for Kinetisch Noord as 'urban catalyst' and the integration of the remote NDSM site into the city infrastructure by a new ferry line.

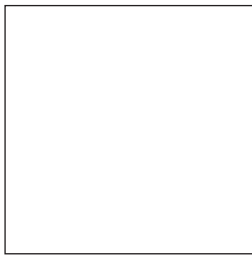


### > Breeding Places:

- The Fund for Breeding Places (1999) [Broedplaatsen fonds] has been set up by the City of Amsterdam in response to dramatic changes in the cultural landscape of Amsterdam. In recent years, many activists, artists and craftsman have been forced out of their working / living environments due to a new wave of city renewal – a cleanup in many ways. This – plus the stream of institutions which left Amsterdam - in the end started to touch the image of the city as a 'safe haven' for creative potential. In the year 2000, the City decided to support the Breeding Places for 'artists and cultural entrepreneurs' with an amount of 41 mln Euro to realise ± 2000 working spaces for individuals or collectives of artists/craftsman. NDSM has been granted a subsidy of 6,8 mln Euro from this fund.

**“... to accomplish the realisation of small scale infrastructure for (mainly) non-commercial cultural entrepreneurs - among which mainly (semi)professional artists – and to achieve conditions for a sustainable form of this infrastructure in the city”**

(plan van aanpak project Broedplaatsen, june 2001)

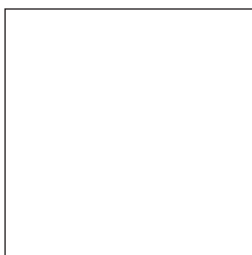


### > De Vrije Ruimte:

- De vrije ruimte (xxxx) [ The Free Space ] is a pressure group for Free Spaces or so called sanctuaries in Amsterdam. Its aim is to support and sustain existing sanctuaries and to develop new ones. De Vrije Ruimte advises the Fund for Breeding Places and published in 2001 the book 'Laat 1000 vrijplaatsen bloeien' – a contemporary wink to Maos' famous slogan 'Let 1000 flowers flourish'. It supports also groups not connected to the Guild.

**“THE CITY HAS BEEN DELIBERATELY TURNED OVER TO THE FREE MARKET. BUT, WHAT STARTED AS A RESQUE OPERATION HAS TURNED INTO A COMPLETE OCCUPATION.”**

(DE VRIJE RUIMTE, JANUARY 2002)

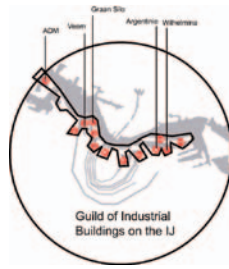


### > De Verandering:

- VOF De Verandering (±1980) [ The change ] is a consultancy company specialised in the development of organisation structures and project management for forms of commercial businesses / housing initiated by financially less powerful entrepreneurs, cultural institutions and inhabitants. In Amsterdam, De Verandering has been involved shortly with Kinetisch Noord. Currently it advises the Breeding Places Fund in a success/failure factors research of 20 large former squats.

# institutions

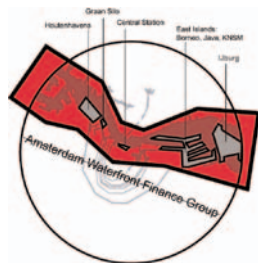




## > IJ Industrial Buildings Guild:

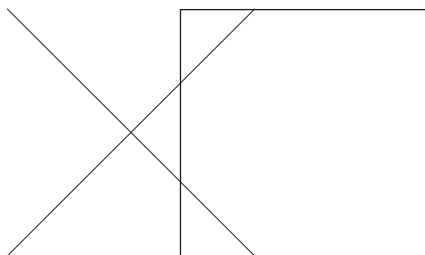
- The IJ Industrial Buildings Guild (1993) [ Gilde van Werkgebouwen aan het IJ] is a network consisting of 18 dockland premises on the southern banks of the IJ in Amsterdam. It was founded to represent the common interests of the users of these buildings which have been squatted one by one since 1978 - artists and craftspeople who had been forced to leave areas of urban renewal in order to seek cheap working spaces elsewhere. The founding was a direct reaction to the Amsterdam Waterfront Finances Group (AWF development co-operation). Meanwhile, the Guild has transformed from a grassroots organisation to a more or less respected consultant organisation in its field. It advises the Breeding Places Fund and has published the *Turning Tide* (1997).

**“Seven years ago we established the IJ Industrial Buildings Guild, a society of squatted buildings. We were quite shocked by the Amsterdam city government, which seemed to be willing to turn the whole IJ embankment to a sort of Manhattan, full of expensive houses and shops. With that, all we had been setting up for years, would have to disappear.”** ([www.amsterdam.nl](http://www.amsterdam.nl), December 2000)



## > Amsterdam Waterfront:

- AWF (beginning of 1990's) – The Amsterdam Waterfront Finance Group was set up in the beginning of the 1990's as a cooperation of public and private partners to re-develop the IJ-Embankments in a very prestigious way. Architect Rem Koolhaas designed the masterplan – which raised a lot of dust in the public and professional debate. However ambitious, the financial base for it proved to be too weak to keep the initiators and investors together, and after a pullout of the ING Bank it was abandoned. It would cast a shadow on future plans for the IJ-Embankments and on future public/private partnerships.



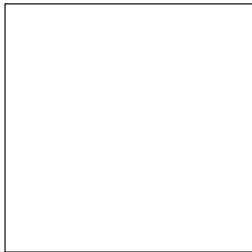
## > City Administration Amsterdam Noord (SDAN):

- SDAN [ Stadsdeel Amsterdam Noord ] the entity responsible for the governing of the city's northern district. It has a relative large autonomy in many fields – like urban development. The district has its own council, alderman and a chairman.



### > **Panorama Noord:**

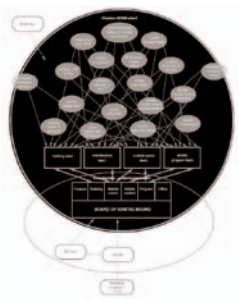
- Panorama Noord (2001) is the trajectory to create a new future-vision for the development of Amsterdam-Noord in a process called 'Noordwaarts' – towards the North. Both the department, which is to implement it, and the vision itself, are called Panorama Noord. Together with an investment plan for the next 10-15 years, this vision in 2001 has been acclaimed the development framework by the SDAN.



### > **Noord Lonkt!:**

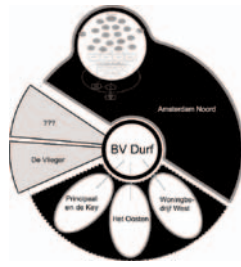
- Noord Lonkt! (1999) has been set up to initiate an alternative development strategy for the larger NDSM area. Its partners were SDAN, 3 housing corporations, an investor, the Chamber of Commerce and the University of Amsterdam (Annemieke Roobeek).

The main task for Noord Lonkt! would be to break the deadlock in developing the area which existed for 15 years already. The Noord Lonkt! group was terminated due to difficulties between its manager Annemieke Roobeek and the principal, Amsterdam-Noord (SDAN). Three reports have been made, leading to the initiative for BV Durf (Daring Ltd.) as an experimental public/private development construction.



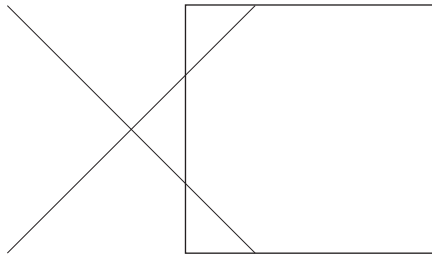
### > **Kinetisch Noord:**

- Kinetisch Noord (1999) [ Kinetic North ] started as a working group to answer the competition which was organised by SDAN to find a cultural entrepreneur with a clear plan and a vision to take over the NDSM shipyard. Kinetisch Noord won the competition and set up its own foundation, Society Kinetisch Noord. In December 2001, KN presented its operational plan for the NDSM wharf.





### > BV Durf:

- BV Durf / under construction (2001) [ Daring Ltd. ] – is the organisation set up to develop and sustain the (temporal) exploitation of the larger-scale NDSM environment. The partners engaged with the development are connected to BV Durf as stakeholders: SDAN, investors, 3 housing corporations. Kinetisch Noord has been added as a 'certified stakeholder' – which means can participate in decisions on policy but not on investments. BV Durf does not only develop the area, but also takes care about the maintenance.



### > XXL Syndicate:

- XXL Syndicate (end of 1990's) is a development consortium set up after a call by the SDAN to four 'players in the market' to join and draft an urban development plan a part of the Cornelis Douwes site – on the south-west side of the NDSM area. Together with architects Rapp & Scheulen an 'ambitious' plan for a fifteen years development trajectory has been made, with references to Hamburg (blocks) Turin and Venice (public space). Partners: ERA bouw, Johan Mtser, Het Fort and TRS.

Amsterdam			1991/92 Amsterdam Waterfront at IJ banks, project by OMA – Rem Koolhaas	1993 collapse of AWF initiative as ING bank withdraws	
Plans Amsterdam Noord					
BV Durf Noord Lonkt!					
NDSM wharf	1985 definitive closing of NDSM wharf	1991 holding Aarding buys former NDSM wharf and enters terrain	1992 big crane at the Y slipway collapsed 	1993 Vervaco starts to sub-rent the big hall of NDSM wharf as a warehouse to small building companies	
In-between initiatives	beginning 1980's forming of 'Verandering' (Change) consultancy company for financially less powerful initiatives		beginning 1990's buying of squatted buildings		
Kinetic Noord					
Guild on the IJ and initiatives				1993 forming of the Guild of the working buildings on the IJ river – threatened to be taken over	1996 publishing of the book 'Turning Tide' about alternative use of the buildings on the waterfronts of North European harbour cities, and mainly about Amsterda
Squatting	1980s gradual juridical worsening in position of squatters	1985 larger decrease in number of squatted places			

timeline

1996 –  
new developments  
in KNSM island  
and Borneo–Sporenburg

1998 –  
favouring of 'wilde  
wonen' (desirable living)  
spaces, developed by  
inhabitants (state secretary  
and arch. Carel Weeber)

mid 1999  
start-up of  
interactive process  
to come up with a  
future vision for  
Amsterdam Noord

march 1999  
Amsterdam Noord  
commissions Noord Lonkt!  
to do a study for  
combined program at  
NDSM terrain

july 1999  
Noord Lonkt! 1.0  
inventory of  
stakeholders

1996  
Amsterdam Noord  
buys NDSM terrain  
back from Aarding,  
protests by sub-renters  
(artists and small  
businesses)

1998  
Amsterdam Noord  
decided to stop  
contract with  
Vervaco for the  
large NDSM hall

1999  
after court decision  
Amsterdam Noord  
gets Vervaco out  
of NDSM big hall

1998  
pensioning party –  
birth of NDSM 'private'  
initiative: F. Blijdendijk, A.  
Roobeek, T. Zwietering



november 1997  
publishing of the  
study 'City as Casco  
(Hull)', collaboration  
of the Guild and  
housing corporations

1998  
12 buildings of the  
Guild have been evicted  
to give a place to new  
pricey developments

1998–99  
members of the  
Graan Silo move  
to the Veem  
building






1996 –  
scanning NDSM area  
for possible squatting  
by members of Graan  
Silo, Vrishuis Amerika...



1998  
plans by Silo  
members to  
enter NDSM area  
with film/theater  
decor and stay  
there

end 1998 – beg 1999  
starting ideas for  
Breeding Places Fond



	1999 set up of a Breeding Places Fond with 30 million Euro		2000 first funding projects of the Breeding Places Fond			
						february 2001 'Panorama Noord' commitment by Amsterdam Noord and the Central City
october 1999 Noord Lonkt! 2.0 democratic dialogue between stakeholders		december 1999 Noord Lonkt! 3.0 initial idea for BV Durf		october 2000 Amsterdam Noord makes Nota for starting points for NDSM terrain		march 2001 BV Durf, agreement of intent among partners
october 1999 competition by Amsterdam Noord for creative proposals for development of NDSM site into multipurpose cultural meeting point						
			2000 'Verandering' gives advisory to Kinetisch Noord			
		february 2000 Kinetisch Noord wins the competition for the NDSM hall	2000 Kinetisch Noord becomes legal structure (foundation) in order to get support from the Breeding places fond	2000 Kinetic Noord will get 7 million Euro by the Breeding Places fond	january 2001 structuring of Kinetisch Noord, new chairman	beginning 2001 Kinetisch Noord enters NDSM wharf
oct 1999 – feb 2000 forming of Kinetisch Noord initiative – proposal for NDSM wharf and invitation to other initiatives to converge with this idea				may 2000 article about the Veem in Archis magazine		

## timeline



may 2002  
opening of the bridge to  
IJburg island (new polder  
– Amsterdam extension  
on the IJ river)

Ab

023

2001  
starting up  
structure plan  
(Masterplan)  
for Northern IJ  
bank

2003  
structure plan  
(Masterplan)  
for Northern  
IJ bank due to be  
ready

may 2001  
Amsterdam Noord  
takes application  
for subsidy in  
innovation program  
for urban renewal  
of NDSM-terrain  
(refused)

march 2002  
opening of the  
'Crane' development  
project next to  
XXL site

july 2002  
decision on  
future of NDSM  
development:  
BV Durf or  
traditional ?



april 2002  
decision –  
Amsterdam Noord  
will invest 2.25  
million Euro in  
emergency repairs  
of NDSM wharf

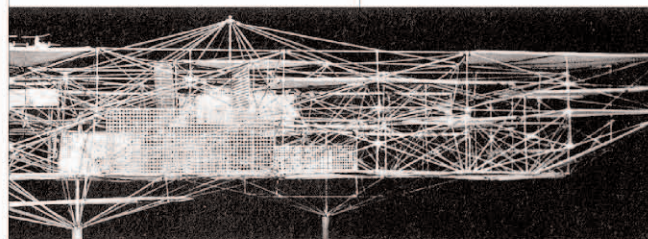
summer 2001  
restructuring of  
Kinetisch Noord  
organisation

december 2001  
Kinetisch Noord  
presents first  
operational plan  
to the Amsterdam  
Noord Council

july 2002  
operational plan  
by Kinetisch Noord  
due to be finalised  
and presented to the  
Amsterdam Noord

2002 – 2005  
20 000 m2 to be  
self-developed by  
Kinetisch Noord in  
the NDSM hall

september 2001  
publishing of the book  
'Let 1000 Sanctuary  
Places Flourish'



may 2002  
300 squatters take  
over abandoned  
factory building  
in the northern  
part of Amsterdam  
Noord – first time  
they bring programs





Ac\_

# North bank and emerging phenomena.tmp

Urban Catalyst at Amsterdam Noord

This is an overview of the recent developments on the Northern IJ banks of Amsterdam. It analysis the current planning situation and initiatives in relation to the present phenomena of temporary uses; which choices are made, which discussions are open.

The Northern bank of the IJ is getting in focus for its exiting pioneering atmosphere and the possibilities for starters.

IJ banks – overview **Ac\_0**

Initiatives : **Ac\_1**

Panorama Noord > **c\_1.1**

North Bank (masterplan area) > **c\_1.2**

Cornelis Douwes terrain > **c\_1.3**

Emerging phenomena\_ **Ac\_2**  
transformation through temporary uses

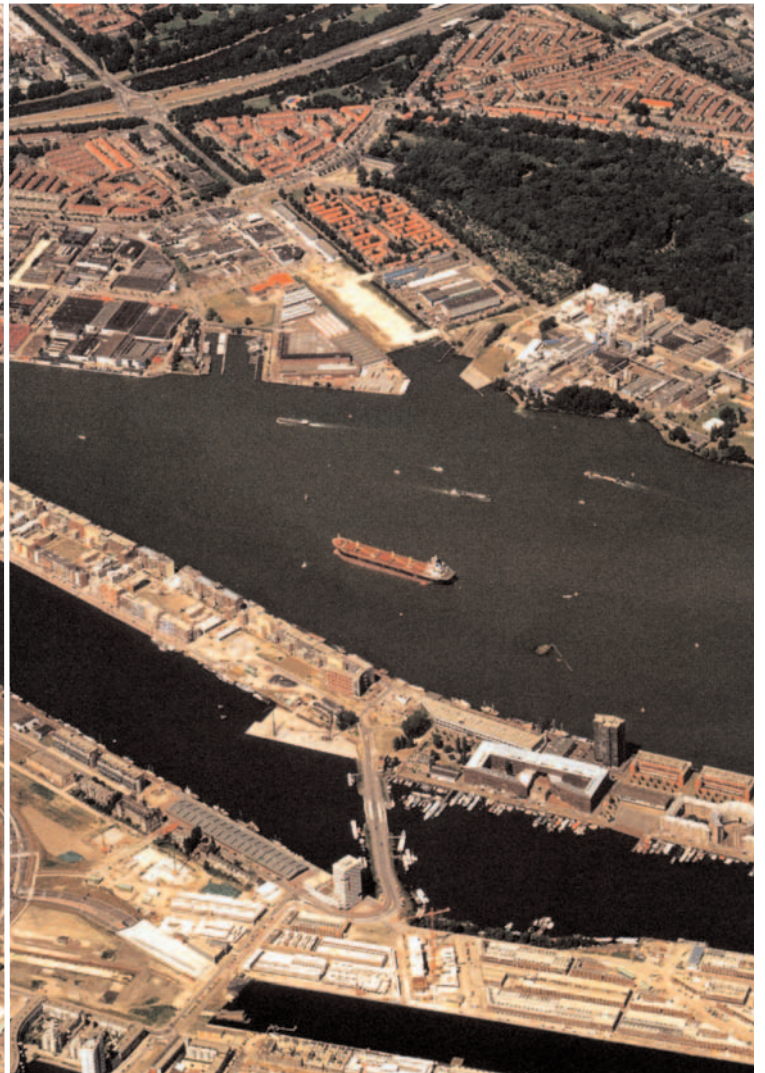
Erik 01 002

**Gradually the northern part of the city becomes more important. The traditional or historic overview is that it is not really an urban area, but that it has different small kernels of activities.**

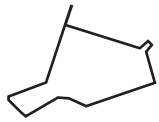
Ted 01 005 emergence

**What is happening now is very interesting. Buildings are used for starters. Every building that is available is used for it - low rent starters policy.**

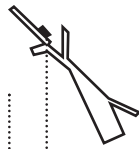








Houthavens



Westerdok



Central Station area  
and Oosterdok

## Ac\_0 IJ banks overview

The IJ embankments - once the economic engine of Amsterdam with many wharfs and warehouses - for decades formed problematic areas in the city, after the drop of industrial activities.

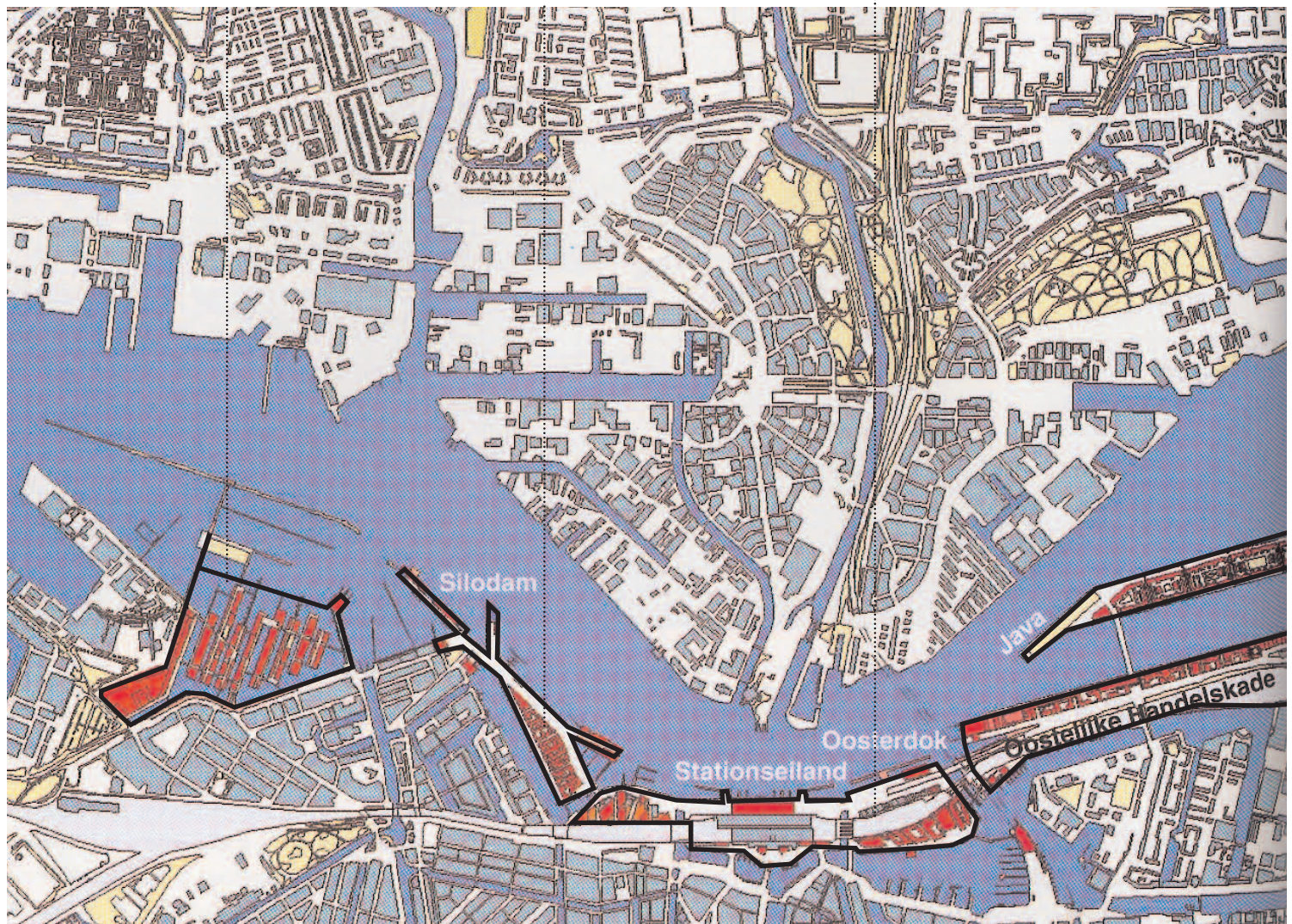
During the last decade the Southern banks of the IJ river attracted a large number of investments, developments and an immense number of architectural projects and plans. Some of them include: Eastern islands, Houtenhavens, Central Station area

and a new polder land IJ Burg with 18.000 houses planned.

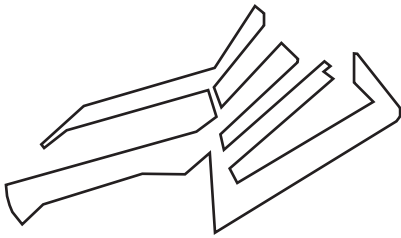
The river IJ separates Amsterdam Noord from the rest of the city of Amsterdam and caused Amsterdam Noord to remain in the shadows of the city centre.

The construction of the IJ tunnel and A10 ring road have changed its position. The district is currently pondering the question of the identity Amsterdam Noord should have in the coming years.

Oosterdok area is a developmet plan created by MAB and Erick van Egeraat (2000), based on six large parcels of land.







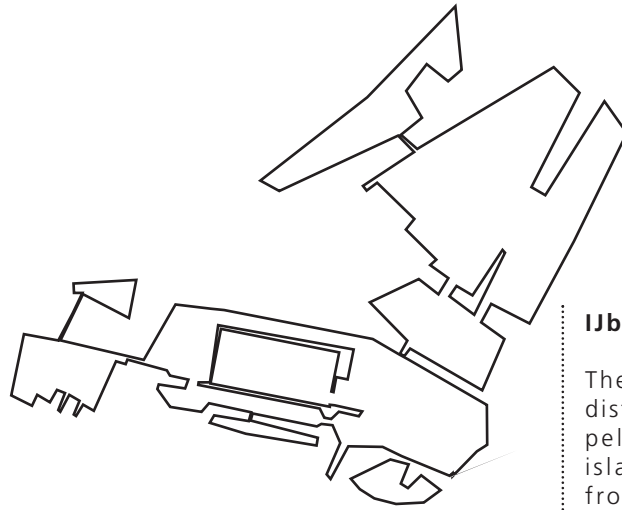
## Oostelijke eilanden

[East Islands]  
JAVA, KNSM and  
Borneo-Sporenburg.

Borneo-Sporenburg is until now the biggest urban development of this area. The Masterplan for 2500 residences was made by West 8.

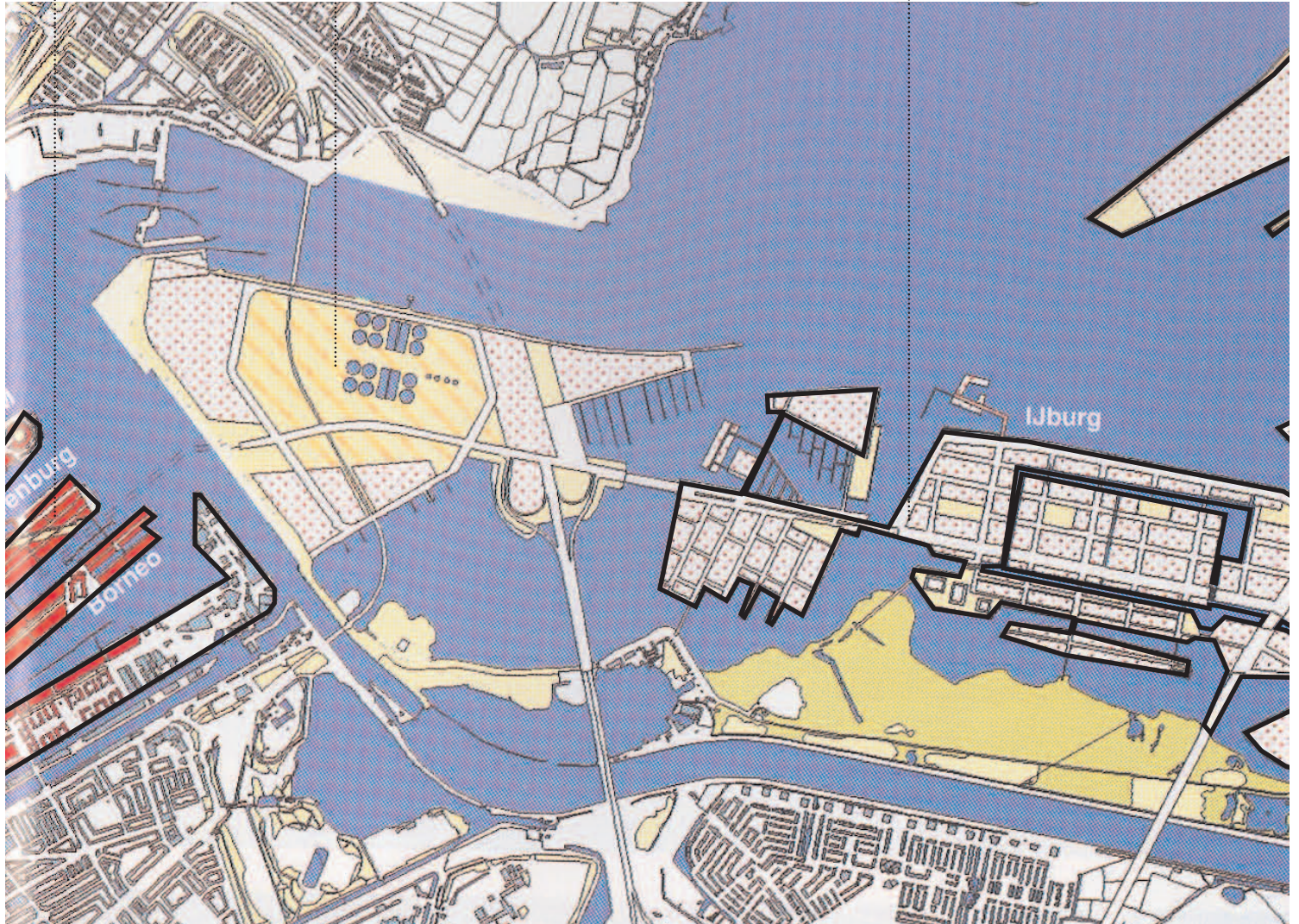
Java island consists of 1357 dwellings and 5.000 m2 office space, built in 1995-98.

## Zeeburg



## IJburg

The new residential district on an archipelago of seven islands reclaimed from the IJ lake - 430 hectares build with 25m3 of sand. For the 2012 project will provide 18.000 housing units for 43.000 inhabitants in combination with working spaces and other facilities.



## Ac\_1.1

## Initiatives >

# Panorama Noord

From the mid 1999 until the end of 2000, an extensive / intensive process took place to discuss the future of Amsterdam-Noord.

Experts and other interested parties both from Amsterdam Noord and outside participated in this debate. In February 2001 this debate resulted in a vision for the future of Amsterdam Noord (scope until 2030), called Panorama Noord. Since then, both the district council and the city council have officially committed to Panorama Noord.

Panorama Noord describes a long-term plan (until 2030) for Amsterdam Noord. The central issue in this plan is in the term 'transformation'. In this context, transformation stands for:

- improving the quality of old neighbors (renovating houses, reorganising public space and renovating the facilities) - with awareness of the old structure of the area
- more intensive use of land (more condense housing, more intensive use of business areas) while paying attention to the richness of the 'green'
- changing functions (in particular, creating employment by converting the old harbor area into an industrial area, for example, and to a lesser degree, mixing functions)

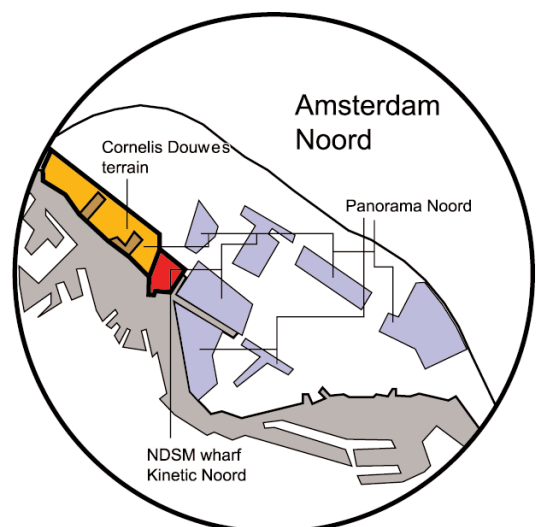
In Amsterdam Noord, transformation must result in green residential areas with lots of water, an experimental environment for knowledge-intensive and creative business on the northern banks of the IJ and clusters of a broad range of facilities, all taking into account cultural history.

Six 'renewal areas' have been selected for transformation, namely:

Centrum Amsterdam Noord (CAN), De Bongerd, Van Hasselt zone, the northern banks of the IJ (Cornelis Douwes site, NDSM site, Buiksloterham and Six harbor), De Banne and Nieuwendam – Noord.

The district has recently put together a separate interim 'Panorama Noord' formation to coordinate the further developments in Panorama Noord. Ted Zwiretering is director of this newly established department of Amsterdam Noord City Administration. Panorama Noord is responsible for six renewal areas mentioned.

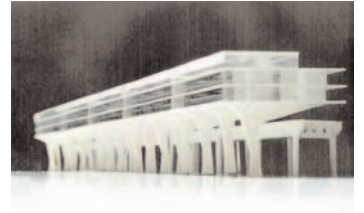
*(source: An Inventory of the NDSM site, Amsterdam – Noord, report for UC by City Administration Amsterdam Noord)*







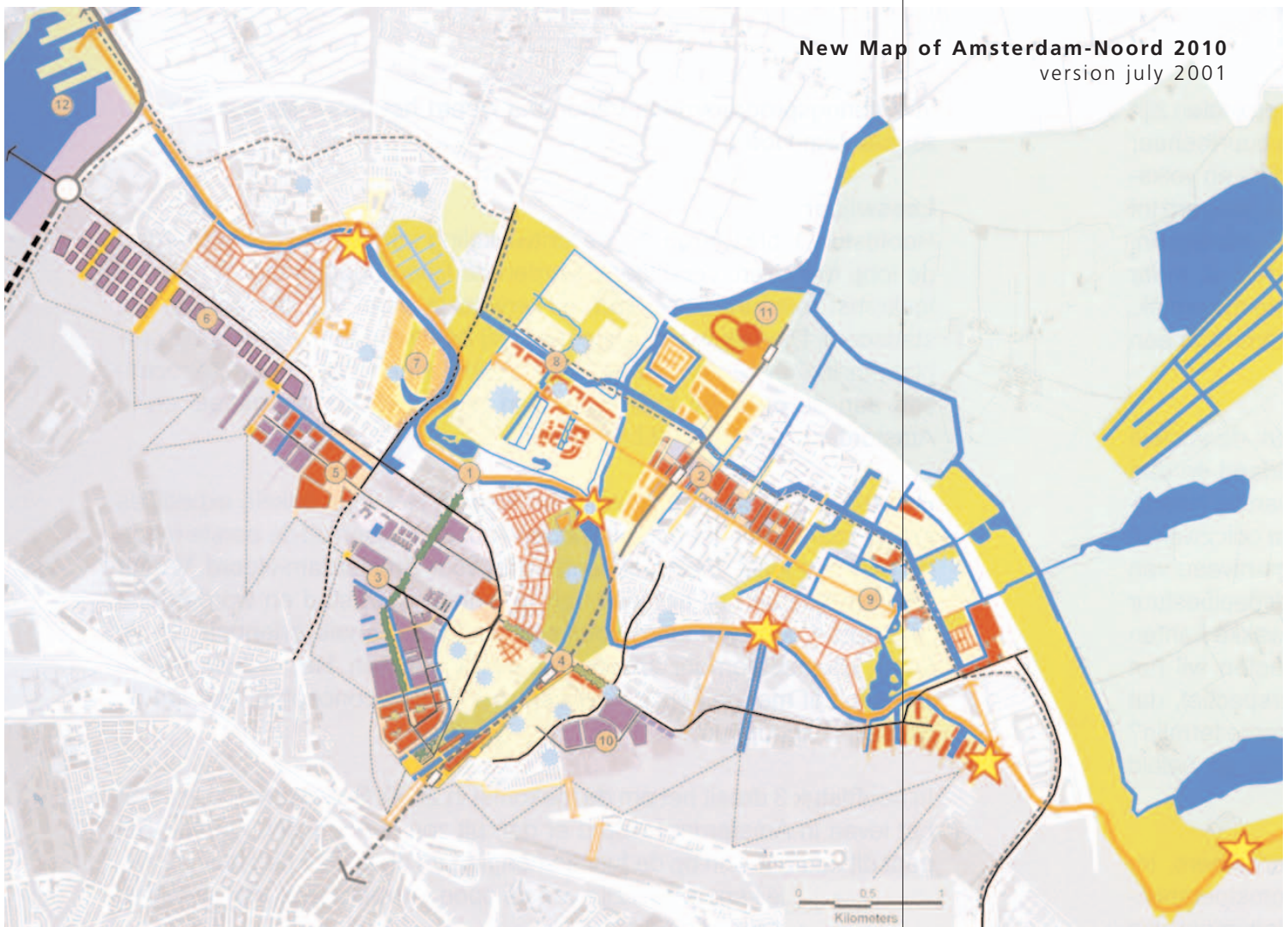
Amsterdam Noord Centre (CAN)



Cornelis Douwes site, Kraanspoor



De Bongerd housing area



## Ac\_1.2

## Initiatives >

# North bank masterplan

Currently, a Masterplan for the western side of the north IJ-Embankments is in process. According to the designers, BVR, the plan should be capable to handle a longterm process. The long time-span, the gigantic scale of the area and the fact that a series of projects are already under development in the area demand that this plan considers both the long term and the short term, and considers both structure and incident.

In short, the focus of this Masterplan is to:

**\_state the (time of) large scale investments like infrastructure / landscape,**

**\_define the principles for occupation of the area,**

**\_indicate the time-factor in the development (a time / spatial plan),**

**\_give an insight in the programmatic claims on the one hand, and possibilities on the other hand,**

**\_help to bring all the (very) different participants together.**

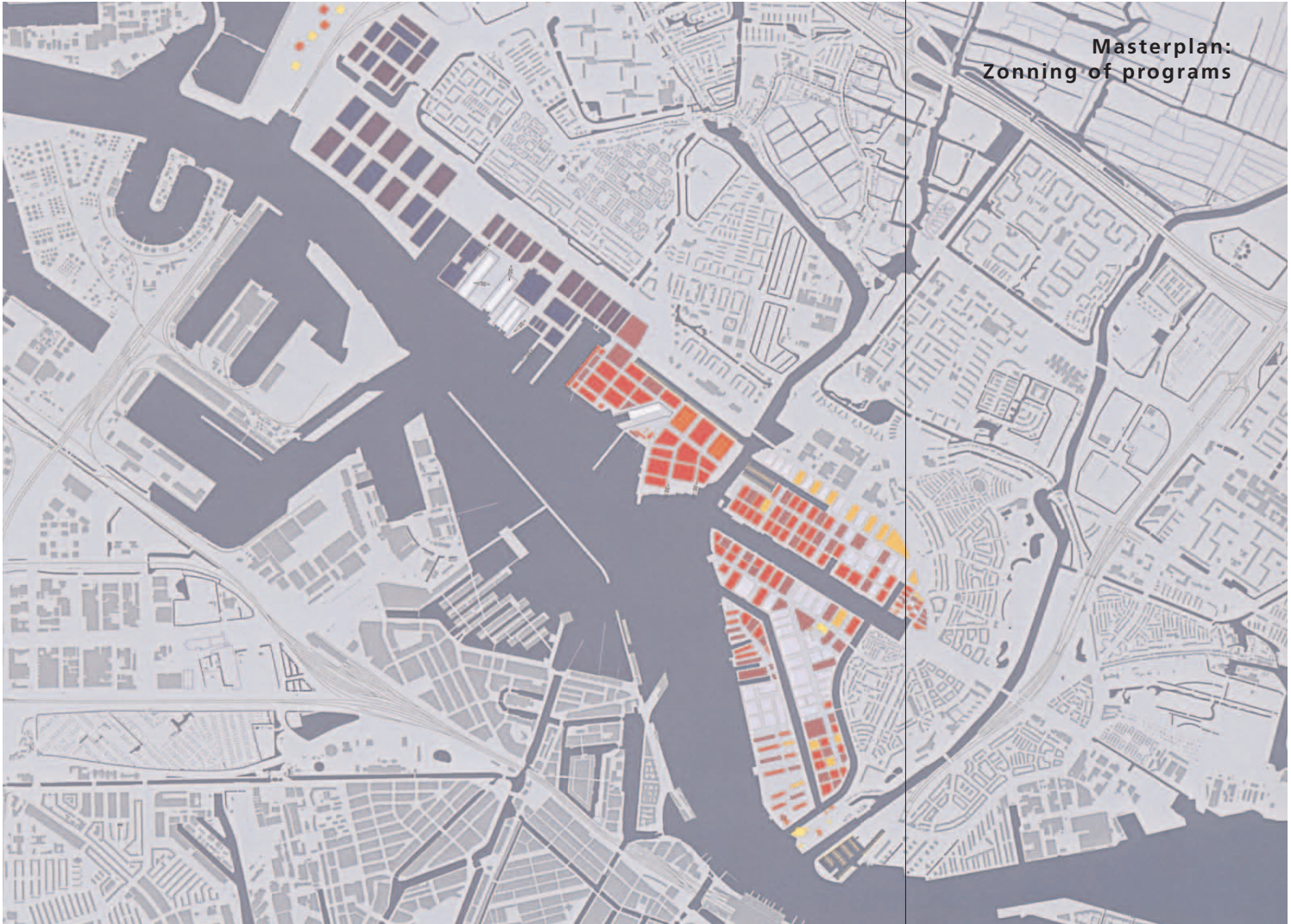
The conceptual input to the Masterplan is given by Panorama Noord, a document which envisions the future development of Amsterdam Noord in broad terms. BVR has to translate this vision into a spatial plan and starts this with distilling the ambitions of the Panorama Noord document on main aspects.

In general terms, with the Panorama Noord document, the district heads towards a development as a 'relaxed

city' – a position in which it would exploit the potential tension between its 'splendid isolation' and the metropolitan character it would like to engage with.

In the introduction to the Masterplan, BVR explains that it sees its role in make this position more explicit while translating it in a spatial plan.





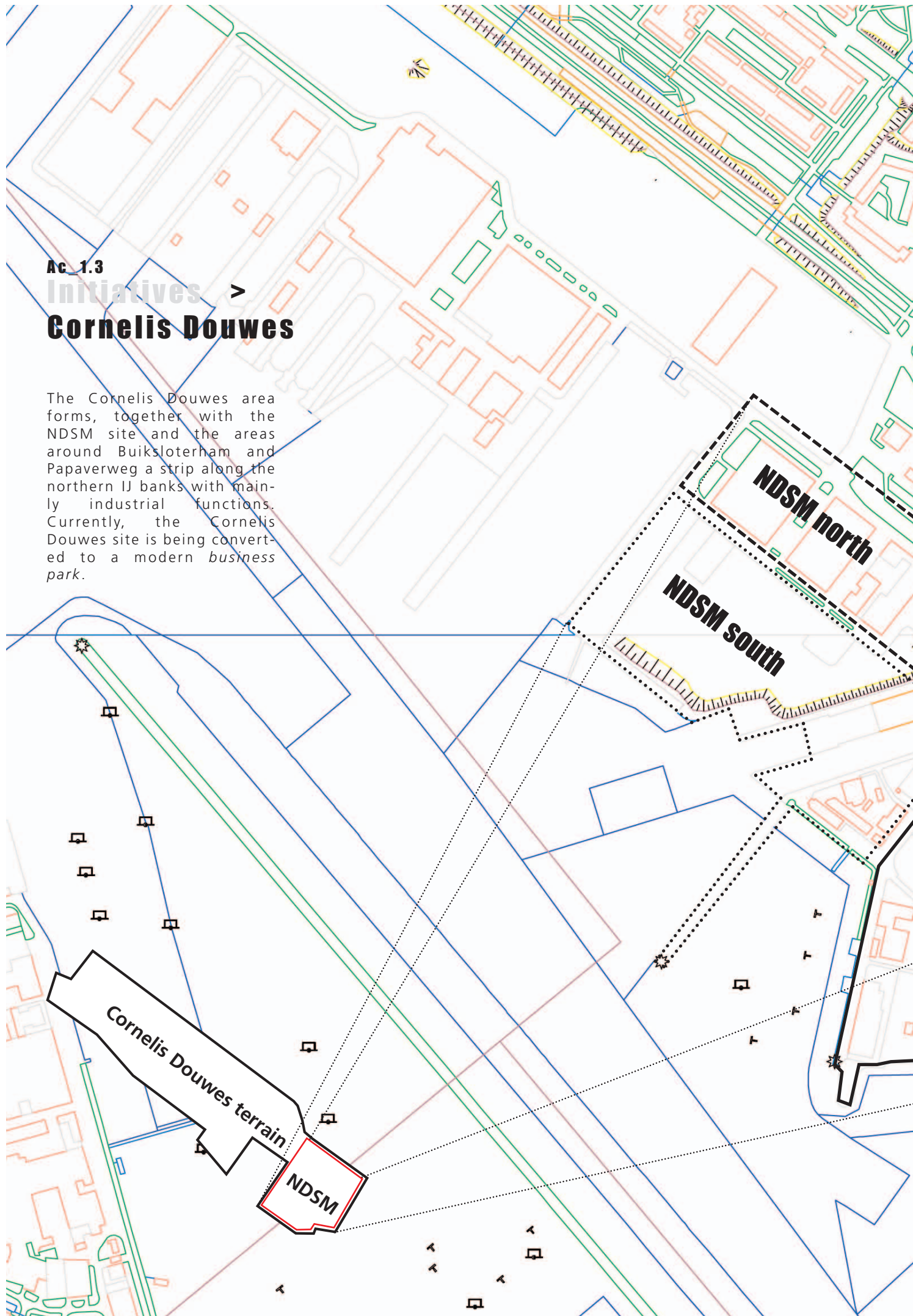


Ac 1.3

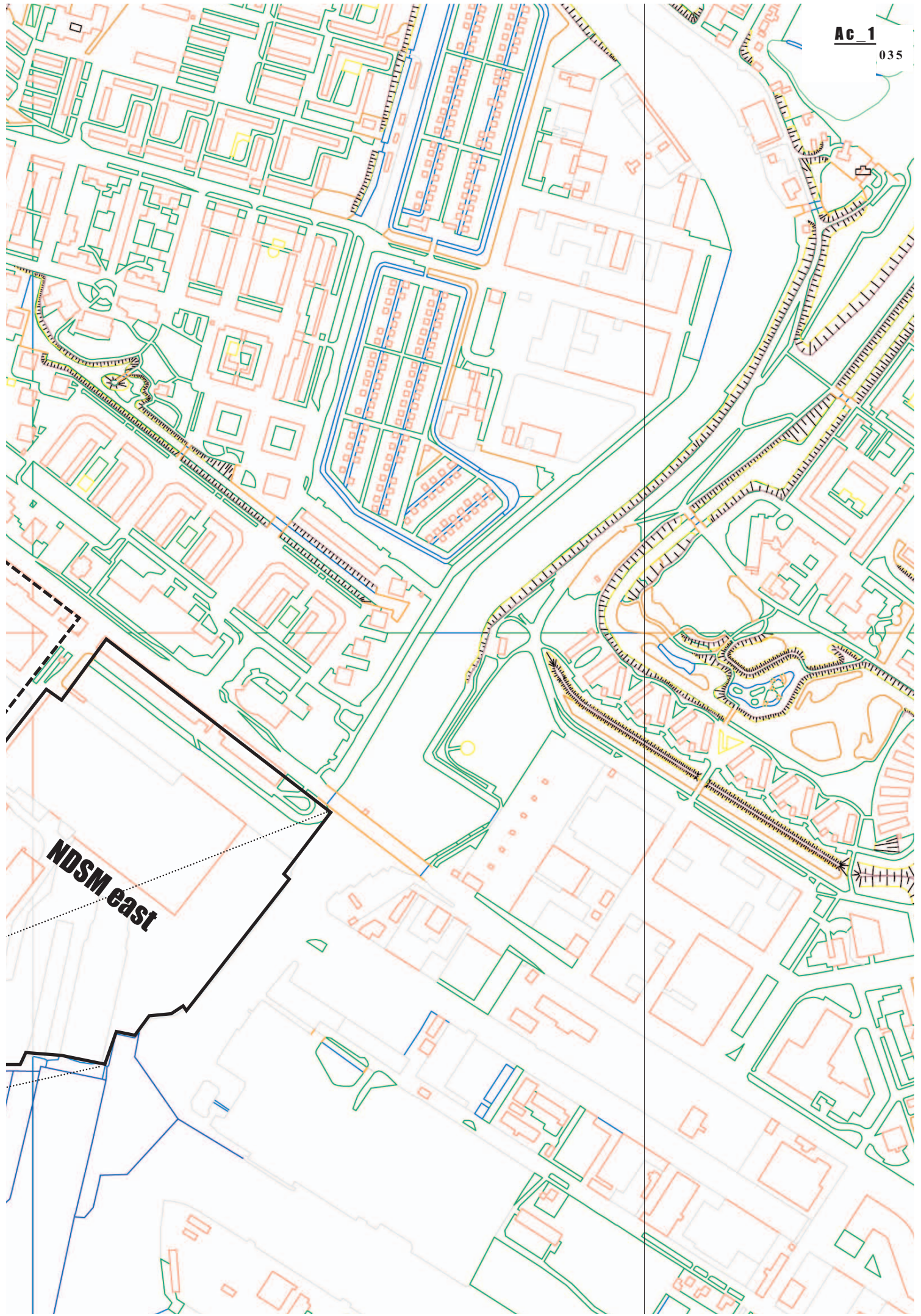
Initiatives >

## Cornelis Douwes

The Cornelis Douwes area forms, together with the NDSM site and the areas around Buiksloterham and Papaverweg a strip along the northern IJ banks with mainly industrial functions. Currently, the Cornelis Douwes site is being converted to a modern *business park*.









**Ac\_2**

## **Emerging phenomena > transformations through temporary uses**

Specific zoom at and around  
NDSM terrain shows us the  
different scopes of tempo-  
rary existence.





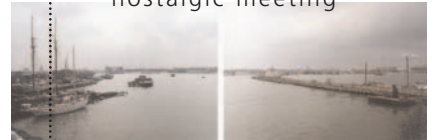
**Temporal industrial  
entrepreneurship**  
sand storages

**Baanderij**  
beautiful industrial  
architecture, on the way of becoming a  
monument.

*bellow:* nostalgic  
meeting point of the  
old wharf workers



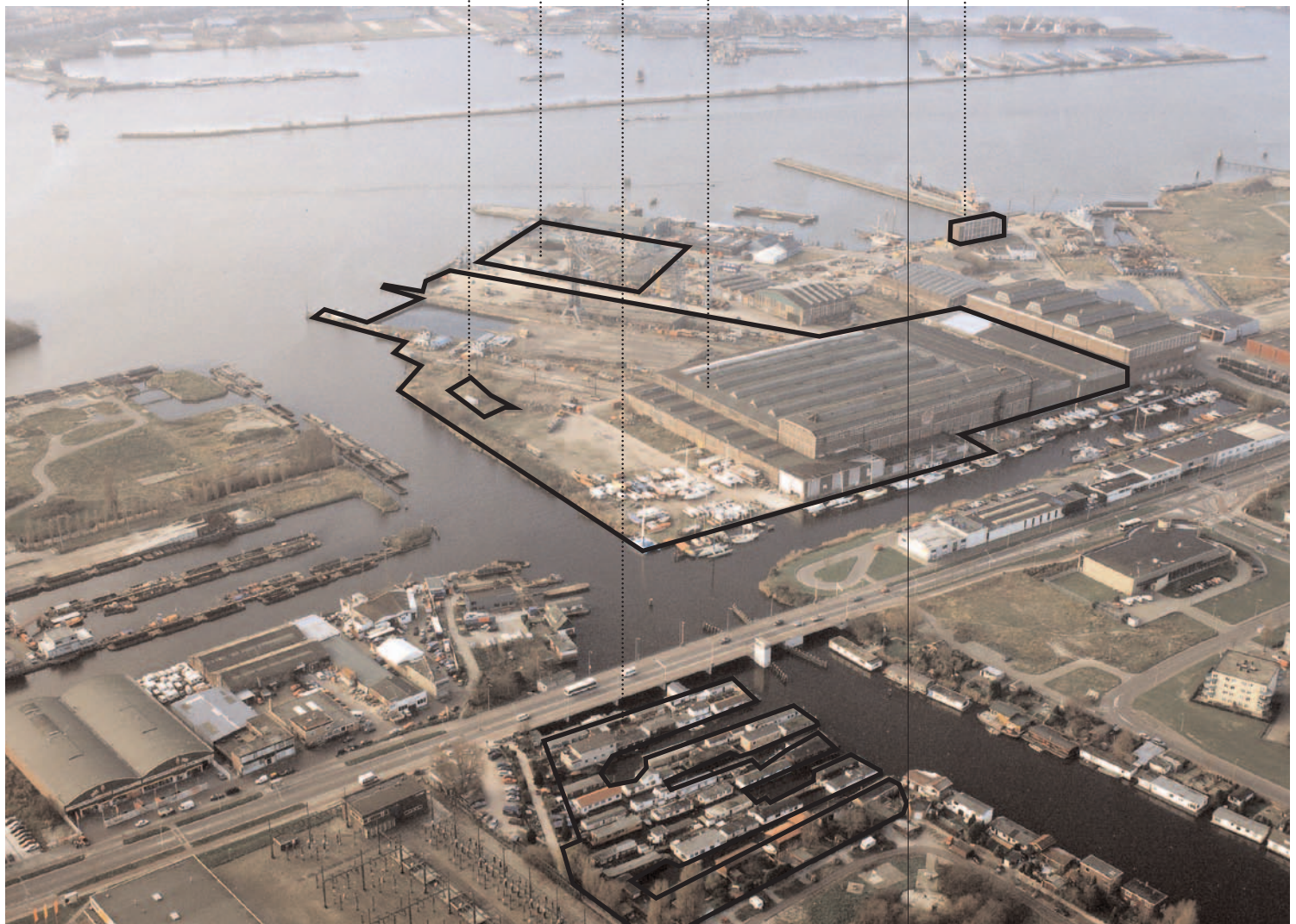
*bellow:* view for the  
nostalgic meeting



**Trailer living**  
on the edge of  
NDSM terrain

**NDSM -  
Kinetisch  
Noord area**

**House boats niche**  
hidden from the  
views





## Ac\_ North-bank development and emerging phenomena

### Ac\_0 IJ banks – overview

#### Erik 01 002

The northern banks of the IJ have not been in the focus for urban development in the last decades. Especially on the southern bank they have been developing the *Oostelijke handelskade* and they have been currently planning the *Houthavens*, they have developed the *Silo* now, they are busy with the Central Station and a bit further out there is *IJburg* and now this is all planned and under construction, they find that there are limited spaces available within the city boundaries.

**So gradually, the northern part of the city becomes more important. The traditional or historical overview of this is that it is not really an urban area but that it has different small kernels of activities.**



### Ac\_1 Initiatives – Panorama Noord > North Bank masterplan area > Cornelis Douwes terrain

#### Rob 01 016 Panorama Noord

**Milica:** Could you tell us something about Ted Zwietering and the initiative Panorama Noord.

**Rob:** Ted Zwietering took initiative to found Panorama Noord and he is director of that bureau. They are now in the phase of building up that bureau. It is an organisation that gives steering to all big

renewing projects in Amsterdam Noord and the IJ border is one of 6 renewing project areas in Amsterdam Noord. Centre area is another and the site Bongert - Zijkanal with 1700 new houses is the other... There are 6-7 areas where big and complex processes of renewing and reconstruction are going on. Ted has official responsibility for it.

#### Eva 01 025 Masterplan

**Milica:** Did you hear about some ideas to make another Manhattan on the IJ river?

**Eva:** Oh yes, of course. It should all be Manhattan and very expensive. We have this policy in Holland that 30 % has to be social and the rest can be free. Of course, there is a lot of money to be made here, if all goes well.

We believe in the balance of the demand and request. The most project developers just build for a certain group, which they think – needs. They design it, and when people come in the first thing they do is rip out the walls.

We start with people, how they want to build; build according to their needs and then continue. Here they wanted to build offices as well. Then there was a question is there a demand for offices, because in other places in Amsterdam it's empty, it's unaffordable.

**What is going to make it expensive here is the pollution that has to be taken care of and the whole changing of the 'destination plans'.**

(*Bestemmings Plan, note ed.*) **It's industry still.** It takes a lot of procedures; it's very slow...

#### Con 01 001 Masterplan

We bought 2/3 of the land of Shell, and this area together with Papaver Hoek area is where very small companies will be replaced from Cornelis Douwes terrein or removed out of Amsterdam. It's not an area with the best accessibility so we have to make some new bridges over the old canals and therefore we have to replace

some bigger companies, so we are just placing things there and then we'll put them another way, so...

#### Con 01 004 Masterplan

**Con:** The first idea was that this area should be all like nicer industrial companies, but then we found out that with the things like the Depot for the Museums, this area could become just a part of the town.

After that we acquired Shell ground; now you can see that there is a normal connection between the two parts. **This can be a totally other area than what it is now. Now, it's nothing.**

**Milica:** And then there could be a direct connection with a ferry from the central station. You could just walk in and out easily; really great!... So, a lot of these companies will be replaced, some will stay.

**Marc:** And if you say 'replaced', what comes instead of these companies when you move them out?

**Con:** Things like these office buildings at Y-side.

**Marc:** Ok, so you can say a kind of lighter industry or office buildings you want to have in return of it.

#### Con 01 005 Masterplan

**Con:** We made plans for it. It's not open that we don't know what's happening there. So we are negotiating with a lot of companies. It's not that the area is going to stay for 10 years like this.

**Perhaps in this area, too there are some spots where temporary use can be possible.**

**Marc:** The ground on which these companies are; is it owned by the companies or by the City?

**Con:** Most of the ground is owned by the city of Amsterdam.



**Marc:** So most of the costs is in the actual replacing of the company?

**Con:** Yes.

**Con 01 006 Masterplan**

**Milica:** In the whole Amsterdam, let's say - you are offering possibilities for certain kind of companies to come in?

**Con:** It's an open system. We are not only very fond of green parts of Amsterdam North, but also of economical affairs going on here. We try to take care of the companies that are here; we really like them to stay in Amsterdam North. It's not an issue to get rid of companies or to ask the other ones to come in, no. We take care of them.

**Rob 01 014 Cornelis Douwes**

**Ana:** In your bulletin we were looking at Cornelis Douwes terrain, is that this whole area?

**Rob:** That is this whole area. NDSM terrain was a part of it but now it is treated as a separate one. NDSM has three parts: East, North and South. What we are looking at in the Urban Catalyst is NDSM East. The rest is Cornelis Douwes terrain. NDSM East is in the Structure plan of Amsterdam (*Bestemmings Plan, note ed.*) filled with functions as mixed area. **As Amsterdam Noord, we are trying to do the same with the rest of NDSM terrain and that is why we made a plan for that part with Christian Rapp and XXL consortium. That is an integrated plan for the whole area made in quite a different philosophy than the organic idea we have for NDSM East.** It is an ensemble of classical blocks, but what we did is to try to make plans that anticipate on future in the sense of urban structure and building typologies. You can change functions in those buildings after 5 or 10 or 15 years - if there is political will to do that. Than the policy could change.

**Ac. 2 Emerging phenomena – transformations through temporary uses**

**Erik 01 004 emergence**

If you look at the area from 1985 till 2000 than the strip was used for industrial area, and basically it is still used like that. Only five six or years ago, there have been the first initiatives to re-use something (*official initiatives!, note ed.*). If you go from the NDSM area a little bit further to the centre (*of the Noord, note ed.*) you see a large re-building that used to be a storage building. It is called the *Green Dragon*, and it is the first true development that has taken place because they turned it in to a modern office site with a lot of advertising agencies and design agencies. That was far away from the industrial area. But still it has the objective to be a working area, not living.

This happened till 1997. There was no attention on Noord, all the attention was focussed elsewhere, and there was a decision to be made with IJburg. So, it was time that things would change.

**Con 01 002 emergence**

And this area just around this corner, the famous Papaver Hoek, is a bit of a 'no-go' zone. That's what Anna Vos (BVR) told at the Urban Catalyst workshop (March 2002), but she has a friend who is an artist and who loves to live there. The 'no-go' zone sounds too heavy, I think, but it has an illegal casino, there are some prostitutes, cafés you don't want to go... That's where we have to maintain our rules better, so that's also a project.

**Ted 01 005 emergence**

**I think that what is happening now is very interesting, there are a lot of locations on the northern IJ bank where something is happening. Buildings are used for starters. So every building that is available is used for**

**it - low rent starters policy and I could show you some buildings that are very interesting.**

For instance, there is a building which is very huge and very ugly and 4 years ago there was a sort of private plan made for it and we thought - well is that illegal, it smelled a bit, can we trust to what is happening in there? The private developer, he made just a little working places, but quiet a lot of them, it's a huge building. We saw what was happening there, now there are 180 little companies in this building and everything that you can imagine is in there: ateliers, but also Turkish confection centre, sort of ceramists. It is on the other side of northern bank, I could show you, but there are more buildings like that.



**Ad\_**

# **NDSM development in time.tmp**

**Urban Catalyst at Amsterdam Noord**

This part looks at the inside development of the NDSM site; which have been the successive steps to come to the proposal by both Kinetisch Noord and the City Administration Noord.

It includes a brief overview of the setup, an inventory of the space itself (maps, schemes, photos), and shows the Kinetisch Noord organization (or 'organo-zation'), a complex form in which top-down and bottom-up fluctuations are both at work.

**NDSM prehistory**

**Ad\_0**

**NDSM Kinetisch Noord beginnings**

**Ad\_1**

**NDSM Kinetisch Noord everyday:**

**Ad\_2**

**datasheet \_ organisation/ clusters**

**d\_2.1**

**datasheet \_ dates, meters, Euros**

**d\_2.2**

**building\_ plans/sections**

**d\_2.3**

**We could break down the hall  
- what we didn't want, as we  
liked it - but we were afraid that  
when Mr Versteeg and all his  
sub-renters go out, we would be  
confronted with all kinds of  
squatters in a very short time .**



Eva 01 006 beginnings

**Yes, we were screening this area for years... looking how could we get inhere. Obviously, there is a long history of how we are participating in the city development in Amsterdam along the IJ.**





Ad\_1

## Kinetisch Noord > beginnings

### Eva 01 006 beginnings

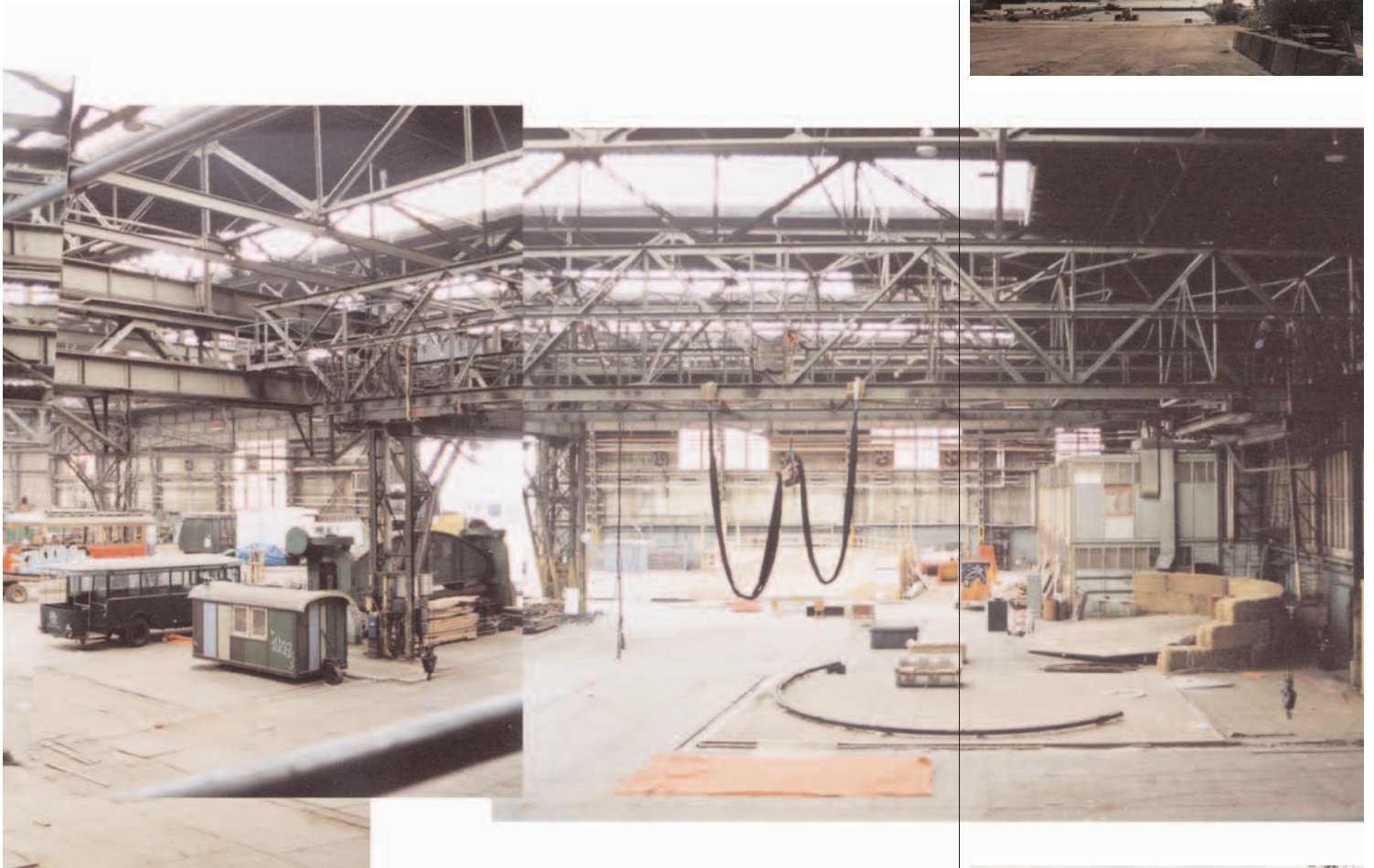
**And then the announcement in the newspaper came, and we couldn't believe it. 'What? They are looking for someone to do something with the NDSM hall?'**



said Eva De Klerk, about the moment when the competitions for the cultural entrepreneurs were announced.

In February 2000, the City Administration Amsterdam Noord awarded the proposal by Kinetisch Noord a victory.

In 2001, Kinetisch Noord, already as an established organization, entered an NDSM wharf together with some 150 people to start building a 'cultural venue with a low threshold'. Incubation time still goes on, space, ideas and people are getting shaped through the process.





# DataSheet NDSM

organisation

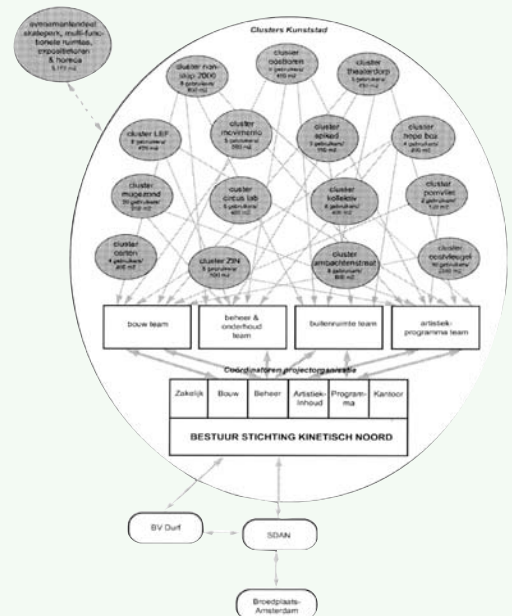
## ## organisation ##

All participants (users of space) of Kinetisch Noord are member of a society of tenants, (the Vereniging van Werkgebruikers i.o) – at the moment around 60 tenants and 30 aspirant tenants. This society is split in 20 clusters (see image) in which tenants with complementary artistic interests work together. Each cluster also occupies a physical part of the wharf, and is responsible for the construction of its working spaces.

Representatives from the clusters take care about general interests of the participants, through one of the four teams concerning construction, maintenance, outdoor space and the artistic program. The seven coordinators – the daily managers, guide their work.

The board of Stichting (Foundation) Kinetisch Noord has the final word, but in practical terms is involved as a more remote controlling body.

Organogram Oudbuurtoord



## ## daily management ##

- > artistic and concept coordinator
- > business management
- > programmer
- > construction coordination
- > maintenance coordinator
- > office coordinator
- > architecture support
- > general support

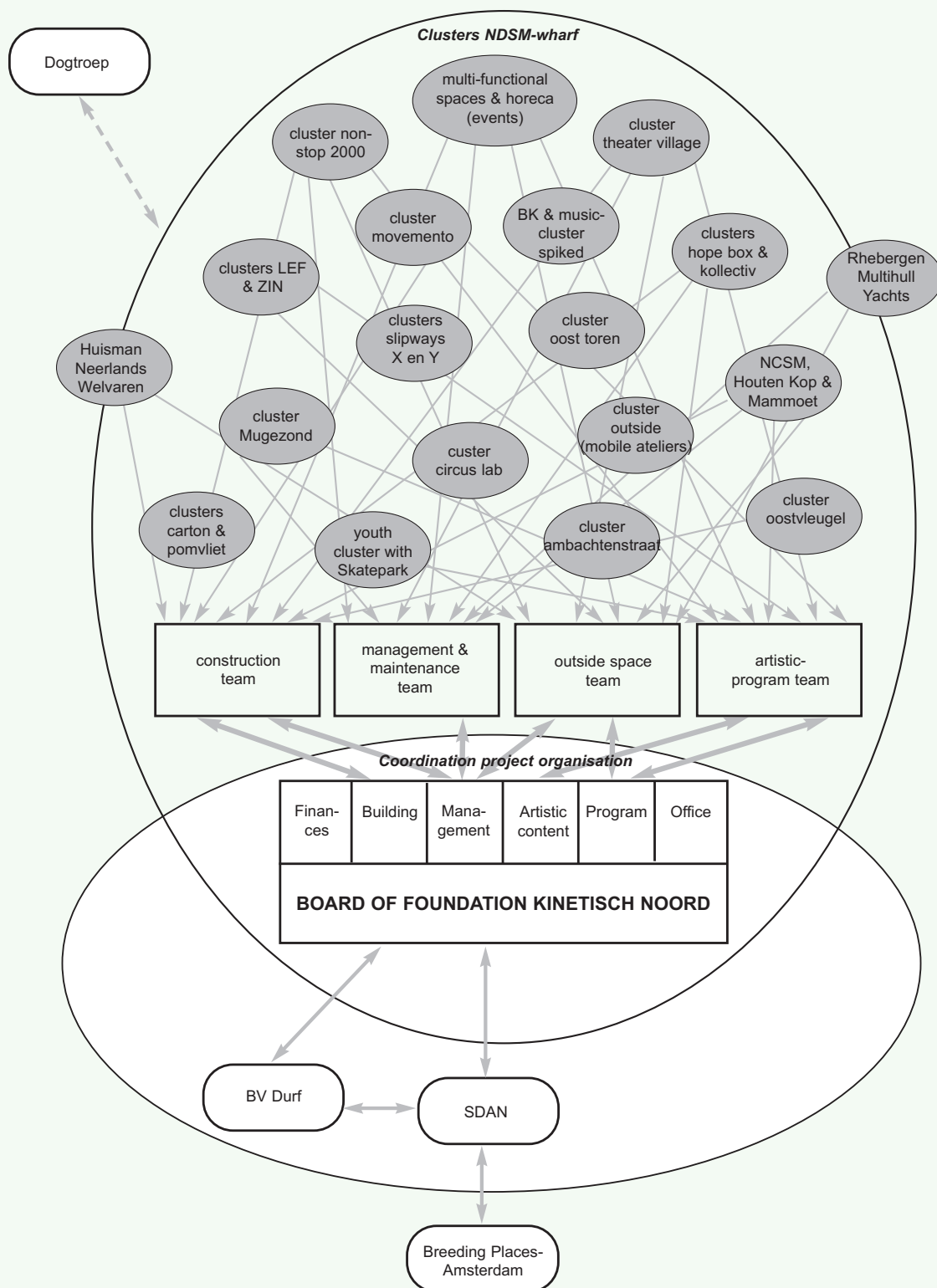
Eva de Klerk  
David Schild  
Hay Schoolmeesters  
Willem Zaai  
Chiel ten Cate  
Francine Mendelaar  
Willie de Groot (Organisatieburo Stadsvernieuwing),  
Peter de Bruin (Dynamo architecten)  
Jaap van Rijs

## ## board Stichting Kinetisch Noord ##

- > Marleen Stikker
- > Sietze Haringa
- > Willem van Spijker
- > Marjo van Schaik
- > Carolien Feldbrugge
- > Andreas Vonder

Maatschappij voor Oude en Nieuwe media (chair)  
KPMG (finances)  
De Verbinding (secretary, vice-chair)  
directeur Theaterorganisatie van het Muziektheater  
Pakhuis Wilhelmina, Amsterdamse Raad voor  
Stadsonwikkeling  
regisseur, schrijver

## Organogram



## dates, metres and euros

## 0

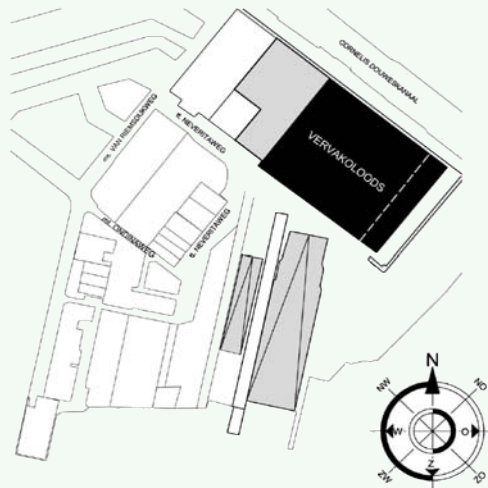
NDSM-werf, t.t. Neveritaweg 15, 1033 WB Amsterdam, tel (020) 3305480 fax (020) 6389160,  
info@ndsm.nl



The site was developed by the shipyard NDSM (Netherlands Shipbuilding and Dock Company – later NSM) around the beginning of the last century. In the 1980's, the wharf bankrupted and parts of the site were let out on lease to other companies. In 1993, Vervako Shipyard Amsterdam BV (VSA) leased the building but did not hold ground. In 1996 the city district Noord decided to regain the area and stopped the contract with VSA. This gave in the end opportunity to start the Kinetisch Noord project.

The Kinetisch Noord / NDSM site consists of three large construction halls and two slipways (named X and Y). One of the construction halls is still in use for shipbuilding (by Aarding Construction bv) and on the terrain are some small marina companies - the rest of the site is used by Kinetisch Noord.

Total surface of the site: approx. 86.000 m<sup>2</sup>



surface ± 20.800 m<sup>2</sup>  
height: up to 19m  
capacity: ± 140 ateliers, 20 crafts workshops,  
theatre and exposition spaces.  
lease period: 2002+, contract 10 years  
projected future: Kinetisch Noord main hall

Will be split in two parts: ateliers and workshops (12.500 m2) on the right side, events (± 6.000 m2) on the left side. Skatepark Amsterdam, the former 3rd Floor Skatepark from Vrieshuis Amerika will be one of the main attractions in this hall. The first (preliminary) working spaces for artists have been built up at the moment.



surface:  $\pm 5.900 \text{ m}^2$   
height: 17m  
capacity: 1000 - 8000 visitors  
lease period: 2002+, contract 5 years  
projected future: demolition

Next to the Culture hall the Docklands hall, un use to house large scale events. Its exploitation (rent) will provide a financial source to Kinetisch Noord.



## >> Outdoor Area

Two robust slipways (X and Y) accompany the entrance from the waterfront to the site. The robust constructions are for some years already in use by artists and craftsman (ateliers / workshops). On the slipways, two steel cranes give an ultimate industrial glance to the site.

### Y-slipway

surface:  $\pm$  10.000 m<sup>2</sup>

height: -

capacity: houses ateliers, meeting place / cantina and café

lease period: 2002+, contract 10 years

projected future: combined outdoor functions / artists spaces Kinetisch Noord

### X-slipway

surface:  $\pm$  2.000 m<sup>2</sup>

height: -

capacity: houses ateliers

lease period: 2002+, contract 5 years

projected future: residential (housing) function



## ## Finances ##

### investment

amount: approx 12.2 mln euro ex VAT, of which

5 mln euro City District Amsterdam Noord (casco renovation, outdoor terrain)

7 mln euro Fund for Breeding Places, City of Amsterdam

0,07 mln euro Kinetisch Noord Foundation

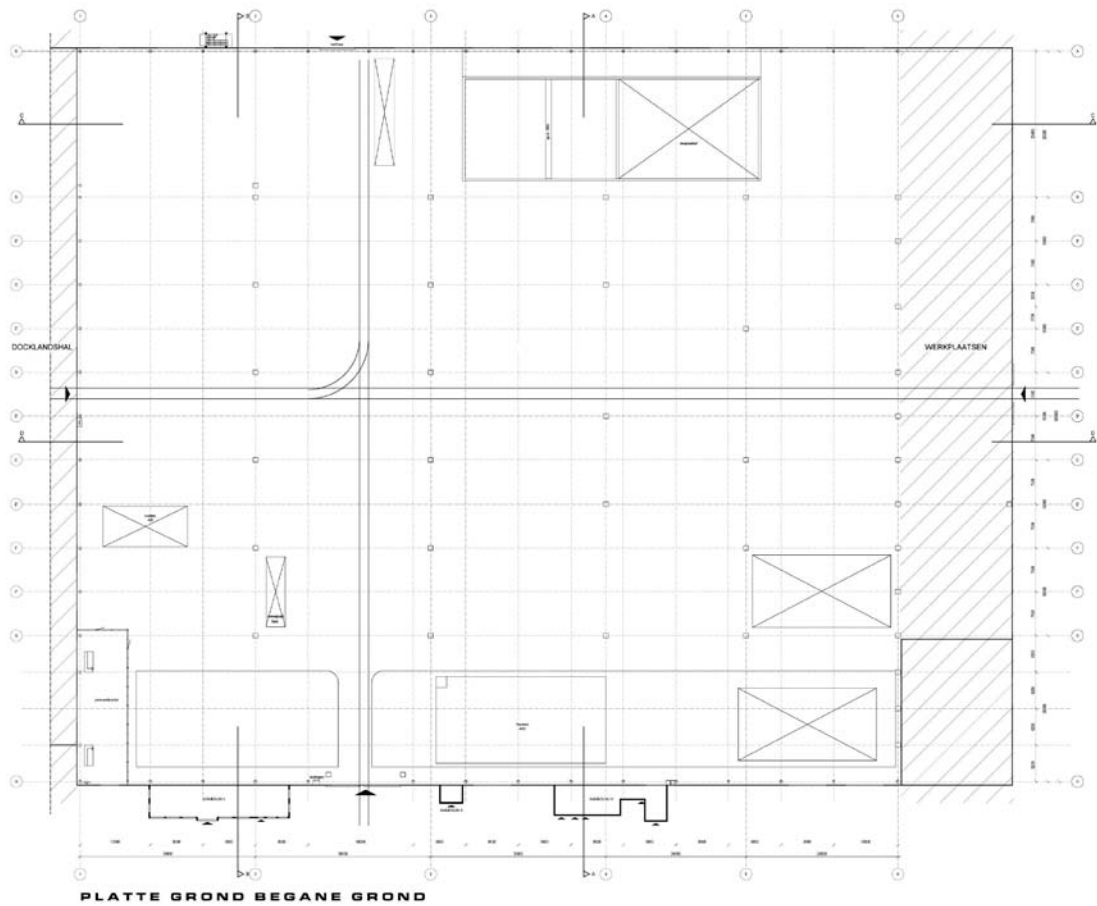
### exploitation

effective exploitation horizon: 10 years

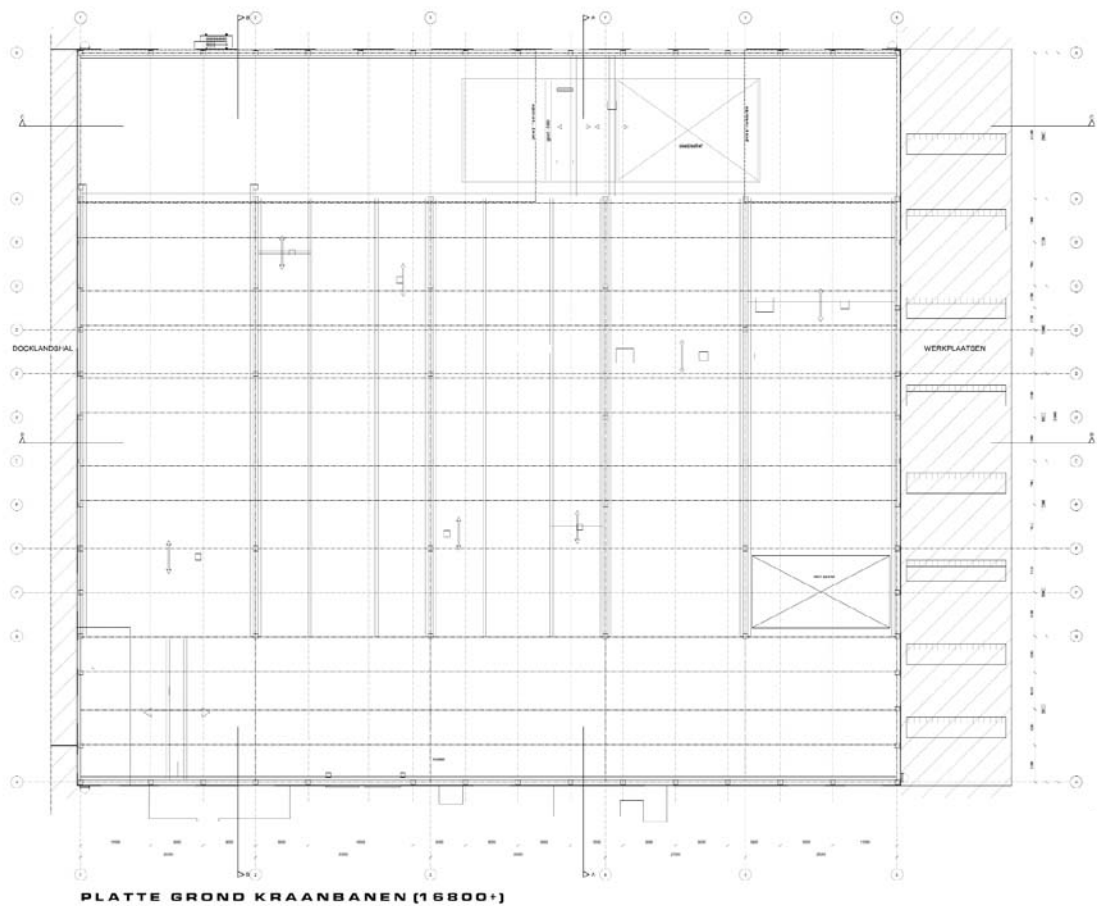
exploitation costs: 6,35 million euro approx (2001 plus 10 years)

organisation costs are 30% of exploitation, maintenance casco and construction excluded

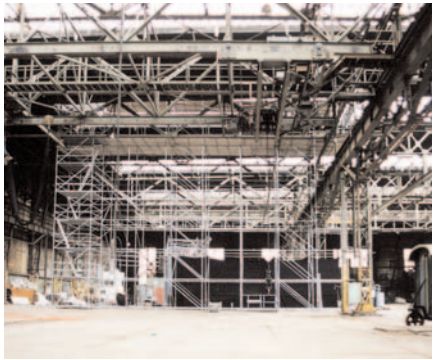
average indoor space rent /m<sup>2</sup> euro 7,85 (level dec. 2001)



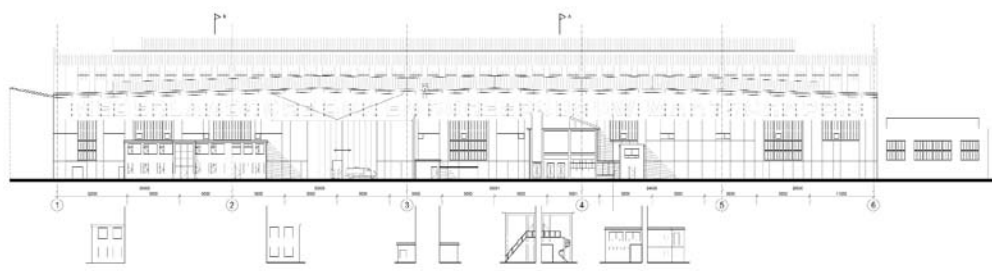
**NDSM wharf -  
large hall:  
groundplan**



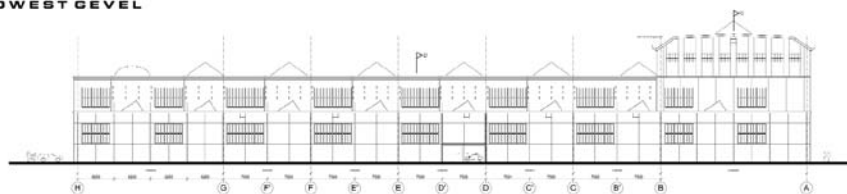
**crane track**



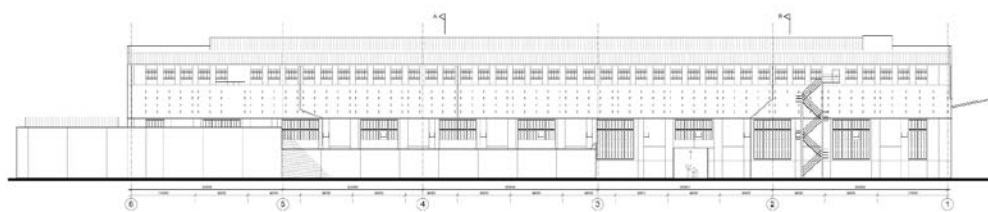




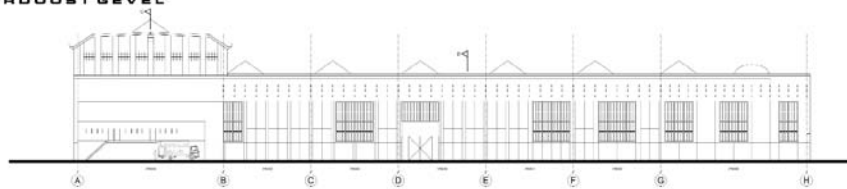
**ZUIDWEST GEVEL**



**ZUIDOOST GEVEL**

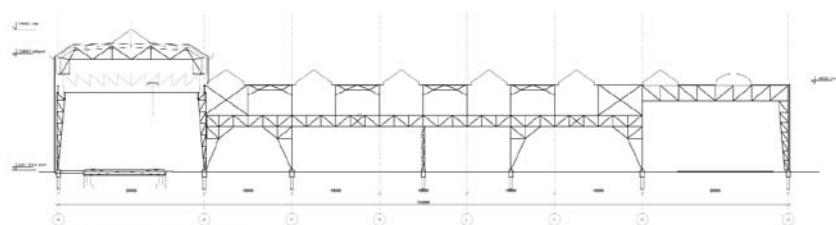


**NOORDOOST GEVEL**

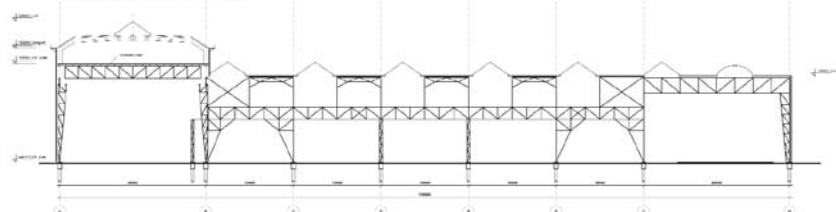


**NOORDWEST GEVEL**

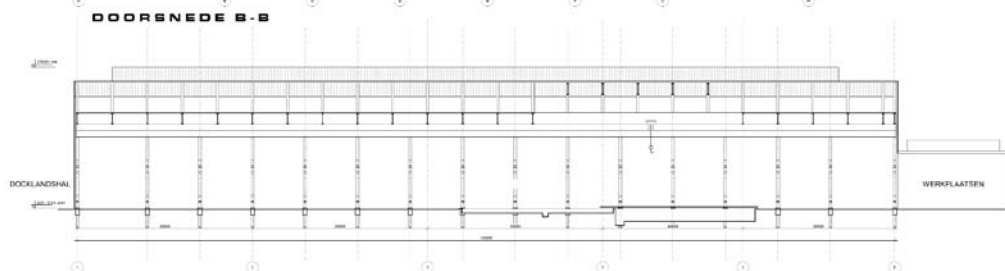
elevations



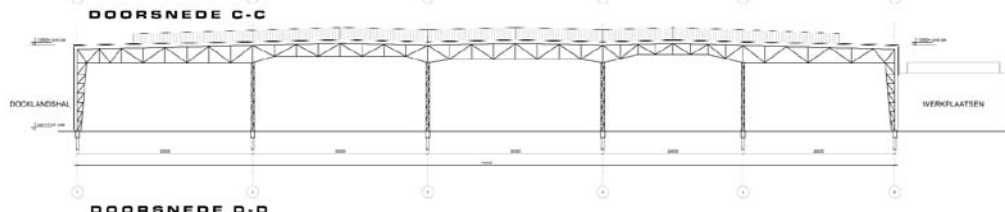
**DOORSNED E A-A**



**DOORSNED E B-B**



**DOORSNED E C-C**



**DOORSNED E D-D**

sections





## Ad\_ Kinetisch Noord at the NDSM

### Ad\_0 NDSM prehistory

#### J.Draaisma, NDSM prehistory

**In the 1970's the ship building companies that dominated the harbour area nearly collapsed.**

The city of Amsterdam north applied for EU-subsidies in order to promote alternative industries. In 1992 Amsterdam north made a contract with three metal companies renting the NDSM hall. The hall is structured into three parts. At present, two parts of the hall are still in industrial use while the third company went into bankruptcy in 1996. The other companies were transformed into a „landlord-company“ which was commissioned to find profitable tenants for the third part of the hall. When the hall started to become a breeding ground for criminal activities the city of Amsterdam North stopped the contract in 1998.

#### Rob 01 003 NDSM prehistory

**Than there was one part of the City Administration North that said 'you have to reserve this area for all kinds of industries' - offshore industry, metal industry... Another part of politicians said 'oh, no, this is the only part where we can do something else on the IJ border'.**

**Milica:** Because at that time Shell was still there?

**Rob:** Yes, I am talking about 10 years ago. The fact that Shell is moving is only about half a year old.

**Milica:** So this area has an advantage because people were talking about it already for a long time, so something started.

**Rob:** Than there was a kind of double strategy here in the City Administration North and they said 'ok, we can do two things.

First we will try to fill it with economical functions, we will go abroad to look in Aberdeen, Germany, ... everywhere, if there are companies that want to invest here. If that doesn't work, if we are not lucky with that, than after some years we can try to do something else'.

Than we made a plan 'what else' we could do with this area. We made a simple idea for a housing area of 1200 houses, just as the IJ Plein, very mono-functional area - nothing special in it.

Just when we thought that we could make the conclusion that the first strategy was not successful and we thought 'ok, now have a chance to make another thing', they found a company able and willing to buy the biggest part of this terrain. That was 'Aarding' - a holding with all kinds of construction companies. One of them was 'Vervaco' shipyards that wanted to start here a new kind of wharf. They had all kinds of big ideas about building ships for Indonesia and oil platforms for Norway...

**Milica:** Was that a Dutch company?

**Rob:** Yes, that is a Dutch company. When they started here, there was here a big portal crane on the ramp and they were about half a year or year on this area working. Well, you could not see anything, but they had the contract.

now we can't do what we wanted to do. We had a lot of problems with insurance companies'... We said 'we will try to find another crane' and that is what we did and we could not find such a crane over the whole world. Our insurance was not so good that we could buy a new one ...

That was around 1992. Then they said, ok than 'we don't leave this area, but we make some other plans for it'. Then they started to sub-rent the hall to all kind of small companies and they did something on the field, but not much - sub-renting for all kinds of materials for building companies that need a lot of space.

Only in the first hall on the left there was son of the director of 'Aarding' - Mr Versteeg - started a new, it is not a wharf, but a kind of heavy-metal construction company. Until today they make parts of big ships - sections. The scale of the hall is very big, there are not a lot of buildings in the Netherlands where you can do this. But it is a really crazy logistics, because they make those segments here; put them on the car, put them on the water from the ramp, put them on the pontoon and they bring it to Kampen in the eastern part of the Netherlands, where they assemble parts of a whole boat and than they bring a boat again to Amsterdam or Rotterdam to finish it.



**Then in the big storm that crane fell down and collapsed.**

Then they said: 'big problem,

After several years it was for sure that this company couldn't grow to very successful company that gives a lot of



work to people here and could contribute to economic position of Amsterdam Noord or Amsterdam. So, it seemed to be kind of speculation area, because the need of ground in the inner city of Amsterdam was growing and growing, and it is very nice area to do all kinds of things. The value of the area was rising and we thought that the owner would never sell it back to us until he could get a very high price for it; or he could develop something by himself.

On one day - it was very unexpected - there was a meeting with this man to talk about the area, what to do, and so on. Suddenly, there was a proposal to sell it to us and we were really astonished. We wondered what is he doing, what is under the table here. But it resulted in a deal in a very short time. He had enough of it, he could not exploited it and it was a bit older man, he didn't want troubles any more. But until today I don't know his exact motivations to do so.



So, **his son** was here, and **his son in law** was a director of 'Vervaco beheer'. 'Vervaco

beheer' was a company within the holding 'Aarding' that was sub renting the hall the terrain. We bought the terrain, with a clause in the contract that he could stay there for 2-3 years, and with another option for one year. But we had so much trouble with that man in those 2-3 years that we didn't want to continue and wanted to stop the contract. He didn't accept as he said he had an option, 'I want to use that option', and all my sub renters don't have an alternative. He asked: 'can you give me another space, so that I can give my sub-renters another building or terrain? We said: 'oh, no that is your problem, they are your renters and not ours'. We had all kinds of struggles about financial questions and about juridical questions, so we wanted to finish it. We went to the judge and we won the case.

**The judge came over here - it was even on television, with all the artists in ateliers, it was very hot day - the judge with his secretary, we with our lawyer and lawyer of Mr Versteeg were walking through the hall. There were all kinds of people, it was a kind of protest.**

We finished here in the office of Mr Versteeg and had a final meeting with a judge, after two weeks we got his decision and it said: 'ok, City Administration Noord won the case and you have to leave'. That was in 1999, and we bought the terrain back I

think in 1996.

**Ana:** They still have the first hall?

**Rob:** Yes. When we bought the terrain back, there was a clause that we give a kind of rent to this company, so that he could continue his work there.

**At the same time we thought 'yes, now we bought it back, but we don't know what to do with the ground, we have an idea but we can't fill that in, in short time'. We needed a lot of time to make our plans more definitive. It is a kind of growing process and in the meantime we have to do something with the area.**

We could break down the hall, and that we didn't want to as we liked it, but we were afraid that when Mr Versteeg and all his sub-renters were out, we will in a very short time be confronted with all kinds of squatters.

And we were thinking what could we do in the time that we need to make plans for it. We see in Amsterdam Noord in coming decades a big possibility for the development of the whole area and what we need is the kind of function that is very attractive to lot of people in Amsterdam area, we have to create here kind of focus point, attractive program that make this area into a spotting place. To make people wonder: where is that place? It was kind of Siberia of the Amsterdam Noord.

So, we thought we had to do some nice things there - the years before, when Mr Versteeg was still here, the







'Dogtroep' had performances here, for some years we had 'IJ over festival' here and those were very successful moments for Amsterdam Noord. In all kinds of newspapers, there were articles about Amsterdam Noord and northern IJ bank. It was attractive for people from the South bank to come here and to notice what we are doing here. So, we thought if we could arrange that we have a kind of continual program here - it will give us the benefit of getting to know the area, plus we create some time, an image, culture on this place that you can see as a base for the further development. There the idea of the advertisement started, where we asked creative propositions for this area.

**Milica:** And this was also in 1999?

**Rob:** Yes.

#### **Erik 01 009 NDSM prehistory**

**Erik:** Well, during a period of fifteen years, in which nothing happened, many people saw the location and saw the site, thought: that looks interesting, we need to do something. So you see that there are all kinds of plan made, 1990, 1994, 1996 ...

**Ana:** Who was making them, the City Administration Noord?

**Erik:** Different people. But they couldn't get through the still mate. What you saw is that as soon as it started, we picked up the momentum and something happened.

#### **Ad\_1 NDSM Kinetisch Noord beginnings**

##### **Eva 01 043**

**Ana:** Do you live now in the

center?

**Eva:** No, in a very old house in the Dapper Markt. That's where this plan started of, in 3 by 3 room...

##### **Eva 01 015**

**Milica:** It would be interesting to hear which are the main nodes of this network. For us it's really important to realize the key institutions that are helping to hold you 'on the surface'...

**Eva:** We – if we talk about 'we', obviously it's a big group, but there's only a small group (and that's everywhere), which can actually deal with all the logistics. Because for the most people – they have to work, they have to earn their living. And I think - I worked in another organization, and because I really believed in this project I quit my job and went back to social welfare. Because you don't have any money in the beginning you just go back, you drop... You say 'Ok, I'm going back to welfare because I what to do this'.

Also with other people – like the other guy I started up with – with **Hessel** – he also didn't have stable income. But, we had time to do that, and we also had a lot of help from people around which could help for a few hours... **In the beginning we had quite easily a success, because we were quite centred and could move quickly between all politics and stuff like that...** It was quite... It had a face. It was me who was going out and presenting the project and having this virtual group behind me -which did exist, but was not communicating.

**Ones we won the prize we did a lot of brainstorm sessions.** How do you deal with this, how do you deal with that? How can we deal with the theatre? What is the theme? If we want to do something with

filming; investigate what is lacking here. What is our best side, our success? It's very experimental, so it's not a big public that we will approach immediately. **So we tried to talk about it; we are not going to earn a lot of money; perhaps we will have a lot of loss in the first years. But, it does have a potential...**

##### **Eva 01 021 The Breeding Fond**

**Mica:** (You managed to sort your finances) via the Breeding Fond, which was your separate initiative, even older than Kinetisch Noord?

**Eva:** Yes, it existed before the Kinetisch Noord existed. That started in 1999, and shortly after this (*the competitions announcement; note ed.*) was in the newspaper; there was about 6 months difference, it was already in plan.

##### **Eva 01 010 Beginnings**

**Eva:** At the same time, (*with founding of the Breeding Fond; note ed.*) the **Silo** where I was working, was vacated and we were looking to the other side, because it was just that castle on the other side...

We thought 'we really worked hard here, but we have to go forward. We don't want to go backward, we want to go forward!' **So we were sort of planning, we had our contacts somewhere in the City Council and we were thinking how to squat the NDSM terrain.**

A few people got this group together...

**Ana:** and this was empty?

**Eva:** This was sort of ... it was not empty... there was someone, so it wouldn't be very easy thing legally to squat it because it wasn't officially empty. But we did have a nice idea, we thought of getting 100 people together... with... middle ages sort of like a film crew coming here with carriages and horses, but also hi-tech cameras and we

are going to make a film here, we are going to build decors ...and (*whispering*) they are never going to take us out again...

**And then the announcement in the newspaper came, and we couldn't believe it. 'What? They are looking for someone to do something with it?'**

So, that was a funny coincidence that we were actually preparing this sort of act, this statement...

(*everyone laughing*)

**Rob: Did we perhaps infiltrate in your...plans?**

## **Ad\_2 Everything about the Kinetisch Noord**

### **Eva 01 004 critical mass**

**Milica:** What happened actually with Kinetisch Noord since you came here? Did you manage to make a scene, to make a critical mass, to generate energy, to bring people here. How does it all go at the moment?

**Eva:** About the critical mass is also an interesting discussion, because the only successful critical mass that I know would be 10.000 m2 with a group of 80-10 000 people and we are here on another scale - which is new I think for everybody involved, especially according to our philosophy, our concept and how we like to develop a building, or an area or a part of a city...

**So, I wouldn't say 'critical mass', it wouldn't be right.**

But, we did grow, since we first came here physically since last year February. In the beginning we have to deal with the state of the building.....rubbish...always the daily practice. That took a lot of energy – maintenance, taking care.

There was already a group of artists that were based here for a long time – getting to know them; you know, trying each other out, 'how far can I go?', but also letting new people in, who were very much in need for

space. **Obviously, we believed in the idea that you have to build the people.**

### **Eva 01 013 growing**

We first had a working space in the **Veem**. Once you're here, the building does something with you. It's nice, when you're actually, physically here to see what it does with yourself then. **It's different that any other case that we know – in most places where we squatted or worked before, we started already with a very big group, so the building was already completely full.**

### **Eva 01 028 functioning**

We are now with 150 people; there are different things that I can show you.

**We had big terrain-meetings, with everybody together we had workshops, and at a certain point, (*slams the table*) 'ok, this how we're going to do it', after talking with all 153 people. 'This is how we are going to try it for the next 3 years'.**

### **Eva 02 002 functioning**

**We have a Board - we needed a foundation to become a legal organization. Because we need a lot of subsidy, we need to have a good steady Board.** The board is very much on a distance, but they are responsible in the end for everything that happens. They are from high positions – business, people with some weight...

**And the clusters - most of them are temporarily renting space here, before the definitive contract. Everybody pays per square meter - you have to have this commitment.** They pay from the beginning, when they came here. If you want to have 10 m<sup>2</sup> you pay for it, and it is a fixed price per m<sup>2</sup>. The people

that were already here now pay less, as the rent went down. We have one fixed price per square meter per year, as it is very complex to make them differ, and we want everybody to pay this now, because we need this commitment.

**We also need money to have to pay 5 people to be full time on the project.**

They talk with City Administration, doing subsidies, with permission givers (fire brigade, police), we need to have this group. Because it is not only programming, it is also maintenance and building – three sort of companies. So they are here and we have one professional and he is builder – *building coordinator*. And we are all coordinating a certain field. *Artistic-programmatic team* is responsible for what is it that we want, what is the image that we want; what about programming – we want something new, unknown groups to be part of our program.

...

**We have those 4 teams** (*Financial, Building and Maintenance, Artistic program, Open Space; note ed.*) **where each cluster has its representatives.** Some

clusters are so close together that they have one representative - one representative in the *Building team*, one in the *Maintenance team*, etc...

**Marc:** And how large are these teams?

**Eva:** That depends, because they have different pools. In *Art-program*, there are all together about 30 people, in three pools of 10 people, but we try to keep communication as close as possible. And the pools are: one on *applications*, one on *programming* and one on *communication*.

We are now busy with our website, making intra-site, where we can put all news. Then we don't have to send everybody an e-mail they know where to find it. And if they don't read it is their responsibility... So we give people possibility to give a vote,

but it is quite strict.

**Eva 02 020 functioning**

**Eva:** But we all walk around and we talk and we have a coffee and a soup on Friday afternoon. If find it not so difficult to communicate now, once we have set up a certain structure. People do talk more with each other and people know now that we have a plan, that we need to find money soon... They are also taking more initiative to get informed, but **I find it very interesting that for a big group it is very difficult to take responsibility.**

**Eva 02 002 functioning**

In the *Open Space team* they are designing, thinking about how it should look like. The *Maintenance* is about what do we do with rubbish, with a keys, with a noise and when there is performance and they have at certain point to make decision, not group. If they can't do that they can give it to us, if we can't do it we give it to the board, but usually it end with a team.

**Marc:** Is it kind of volunteer structure or is it that when you are in the game you are supposed to give part of your time to it?

**Eva:** Yes, everybody knows that you should be part of it, and if you are not, well then you are not. If you come with criticism than we say – pfuf, that is form the side liners.

**Marc:** And does it work, are people motivated?

**Eva:** **Some people find it very difficult to take responsibility, to make decisions. Sometimes it works, sometimes it doesn't, but we have a group that does – our communication is getting better, in the beginning it was very difficult – how do you communicate with so many people. But at the certain point people know what is going on, we try**

**with telex style to keep people informed of what is going on. Does it work? In the building team we are having workshops (you should come, there is one on Monday). People know that we should have certain products, that have to be ready. I don't know does it work. Some things work but we are still half way in this process and by June we have to make a lot of decisions and than we will see does it work. If it doesn't, we decide here and we decide there.**

**Marc:** What is the *Building team* looking at, at the moment?

**Eva:** At infrastructure, at the urban plan.

**Marc:** Yes, you can call the inside 'an urban design', it is true.

**Eva 01 028 clusters**

**Ana:** How many clusters are there?

**Eva:** We have 17 clusters, and we have 4 teams, with some sub-teams that are working on contract, finances, etc... The 4 main teams are: *building, maintenance, open space and artistic view* and *programming* – selection, communication, etc...

**Ana:** That means programming thing that come from the outside, or?

**Eva:** ...and the inside. Yes, we have certain aims, we want to program from the inside, because we have a lot of theatre groups, multimedia, video, film, music people and we want to provide them with a platform for their activities, but also for people from outside we want to have a platform for thing that don't come to the regular theatres in Amsterdam.

**Eva 02 020 functioning**

**Eva:** We don't have contracts yet. So, when we do have contracts we'll know for sure with whom we're going to work

or not. Some people just...they don't fit at all.

**Marc:** because they don't want to participate?

**Eva:** they don't want to participate, they' re trying to go behind, you know... making it very complicated. But we are very much talking, really first trying to start a dialogue.

**Eva 01 039 program**

**Eva:** Outside we are going to do temporary studios, and make a dazzle painting, because it has something to do with boats from 1910. There is a guy designing a chimney of a mammoth tanker as an atelier building, and there is a girl making straw-block structures in the warehouse. You now, in this way... ha , ha ...they're very active.

**Eva 02 020 building**

We think that we can have a theatre without walls in the beginning. We have chairs, we have a podium, we can maybe ask for a sound system, but I think it should grow slowly. By the time we finish building these studios, you actually get more problems with noise. Now people know, for the first 3 or 4 years, noise is going to be a part of the whole thing.

**Eva 01 029 Ad-2 beliefs**

In the beginning you don't have to have walls, you can be open. In time, you can build your walls slowly or not... This book (*Stad als CASCO; note ed.*) gives a quite good description of certain models of how to build.

**You can do it in an old place, you can do it also in**



**new buildings, It's just building a very strong framework that lives for 100 years, but which can handle change. That's what we believe in, because you**

want to change all the time, and this is sort of the structure that we believe in. You can also imagine that you can never get 153 people, over the year it will be 300 people; you cannot have them all on the same level, so you have to cluster them...

**Eva 01 038 – future has started**

**Eva: ...This warehouse next door will be more commercial to earn money, but we don't want to speculate with the building, we want to really have a place, which is affordable and where people can participate.**

Also how we cast people, is really on personality, on people who want to be in the process, who want to think about and who want to participate in the building team, to have influence in all the different scales of the development. That's what we like, we are all from the cultural field, but now we are completely enthusiastic about building! It's so exciting, and we have good coaches...

**Marc:** Who are the coaches?

**Eva:** People from the university, philosophers, architects, we have brainstorm sessions. Everybody has strong recommendations in different fields.

**For us it already started. This is a part of our project, this whole process of dealing with who's going to decide, this is already started for us. They think 'why didn't you start yet?', but we have started, walk inside and you can see. There are people building, working, but also talking and being in teams and making a plan.**



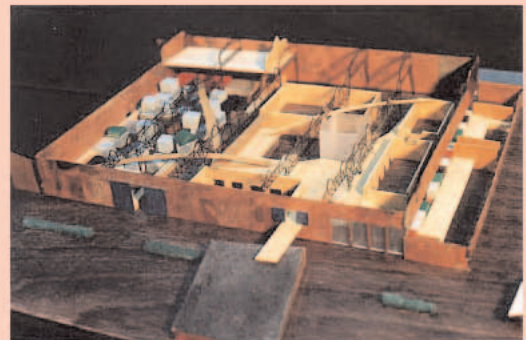


# NIEUWS

## NDSM terrein nieuwe 'broedplaats' voor Amsterdam?

24 februari 2000

Het terrein van de voormalige NDSM werf in Amsterdam Noord krijgt voor de komende vijf à tien jaar waarschijnlijk nieuwe functie als 'broedplaats' van start- en experimenteerplekken voor kunstenaars, kleine ondernemers en allerlei culturele activiteiten. De werkgroep Kinetisch Noord heeft met dit plan het hart van het stadsdeel Noord weten te veroveren in een ideeënprijsvraag die werd uitgeschreven om de werf een nieuw gebruik te geven. De vraag is hoeveel manoeuvreerruimte er straks zal worden geboden aan deze initiatieven - in deze door de lokale overheid gegenereerde 'vrijplaats'.



maquettefoto van het plan

Voor de voormalige werf van de NDSM (Nederlandse Dok- en Scheepsbouw Maatschappij) wordt al jaren naar een oplossing gezocht, waarbij echter de wensen van het stadsdeel (wonen en werken) en de bestemming die de gemeente Amsterdam er wil houden (zware industrie) totnogtoe tegenover elkaar staan. Het stadsdeel heeft er nu voor gekozen om er in elk geval een tijdelijke bestemming aan te geven en zocht daarvoor een 'culturele ondernemer' die werd gevonden in de werkgroep Kinetisch Noord. In de werkgroep zijn mensen vertegenwoordigd uit o.a. de Houtkoper, de Graansilo en het Vrieshuis Amerika, die verenigd zijn in het Werkgebouwengilde.

Het zal voor ingewijden dan ook niet helemaal een verrassing zijn dat in de visie van de prijswinnaars op het NDSM terrein het skatepark uit voormalig Vrieshuis Amerika, een hydraulisch robotgestuurde pretpark van Jim Whiting, een uit stroballen en containers opgetrokken kunstenaarsdorp, theaterwerkplaatsen, een beeldentuin, een strandpaviljoen, een manifestatiehal voor opera-, theater- en streetdancevoorstellingen en de diverse horecagelegenheden zullen verrijzen. Volgens de werkgroep mag bij de invulling van het terrein een "licht anarchistische inslag van de gebruikers wel verwacht worden in een stad als Amsterdam".



de NDSM werf

Over deze invulling zegt Kinetisch Noord: "Door middel van kunst, cultuur en het organiseren van bijzondere en sportieve experimenten (...) zal getracht worden een zo groot en gevarieerd mogelijk publiek te bereiken. Hiervoor dienen het terrein en de gebouwen een open karakter te krijgen, wat ervoor zorgt dat een levendige interactieve gemeenschap het terrein gaat bevolken. Zo ontstaat er een interactie tussen de gebruikers en het publiek, waarbij men elkaar weet te inspireren door middel van een constante programmering, gevarieerde aanbod en maximale toegankelijkheid. Het verantwoord omgaan met mens en milieu is binnen alle activiteiten een belangrijke uitgangspunt. Het monumentale ruimtelijke en ruige karakter van de gebouwen en het terrein blijft gewaarborgd."

Nadat in de afgelopen jaren een groot aantal woon/werkgebouwen en experimenteerplekken uit het stadsbeeld verdwenen is (of een nieuwe bestemming heeft gekregen als voor kunstenaars en starters onbetaalbare koopappartementen) is er hoop dat hiermee tenminste een deel van het alternatieve cultuurscircuit voor Amsterdam behouden blijft. Ook de gemeente erkent inmiddels het belang van broedplaatsen in Amsterdam. In een gemeentenota is onlangs uitgesproken dat "een belangrijk stedelijk economisch element wordt gevormd door de (...) conglomeraten van samenhangende en veelal samenwerkende en innovatieve kleinschalige bedrijvigheid"



het interieur van de werf

Toch lijken de maatschappelijke verhoudingen binnen Nederland steeds minder ruimte over te laten voor dergelijke initiatieven. Terwijl er al een tiental jaren wordt gesproken over een grotere vrijheid voor allerlei niet-institutionele initiatieven en de deregulering op het eerste gezicht binnen Nederland een grote vlucht heeft genomen, blijkt de werkelijkheid van het poldermodel een stuk stropenger. De regie blijft in Nederland strak - en vrijheid wordt onder gecontroleerde omstandigheden *georganiseerd*.

Volgens dezelfde nota is het neveneffect van het plaatsen van broedplaatsen op voormalige haven- en industriële locaties dat deze projecten op deze plekken een pioniers- en aanjaagfunctie hebben. De aantrekkelijkheid om in de toekomst te wonen en/of te werken op deze locaties wordt medebepaald door de aanwezigheid van deze projecten.

Volgens de samenstellers van het plan is het NDSM terrein in Amsterdam Noord de zo'n plek waar het uitnodigend is om te pionieren. De komende maanden zal samen met het stadsdeel bekeken worden hoe aan het plan een concrete invulling zal worden gegeven. Als de haalbaarheidsstudie positief uitpakt kan mogelijk nog dit jaar met de realisatie begonnen worden.

Nieuws

Archief

Nieuwsbrief

ArchINed

Marc Neelen



**Ae\_**

# Gentrification in Amsterdam.tmp

Urban Catalyst at Amsterdam Noord

From the beginning of the 1980s' on the city of Amsterdam slowly regained momentum with its urban restructuring. Former industrial areas, especially the IJ river banks, became target of the cities urban planning policy.

The ultimate example of this was the ambitious plan by the AWF and Rem Koolhaas for the entire IJ Embankments. The plan never made it, but it did put the river banks in the spot light of real-estate developers and prepared the ground for a large scale *clean up* of the former harbour areas - till then mainly used by the experimental culture.

**Amsterdam Waterfront  
Finance Group (AWF)** **Ae\_1**

**Example of Graan Silo  
development** **Ae\_2**



**It was years ago, it was quite deserted, empty; there were all warehouses, sheds... so you know, these buildings were occupied not only by artists , but also by crafts people, and by young people that didn't have anything to do so they started their own skate-park, or their own café or meeting points, stuff like that...**





Eva 01 006

**And then in 1993 there was this group called the AWF – Amsterdam Waterfront Funding-group, which is a big group of project developers who were designing a sort of Manhattan along the river IJ.**



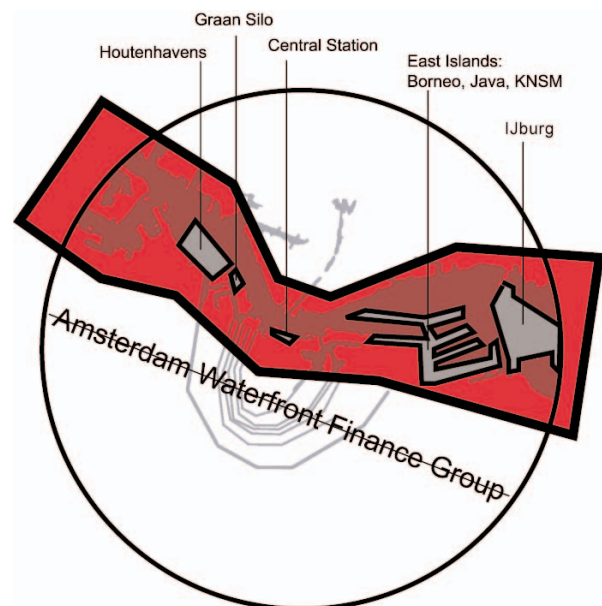
Ae\_1

flag ship > AWF

## Amsterdam Waterfront Finance Group

In the beginning of the 1990's, an ambitious plan was made to restructure the IJ-Embankments in Amsterdam. It would be developed by a public-private collaboration, the Amsterdam Waterfront Finance Group (Amsterdam Waterfront Financieringsmaatschappij, AWF). Architect Rem Koolhaas made the Masterplan for the area (1992), which was accompanied with a spectacular Plexiglas model and evoked large discussion – not in the last place among the architects of spatial planning service of Amsterdam itself.

Miraculously, just before a presentation of the AWF plan to the government by the mayor of Amsterdam in 1993, one main participant and investor to the plan, ING-Bank, announced that mayor miscalculations had been made in the trajectory and the whole development would not be profitable. Next, the bank pulled out from the AWF and the plan collapsed like a balloon. The plan had been based on over-enthusiastic estimations of the international investment climate in Amsterdam and had shown to be too large for the city to deal with. The current development of the IJ-embankment is only a shadow of the scale of intervention the earlier plan would have brought to the city.







before 1985



after 1985



evicted sites in the past decade

**Inventory of the squatted locations in the city of Amsterdam**

Comparison between situations before and after 1985, clearly shows the outward movement, towards the periphery.

(source: 'Laat de 1000 Vrijplaatsen bloeien' de Vrije Ruimte, 2001)



**Ae\_2**

**example >**

## **Graan Silo developments**

The Silo (two grain elevators in the western harbour of Amsterdam) marks an important point in the recent history of squatted premises. The clearing of the two buildings in 1998 would provoke initiatives like Kinetisch Noord at NDSM and contributed to the establishment of the Fund for Breeding Places in 1999.

The history of the silos dates back to 1896, when the first one was completed after a design of the architect Klinkhamer. He actually suggested the building to the city of Amsterdam as part of a defense network to protect the capital to intruders seizing the city. It had to function as a food supply with enough capacity to feed the population of Amsterdam for about six months with weeds. The architect designed the 104 meters long brick building in an eclectic, romantic style with gothic details. It could store 16.730 tons of grain. In 1952, a second elevator was added, this time in the industrial (modernist) style and made of concrete. Both buildings have tall vertical shafts with a surface of 15 m<sup>2</sup>.

In 1987 the buildings were vacated and plans were made to demolish the buildings. In a short time it became a successful breeding ground with its theatre, workshop spaces, expositions, café and restaurant – well known in Amsterdam and around. To prevent the buildings from being demolished, the squatters managed to get the oldest (brick) of them listed as a state monument. The inhabitants (united in the Society for Preservation of the Grain Elevator) developed a plan to maintain the building and develop it further on. They managed to convince the Triodos Bank and the Society for

Monuments to support their plan and invest into it.

However, an alternative plan (made by the architect Van Stigt, developers Y-Grain and BOM, housing corporation De Key and supported by the investor Rabo Vastgoed) won the struggle to develop the plan in spite of the possibilities offered by the new inhabitants of the building. In 1998, they had to leave the building. Ironically, their investment saved the building, which they had to turn over now to highly commercial and mainstream developers/investors. At the moment, it houses luxurious apartments (± Euro 1800/m<sup>2</sup>) and workshop space. Next to the Silo, at the Silodam, MVRDV has recently built an apartment complex.

The clearing of the Silo brought for many users an immediate need to find new space. Also, it came in a series of clearing around that time and shocked the squatting network, which found itself in a very endangered position. Luxurious developments started to take over their spaces. In a counter move, the IJ Industrial Buildings Guild actively started to promote the Breeding Places.

Some of the functions of the Silo found its place at the NDSM.



*above:* luxurious loft living in the Silo;  
*bellow:* eclectic art galleries replaces  
experimental culture



*bellow big:* New MVRDV housing block  
'Silodam' ends the reconstruction of  
the pier





## Ae\_ Gentrification in Amsterdam in recent years

Eva 01 006

**Marc:** Can you explain how it happened that you came here – because you participated in the competition, which was made for this space?

**Eva:** Yes, we were screening this area for years...

*Ha,ha haha (everybody)*

galleries, library and stuff like that.

**And then in 1993 there was this group called the AWF – Amsterdam Waterfront Finance group, which is a big group of project developers who were designing a sort of Manhattan along the river IJ.**

So, the groups who were in these buildings thought: 'Hm, interesting! With all of our



**....looking 'how can we get inhere?' I can show you some books that we wrote, because obviously there is a long history of how we are participating in the city development in**

**Amsterdam along the IJ.** It was years ago, it was quite deserted, empty; there were all warehouses, sheds... so you know, these buildings were occupied not only by artists, but also by crafts people, and by young people that didn't have anything to do so they started their own skate-park, or their own café or meeting points, stuff like that...

I think there were all together around 12 buildings being reused by these groups of people, along the IJ. Some of them really established a living, lively sort of areas. As the town grew bigger and things came closer, they even managed to 'account' for services. There were children, restaurants, little

history and experience, we can also be a part of this development group. We know how to deal with these buildings - we managed to clean them, we managed to put up nice environments up there...

**So, they started their own group, called the IJ Industrial buildings guild.**

I can show you the book, because we did the research on the role of the reuse of these buildings, not only in Amsterdam, but also in north-west Europe – sort of similar initiatives.

Eva 01 008

**Then in 1998, 12 buildings were emptied to make way for 'urban development', new yuppie houses, expensive...**



# Van krakers en de dingen die voorbij gaan

## Of squatters and the impermanence of things

### The Veem workshop complex in Amsterdam

### Werkgebouw het Veem in Amsterdam

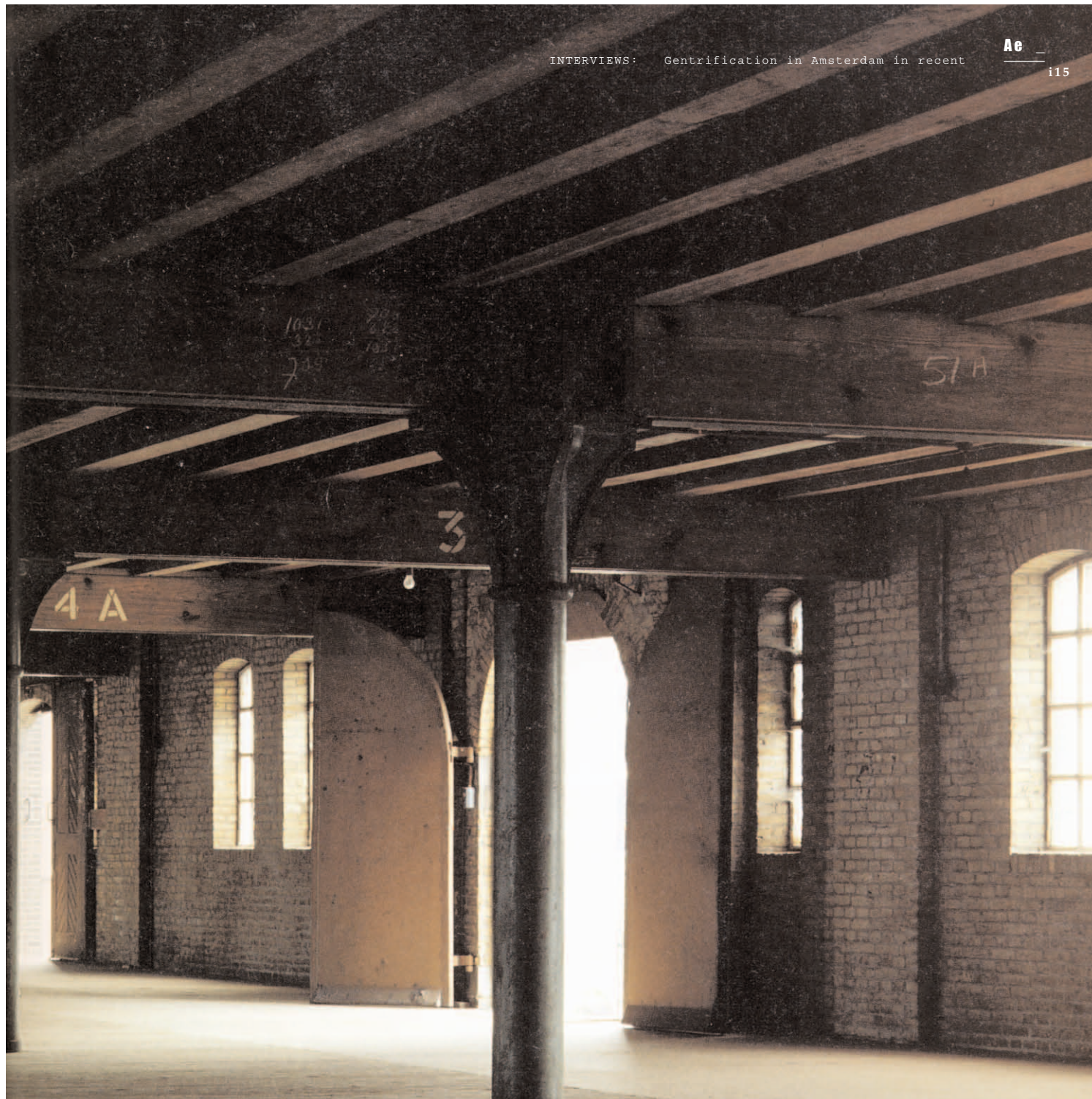
en Oosterman



Het zal eind 1981 geweest zijn, toen de krakersrellen al goeddeels voorbij en de ruimtenood in de stad nog steeds aanzienlijk waren, dat architect Jaap Baars met toestemming van eigenaar Pakhoed een 10.000 m<sup>2</sup> groot pakhuis aan de Van Diemenstraat in Amsterdam kraakte, met de sleutel in de hand.<sup>1</sup> Dit Oranje Nassauveem zou in de eerstvolgende tien jaar omgebouwd worden tot 'Werkgebouw het Veem'. Er wordt nog steeds aan gesleuteld. Men vindt er onbekommerdheid naast verantwoordelijkheid, expressie van het persoonlijke naast de integriteit van het geheel. Verslag van een zoektocht.

It must have been at the close of 1981, with the squatters' riots largely over and the accommodation problem still acute, that the architect Jaap Baars first entered and 'squatted' a warehouse of 10,000 m<sup>2</sup> on Van Diemenstraat in Amsterdam with a key lent to him by the owner, the Pakhoed concern.<sup>1</sup> This warehouse, the so-called Oranje Nassauveem, would transmute during the next ten years into the 'Veem workshop complex'. And the tweaking and tuning continues today. There, insouciance prevails alongside responsibility, personal expression alongside overall integrity. Arjen Oosterman narrates his journey on a twentieth-century odyssey.





Het Veem biedt onderdak aan een 80-tal kleine bedrijven en kunstenaars, een galerie en een theater met café. Onder de bevolking van het gebouw bevinden zich fotografen, vormgevers, beeldend kunstenaars (van de materiële en de digitale soort), een lijstenmaker, een (lood)drukker, uitgevers, een houtverwerkingsbedrijf, een onderzoeksbureau, een vertaalcollectief, architecten, een dansstudio en een 'inert uitvinder'. Kleurrijke mensen, uitgerust met een overwegend gematigd maatschappijkritisch bewustzijn, die al tien, vijftien en sommigen dus bijna twintig jaar bezig zijn in het Veem. Mensen die ruimte zochten voor hun persoonlijke activiteit, noodzakelijkerwijs goedkope ruimte die de stad niet bood. Mensen die de tijd en bereidheid hadden hun eigen

The Veem building provides accommodation for eighty or so small companies and artists, an art gallery and a theatre plus café. Among its population are photographers, graphic designers, artists (both the material and virtual types), a framemaker, a (lead) printer, publishers, a wood processing business, a research agency, a translators' collective, architects, a dance studio and an 'inert inventor'. Colourful people with a predominately moderate socio-critical awareness, who have been active in the complex for 10, 15, maybe 20 years in some cases. People who had been looking for space for their personal activity, necessarily cheap space not offered by the city. People with the time and the willingness to build their own brick walls, help with the demolition and

muren te metselen, deel te nemen aan de sloop- en verbouwwerkzaamheden en voldoende betrokkenheid op konden brengen om te participeren in de eindeloze vergaderingen en andere overlegvormen die nodig bleken om het gewenste bedrijfsverzamel pand met culturele inslag en identiteit te creëren en in alle opzichten van overheidswege goedgekeurde status te verlenen.

Er zijn meer ateliers en kleine bedrijfsruimten gecreëerd in leegstaande scholen, fabriekspanden, drukkerijen en wat er zich verder voordeed aan onrendabele onroerend goed. Maar zelden is er door een groep krakers met zoveel zorg voor het gebouw gewerkt aan consolidatie en verbouwing van hun pand. Het resultaat, wat aan nog steeds gewerkt wordt, maar dat

1. De erfpacht was bijna verlopen en er rustte een sloopplicht op het pand. Door het te laten kraken kwam Pakhoed gratis van dit probleem af. / The lease was on the point of expiring and the contract included a

building enabled Pakhoed to get out of this situation financially unscathed.



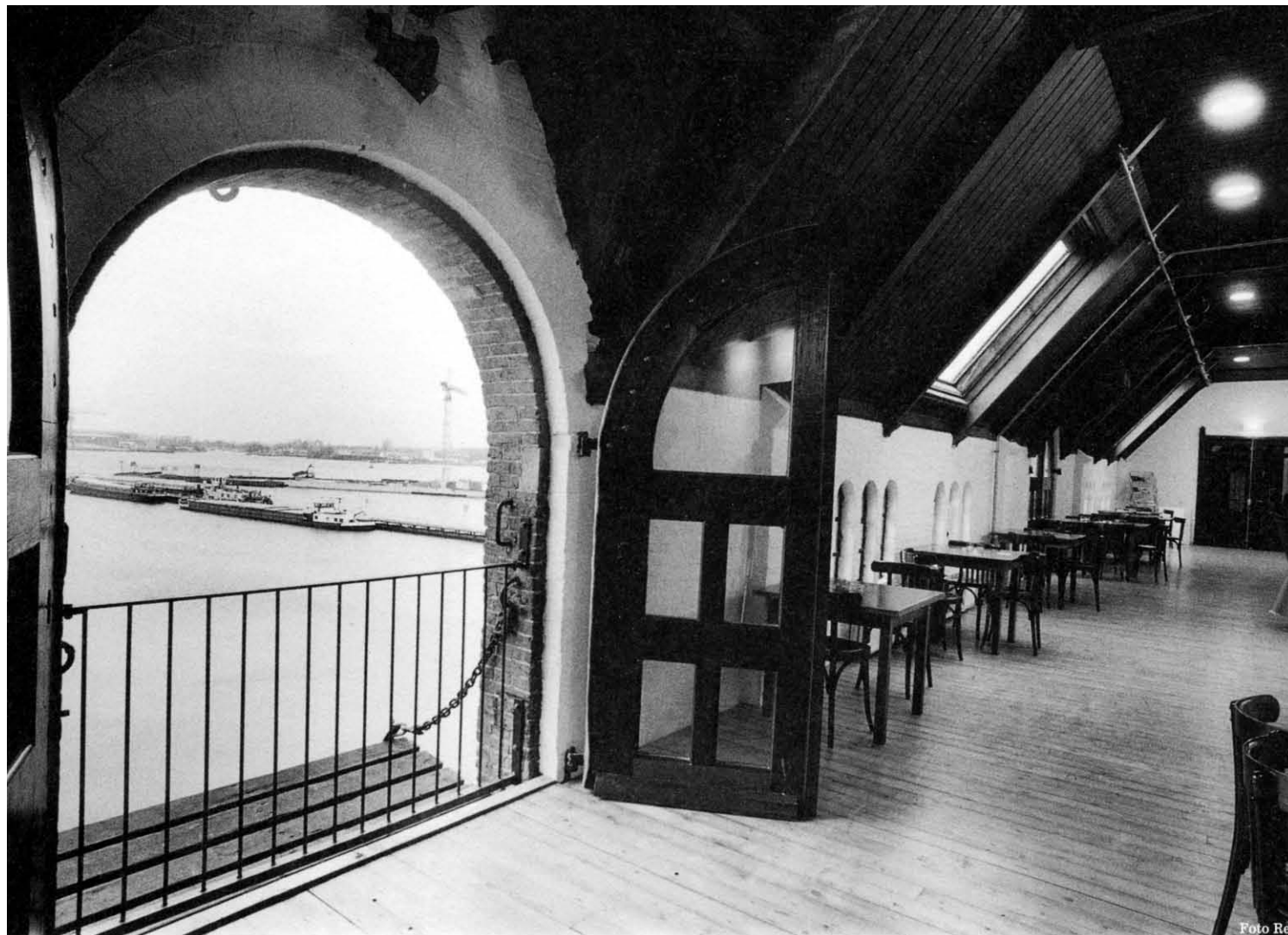


Foto Re

twintig jaar een soort definitieve onvoltooidheid heeft bereikt, is architectonisch niet schokkend en in veel opzichten erg gewoon. Witte wanden, trapkokers van staal en draadglas, gekleurde anhydrietvloeren. Ongewoon is dat de integriteit van het gegeven, het gebouw in zijn maagdelijke staat, steeds kernpunt is geweest bij alle ingrepen en ruimtelijke beslissingen die genomen moesten worden. Door de vier krakers van het eerste uur en de geleidelijk uitdijende groep gebruikers die werd toegestaan zich aan te sluiten, werd de waarde van het pand niet alleen als 'gratis' huls voor goedkope werkruimte gezien (wonen werd van meet af aan geweerd), maar als architectonische kwaliteit, identiteit, karakter dat zorg behoefde en inspanning rechtvaardigde.

Bepalend voor het succes van het Veem als organisatie en als gebouw – het geringe verloop en de lange wachtlijst zijn indicatief – zijn uiteenlopende aspecten. Zowel intern als naar buiten toe is belangrijk geweest dat het collectief van individuen van begin af aan een rechtsvorm heeft gehad – eerst een stichting die later werd omgezet in een vereniging. Iedereen is steeds mede verantwoordelijk gemaakt voor alle beslissingen en werkzaamheden die er moesten gebeuren, en steeds is er gezocht naar normale verhoudingen met de buitenwereld: de gemeente, banken, aannemers enzovoort. Daardoor is het gelukt 'een partij' te zijn en een 'speler' op het

conversion work and able to summon up enough commitment to take part in the endless meetings and other forms of deliberation that proved necessary to give the desired mixed-use building with its cultural slant and identity a legal and thoroughly government-approved status.

There have been plenty of other studios and small company premises in old school buildings, factory premises, print works and a great deal more unremunerative real estate. But seldom has a group of squatters, with so much care for the building, worked so hard on consolidating and converting their premises. The result, which is still being worked on today but that after twenty years has reached a kind of final incompleteness, is not shocking architecturally and in many respects pretty ordinary. White walls, stair shafts of steel and wire glass, coloured anhydrite floors... What is unusual though is that the integrity of the object, the building in its pristine state, has always been the nub of all the required interventions and planning. For the four squatters who were there from the beginning and the gradually expanding group of users who were permitted to join them, the great value of the premises was not sought in its status of 'cost-free' container of cheap work space (dwelling was ruled out from the onset), but as architectural quality, identity and character that justified every care and effort.

A wide diversity of aspects have been influential for the success of the Veem as both an organization and a building, a success

cultureel-economische veld van Amsterdam.

Een tweede aspect is het zelfbeheer. Het pand is eigendom van het collectief (met een provinciale en gemeentelijke subsidie gerestaureerd, verbouwd en aangepast installatietechnische en veiligheidsinstallaties). (totale begroting ruim 5 miljoen gulden waarvan 1,6 miljoen gesubsidieerd). De wet- en regelgeving diep in zo'n pand doordringt en via de vereiste vergunningen en benodigde subsidies om te kunnen voldoen aan die vereisten de invloed derden (met name de gemeente, die jarenlang wenste te hebben op het toelatingsbevel van het Veem) steeds weer een dominant dreigt te gaan spelen, heeft het collectief greep op het pand en het gebruik weten te behouden. De voortdurende afweging van spel volgens de regels te spelen of de aan de laars te lappen leidde intern tot splijtende discussies, maar het collectief heeft dat zonder schisma overleefd. In de bemiddeling tussen de buiten- en de wereld speelde een belangrijke rol de onderhandelingen en begrotingen en de meeleconomie formeel gemaakt moet worden. Een van de hoofddoelstellingen van het collectief, het laag houden van de kosten, kon overeind gehouden worden door de werkzaamheid te kapitaliseren. Door vooraf begrote bijdrage in natura te leveren aan de verbouwing kon eenieder de kante meterprijs voor zijn of haar aandeel





souterrain.  
basement.





# hitectuur kan nog steeds een pro





borne out by the negligible population turnover and the long waiting list. It has been important both internally and to the outside world that the collective of individuals had a legal form from the beginning – first a foundation, it later became an association. All decisions that need making and things that need doing are invariably treated as a joint responsibility. Another aim has been to seek normal relations with the outside world: the council, banks, contractors and so on. Which is why the Veem has succeeded in becoming a 'party' and a 'player' in the cultural-economic arena of Amsterdam.

A second aspect is self-management. The premises are the property of the collective and have been restored, refurbished and adapted to requirements of safety and services with a provincial and municipal subsidy (a good five million guilders in all, including a 1.6 million guilder subsidy). External legislation burrows deep into a building such as this, and the permits required and subsidies necessary to satisfy these requirements mean that the influence of external parties (particularly the council, who have wanted to have some say in the Veem's admission policy) keeps threatening to play a dominant role. Yet despite this, the collective itself has managed to keep control of the premises and the way they are used. The constant soul-searching about whether to play the game according to the rules or to stuff the rules, has led internally to polarizing discussions, but the collective has survived these without any permanent rifts. Playing an important role in the mediation between the external and internal worlds was the fact that an informal economy needed to be made formal through negotiations and estimates. One of the primary objectives of the collective, keeping the rent down, could be upheld by capitalizing on the collective hands-on nature of the refurbishment. By making an individually estimated contribution in kind to the revamping everyone could accommodate the price per square metre for his or her studio, a principle also accepted by subsidizers and backers.

But without the presence from the onset of an architect who was downright enamoured of the building and its spatial qualities, the result would have been wildly different. Usually squats transformed for commercial/work purposes demonstrate that without an orchestrated planning all you get is a scattering of individual rooms. In the Veem building, the stairwells, service shafts, wc groups, and lift shaft and most especially the way the cast-iron columns in the passages have been kept free, are evidence of the professional's control. Yet this is not control of the 'Design'. Jaap Baars was originally decisive and then important in the interminable series of decisions on matters of space and material, but the process has been so spread out in time and taken such a capricious path, guided and influenced moreover by a complex structure of internal committees (administration, self-activation, negotiating subsidies, estimates, building, aesthetics, you name it) that it is now hard to

drukken, wat ook als principe geaccepteerd werd door subsidiegevers en geldschieters. Ook werd in de begroting 1,1 miljoen opgenomen als kapitalisering van al uitgevoerd werk.

Maar zonder de aanwezigheid van meet af aan van een architect, die ronduit verliefd was op het gebouw en de ruimtelijke kwaliteit, was het resultaat beslissend anders geworden. Meestal laten tot bedrijfsgebruik omgevormde kraakpanden zien dat zonder ruimtelijke regie er een woekering van separate kamers ontstaat. Hier kon de planning van trappenhuisen, leidingkokers, toilet-groepen, een liftschaft en bovenal het vrijhouden van de gietijzeren kolommen in de gangen vanuit professionele beheersing tot stand komen. Toch is het niet de beheersing van het 'Ontwerp'. Jaap Baars is aanvankelijk bepalend en vervolgens belangrijk geweest bij de eindeloze reeks beslissingen met ruimtelijke en materiële implicaties, maar het proces is dermate uitgesmeerd in tijd en grillig verlopen, bovendien gestuurd en beïnvloed door een complex bouwwerk van interne commissies (bestuur, zelfwerkzaamheid, subsidieonderhandeling, begroting, bouw, esthetiek en wat al niet) dat het auteurschap nogal diffuus is.

Zo besloot men bij de aanleg van de trappenhuisen dat de weggezaagde balken en vloerdelen hergebruikt zouden moeten worden voor de trappen zelf. Een beeldhouwer in huis, Barten van Elden, kreeg later apart opdracht voor het ontwerpen en uitvoeren van de trapleuningen, waarna hij ook het brievenbusblok maakte. En zo waren er meer beeldbepalende beslissingen die gaandeweg tot stand kwamen.

## Geësthetiseerde slijtage

De spanning die met het vorderen van de verbouwing steeds manifester is geworden, de spanning tussen optimale vrijheid voor het individu, een collectieve aanpak en eisen die de maatschappij stelt aan een zakelijke omgeving – het Veem is sociaal gezien een dorp, maar commercieel gezien niet apriori een wijkplaats voor autonomen en uitkeringstrekkers – wordt mooi geïllustreerd door de behandeling van vloeren en wanden van de gangen.

Na afronding van de verbouwing kreeg een kunstenaar in huis, Marca van der Linde, opdracht een kleurenschema voor vloeren en deuren te maken. Ze kwam met het voorstel de vloer af te werken met drie verschillende, niet-slijtvaste kleurlagen over elkaar heen, die na verloop van tijd geconsolideerd zouden moeten worden met een slijtvaste top-laag. Het resultaat (na eindeloze onderhandelingen met fabrikant en uitvoerend bedrijf, want werken met slijtage staat haaks op de praktijk van deugdelijkheids- en duurzaamheidsgarantie!) is dat de vloer het gebruik van de ruimten 'uitdrukt': bij de intensief belopen vloerdelen komen onderliggende kleurlagen aan de oppervlakte; een soort

say exactly who did what.

For example, it was decided when constructing the stair that the sawn-off beams and floor components should be recycled for the stairs themselves. A sculptor among the Veem population, Barten van Elden, was later commissioned to design and execute the stair rails and there after made the letterbox block. This was just one of many image-defining decisions made through the years.

## Aesthetized wear-and-tear

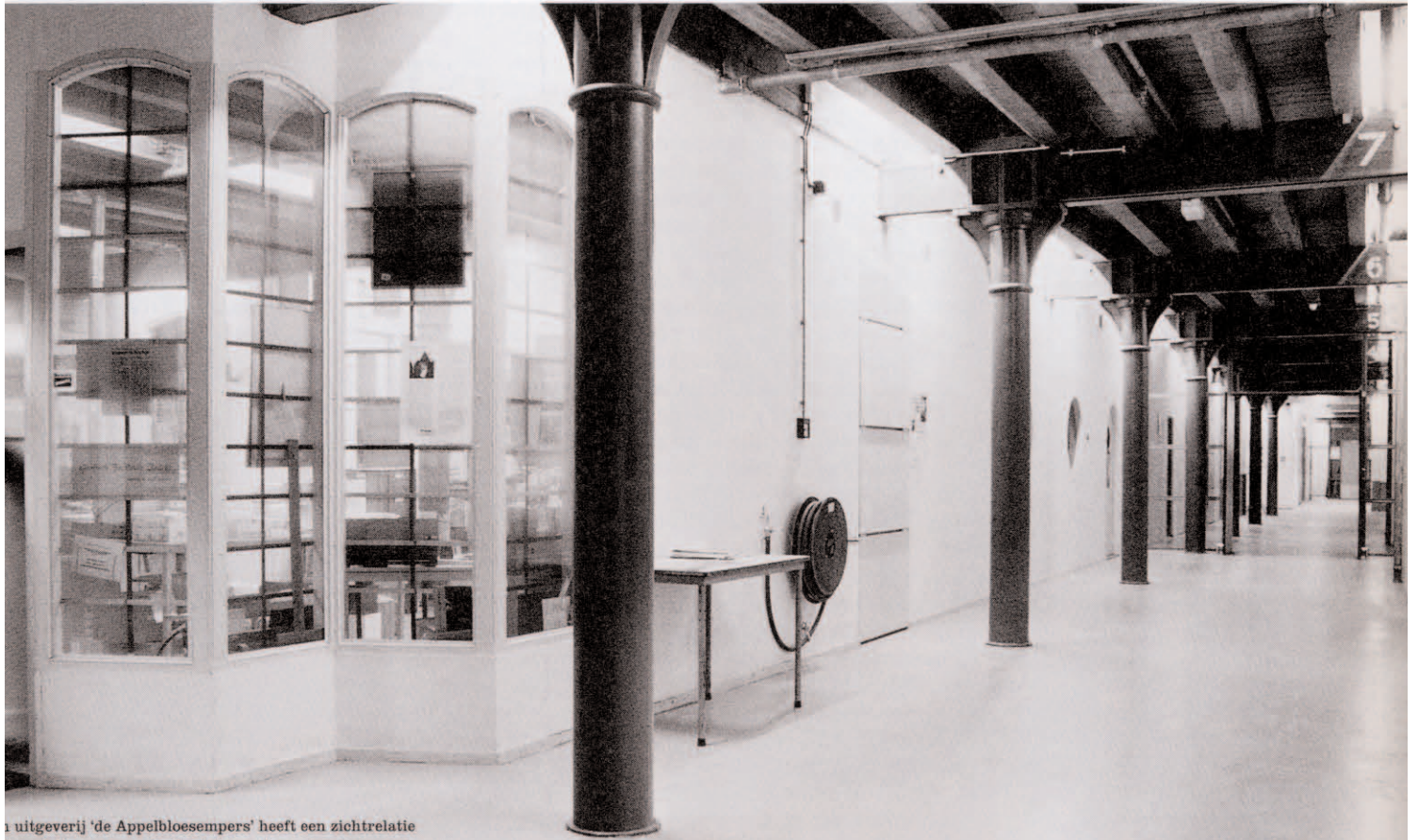
The tension that became more manifest as on the building progressed between optimum freedom for the individual, a collective approach and demands made by society on a communal environment – the Veem seen socially is a village, but commercially not a priori a refuge for loners and dole-queue habitués – is nicely illustrated by the treatment of floors and walls in the passages.

After the alterations had been completed an in-house artist, Marca van der Linde, was commissioned to make a colour scheme for floors and doors. Her proposal was to give the floor a finish of three superimposed layers of different non wear-resistant colours later consolidated with a wear-resistant top layer. The result (after endless negotiations with the manufacturer and the company carrying out, for working with wear and tear is analogous to a practice predicated on soundness and permanence!) is that the floor 'expresses' the use of the rooms: in the more intensively trafficked areas of floor, underlying layers come to the surface; ecological paths, if you like, through the building. It is a project that not only allows you to experience time and use, but is an active resistance against the equalizing and coercive middle-class aesthetic of 'shoes with a shine'. It moreover articulates an awareness of the potentially binding effect of art intervention on the vibrancy and openness of a working community like the Veem. The 'aesthetized wear and tear stresses the use aspect of the building, as well as the inadvertent side of it. The floor can be regarded as a critical corner on a tendency that has since become clear.

Now that the threats have been dealt with the major investments of time and money are done, the phase of management, consolidation and maybe extension of the cultural presence into the city has commenced. How to deal with success (expansion of the incumbent enterprises), how to deal with the understandable desire of companies to be visible on the frontage (billboards and signs), how necessary is an inviting entrance for the Veem Theatre and the Veem Café? Signposting, bringing uniformity to the facade boards 'so not to break up the building' – these are so compromises with the freedom of the individual. This has made itself felt down to the banal of doormats. Fire precautions require that passages, originally used for stacking everything not immediately needed in the studio, are kept empty. Only the passages in the basement can be used for storage by the wood processing



# en heeft een groep krakers met



De uitgeverij 'de Appelbloesempers' heeft een zichtrelatie met de andere ateliers. De ateliers gaan schuil achter gesloten wanden.  
The publishing company (de Appelbloesempers) has a visual relationship with the other studios. The studios have wall partitions between them and the passage.

Foto René Ger

ecologische paden' in het gebouw. Het is een project dat niet alleen tijd en gebruik rvaarbaar maakt, maar dat ook een verzet egen de gelijkschakelende en dwingende urgerlijke esthetiek van 'gepoetste schoe- en' inhoudt. Bovendien spreekt er een ewustheid uit van de potentieel fixerende verking van kunstingrepen op de levendig- eid en openheid van zo'n werkgemeen- chap. De geësthetiseerde slijtage legt de adruk op het gebruiksaspect van het ebouw, het achteloze ook daarvan. De loer is te beschouwen als een kritisch ommentaar op een tendens die inmiddels uidelijk wordt.

Nu de dreigingen het hoofd zijn geboden en le grote tijds- en geldinvesteringen gedaan ijn, is de fase van beheer, consolidatie en vellicht uitbouw van de culturele aanwezig- eid in de stad angebroken. Hoe om te gaan et succes (expansie van de zittende bedrijf- es), hoe om te gaan met het begrijpelijk erlangen van bedrijven zichtbaar te zijn aan le gevel (reclameborden), hoe noodzakelijk s een uitnodigende entree voor Veemtheater n -café? Bewegwijzering, uniformering van evelborden 'om het gebouw niet kapot te naken', het zijn evenzovele compromissen et de ongebondenheid van het individu. Dat werkt door tot op het banale niveau van leurmatjes. De brandveiligheid vereist dat de gangen, aanvankelijk stapelplaatsen van illes dat niet direct nodig was binnen het atelier, leeg worden gehouden. Alleen in

works established on that floor. Now that the walls have been plastered and it was finally agreed to give them a layer of varnish (to stop visitors getting chalk on their clothes), and now that the floors have been finished, an aesthetic of taut empty passages is emerging. Aesthetic desire and representation are becoming more emphatically involved. 'Listening to the building' is starting to compete with the need for comfort and individual identity. The management committee's call to prohibit loose doormats in the passages has been interpreted as an aestheticism gone wild and a denial of the original departure-points of the Veem. Originally the individual was satisfied with his or her own bad self and some space, but it is anything but that simple these days.

The 'starters without business plan' are now twenty years older and have often made a name for themselves.

## A castle with a fixed drawbridge

How big are the ripples a project like the Veem can make, how heavy the pebble in the pool of architecture and society? In its singularity the Veem is a unique product of happenstance, the convergence of the right people at the right place at the right time. As a model and as an experiment there is perhaps more to be said about it. And this has nothing to do with the balanced mix of functions, the set-up as an enterprise and its cultural importance as an institution. It concerns the interplay between

het souterrain mag het daar gevestigde houtbewerkingsbedrijf de gangen als ops gebruiken. Nu de wanden zijn gestuct en veel geharrewar van een laklaag zijn voor zien (zodat bezoekers geen kalk meer aan hun kleding krijgen) en ook de vloeren zijn afgewerkt, begint de esthetiek van strakke lege gangen een factor te worden. Esthetiek verlangen en representativiteit komen na drukkelijker in het spel. Het 'luisteren naar het gebouw' begint de strijd aan te binden met de behoefte aan gemak en herkenbare individualiteit. Het pleidooi van de beheer commissie om de losse deurmatjes in de gangen te verbieden wordt door anderen gezien als op hol geslagen estheticisme en miskenning van de oorspronkelijke uitgangspunten van het Veem. Aanvankelijk had individuen genoeg aan zichzelf en wat ruimte maar zo simpel ligt dat allang niet meer. De 'starters zonder businessplan' zijn 20 jaar ouder en maatschappelijk vaak succesvoller geworden.

## Een burcht met vaste oeververbinding

Hoe groot zijn de cirkels die je om zo'n project als het Veem kunt trekken, hoe zwaar de steen in de vijver van architectuur en samenleving? In zijn specificiteit is het Veem een eenmalige toevalligheid, de samenkomst van de juiste mensen op het juiste moment op de juiste plaats. Als model en als experiment valt er misschien iets meer over te





architecture and user, the mutual influencing, open end.

At a time when architecture is a shrine in the centre of a reflecting pool; when material fiction is the norm rather than an irritation; when 'The Design' defines the era, the look and the use of a space down to the smallest detail; when style, fashion and function have become an inextricable tangle – under these circumstances it is interesting to see that architecture can (still) be a process, a material factor, a result. Architecture not merely an illustration of invested capital, not as a facilitator for the reproduction of capital, as a retainer and seducer, not as the lackey of money and power, not as consumption, but architecture as thesis or as experiment. An architecture without 'a priori'. Whether this can be repeated at a level above that of the individual is not an easy question to answer. For the Veem, the presence – the given – an indestructibly strong and beautiful space costing nothing is the **conditio sine qua non**; in the case of hundred-per-cent new-build the required investment presents an almost insurmountable obstacle. As an experiment it is interesting to see that the reinventing of a structure, a carcass, by a group of people has produced something that is ageable in every respect. The theoretical links with the utopian desires of post-war and pre-war architecture are legion and as of this day. More interesting still is the political importance; the government is not

zeggen. En dan gaat het niet om de afgevoegde mix van functies, de opzet als onderneming en het institutionele culturele belang. Hier gaat het om de wisselwerking tussen architectuur en gebruiker, de wederzijdse beïnvloeding, het open eind.

Op een moment dat architectuur een schrijn is te midden van een spiegelende vijver; dat materiële perfectie niet een streven is, maar de norm; dat Het Ontwerp de ordening, het uiterlijk en het gebruik van de ruimte bepaalt tot in het kleinste detail; dat stijl, mode en vorm een onontwarbare kluwen zijn geworden, is het interessant om te zien dat architectuur (nog steeds) een proces kan zijn, een sociale factor, een resultante. Architectuur niet louter als afbeelding van het geïnvesteerde kapitaal, niet als smeermiddel voor de reproductie van kapitaal, als zoethouder en verleider, niet als knecht van hiërarchie en macht, niet als consumptie, maar ook niet architectuur als these of als experiment. Een architectuur zonder a priori. De vraag of zich dat boven het schaalniveau van het individu laat herhalen is niet eenvoudig te beantwoorden. Bij het Veem is de aanwezigheid, het gegeven, van een onverwoestbaar sterk en mooi en gratis casco de **conditio sine qua non**; bij volledige nieuwbouw vormt alleen al het kapitaalbeslag een hindernis van vrijwel onneembare hoogte. Als experiment is interessant dat de kolonisatie van een structuur, van een casco door een groep mensen

particularly inclined to leave the occupation of buildings and areas to private citizens. The Veem shows that it can be done.

For a subsidy of 1.4 million guilders (the province contributed 0.2 million) the City of Amsterdam has gained a cultural starters centre of 80 units, a theatre, a café and an art gallery. Its birth and mode of management may be unusual, but the actual result slots into its social context very well.

## Thesis

In this age of total aesthetizing, when even something as private as one's own body is treated primarily as an object needing to be perfected, it is best to kick out altogether notions like 'real' and 'authentic'. The initial emotion and the actions to achieve a result may be authentic, but the result is lost in the sea of imagery that confronts us. Phrases like 'offer resistance' and 'escaping from' sound dubious too, in that they define the attributes of the here and now as negative. No, looked at intellectually, each attempt to tie acts of planning, conditioning or shaping to a way of life, a way being, forfeits its pretence to truth. This link can even be questioned as a personal fact.

And yet. It's there, it's functioning, and functioning very well too. Representatives of the Veem should present this miracle at international symposia as an exemplar, with ministers and secretaries of state dropping by to inspect it in person. And it's true, whoever comes to view the neighbouring premises



# Opbouw van een pand.

een in alle opzichten beheersbaar resultaat heeft opgeleverd. De theoretische verbanden met utopische verlangens van de naoorlogse en zelfs vooroorlogse architectuur zijn talrijk en voor de hand liggend. Interessanter is het praktisch belang; de overheid is niet erg geneigd de occupatie van gebouwen en gebieden over te laten aan burgers. Dat dat wel kan is hiermee aangetoond.

Voor 1,4 miljoen aan subsidie (de provincie droeg 0,2 miljoen bij) heeft de gemeente er een cultureel starterscentrum bijgekregen met 80 eenheden, een theater, café en galerie. Ontstaan en beheer zijn wellicht ongebruikelijk, het feitelijk resultaat is maatschappelijk goed inpasbaar.

## These

In deze tijd van totale esthetisering, waarbij zelfs zoiets intiems als het eigen lichaam voornamelijk als te perfectioneren object wordt gedacht, is het beter begrippen als 'echtheid' en 'authenticiteit' te vermijden. De initiële emotie en de inzet van ruimtelijk handelen kunnen authentiek zijn, het resultaat gaat op in de zee van beelden die zich aan ons voordoet. Ook woorden als 'weerstand bieden' en 'ontsnappen aan' hebben een bedenkelijke klank, daar ze op voorhand de gegevenheden van het hier en nu als negatief definiëren. Nee, intellectueel gezien is elke poging om het ruimtelijk ontwerpende, conditionerende of vormende handelen te verbinden aan een manier van leven, aan een manier van zijn, zijn waarheidspretentie kwijtgeraakt. Zelfs als persoonlijk feit valt dat verband te betwisten.

En toch. Het staat er, het functioneert, het functioneert zelfs heel goed. Op internationale symposia mogen vertegenwoordigers van het Veem dit mirakel als voorbeeld opvoeren, ministers en staatssecretarissen komen graag persoonlijk de zaak in ogenschouw nemen. En het is waar, wie bij de eveneens tot kantoor- en bedrijfsruimten verbouwde buurpanden gaat kijken, ziet wel degelijk verschil tussen de feiten van de projectontwikkelaar en de feiten van het Veemcollectief. De standaardoplossingen, de systeemplafonds, de nietszeggende van de gerecenseerde standaard, de afwezigheid in die pakhuizen van een beleving van het gegeven, de grove doorbrekingen van de straatgevel, het is een werkelijkheid die op totaal andere waarden is gebaseerd dan die van het Veem. Het Veem heeft wellicht iets puberaals in zijn weerstand tegen het confectiepak met bijbehorende stropdas, maar er is wel een samengaan van architectuur en beeldende kunst gerealiseerd zonder dat die twee elkaar dwingen, negeren of voor gek zetten. Dat die vooralsnog open relatie op termijn zal verharderen, zal uitkristalliseren lijkt onvermijdelijk. De voornaamste brandstof van het project is de fysieke betrokkenheid van alle deelnemers bij 'de zaak'. Maar kan die standhouden als ateliers worden onderverhuurd en oorspron-

likewise converted into office and commercial space, can indeed see the difference between the facts as presented by the property developer and those of the Veem collective. The standard solutions, the systems ceilings, the triviality of the standard work environments, the absence in those warehouses of givens that are lived, the crude piercements of the street facade – it is a reality rooted in values utterly different to those of the Veem. Though there may be something adolescent about the Veem's resistance to the ready-to-wear suit with matching tie, it has managed to have architecture and art co-exist without one pushing the other into a corner, ignoring it or making it look ridiculous. That this as yet open relationship will harden, crystallize, seems inevitable. The primary fuel of the project is the physical involvement of all those manning the shop. But will this persist once studios are sublet and original inhabitants retain but a nostalgic link with the Veem? And who are those inhabitants exactly? Are they the torchbearers of a naive idealism that regards who you are and what you do are so much more important than what you earn? People who have grown up with the attitude that will only consider discussing intrinsic motives and treat every financial (ulterior) motive with contempt? A stance that has since taken its place among the waxworks of the generations museum as the 'seventies' model? The Veem is a thesis; the thesis of a substantially full life; of a niche in a society which is neither rejected out of hand nor fully accepted let alone embraced; the thesis of creativity as a binding factor, as communality; of the ties between work, life and place.

Whether justified or not, the building is bound to be colonized in a new form sooner or later, out of rage or of utter contempt for what has been achieved there, maybe out of sheer opportunism. It will set a new process in motion, force a new opening. In architecture there is hope rather than consolation.

Postscript: A segment of the Veem population, the second generation as they call it, is unable to identify with the facts given above. And how could they? The main thrust of the report is concerned not with current activities and the community as it now stands, but with the transformation of an environment and the relationship between that environment and its users. The second generation finds itself in the luxury position of being able to hold at arm's length such notions as 'architecture' (being understood as repressive) and concentrate on using the building and expanding its cultural potential. More people should become aware of the Veem's existence, they feel, more should learn from it; it's time that all the bickering stopped! That second-generation stance is clear and thoroughly understandable. But in time these users, this portion of the collective, will be brought face to face with the architecture issue. Whether they will then have the courage to recognize and acknowledge it in time, remains to be seen.

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**Af \_**

# Transformation of the squatting network.tmp

Urban Catalyst at Amsterdam Noord

During a few decades the squatting network evolved from pressure group fighting for affordable housing and an alternative lifestyle, to a 'respected' component of Amsterdam cultural life.

In response to emptying of their buildings, during the 1980's and early 1990's, when Amsterdam started a new round of urban renewal, the squatting network was forced to get a much higher level of organisation - and a good PR machine. In many ways, the network is responsible for the city's alternative culture and is gradually recognised as such by the mainstream city and cultural institutions.

**squatting tradition Af\_0**

**the IJ guild Af\_1**

**the Breeding places Fond Af\_2**



# So, we started to unite...

**WARNING!  
DANGER OF BOREDOM!**

**DO NOT TRAVEL TO AMSTERDAM!**

**ALL CULTURAL BREEDING GROUNDS EVICTED TO SUBURBIA!**

**AMSTERDAM IS JUST ANOTHER PREDICTABLE SAFETY ZONE!**

**NO MORE FEAR FOR TOUR LIFE!**

**THE NETHERLANDS BORED OF TOURISM (NBT)**

Eva 01 006

**We wrote an appeal to the City Council of Amsterdam, saying 'Look, we invested ourselves - these are the disciplines that we do and this is the public. This is all going away, what are you going to do about it?'**



# A short history of the squatter

(Lat.: squatterus vulgaris holandis)

The intriguing fact why the squatting movement has obtained so much foothold in Holland, roots in the particular combination of the ruling social democrats' believe in a modernistic designable society after WW2 and the level of saturation this resulted in after some decades of successful implementation of these beliefs. A counter movement was born, questioning the new life standards and - the meaning of life. The avant-garde was formed by the so-called Provos, who had new ideas about the functioning society and the city, and had a strong desire to take life's destination in their own hands. Provos, apart from creating a movement of supporters (squatters), also created an interesting movement of influential opponents (Koolhaas, for instance).

"The combination of an acute scarcity of houses and the mentioned shift of culture [ a trend to take hold on ones' life own destination ] shaped the conditions for a new form of activism: squatting. The scarcity in housing legitimated the act of squatting. An important factor in the origination of squatting was the improved accessibility of high education, which for the first time in history attracted large groups of young people to come to the city and look for housing space." (source: Laat 1000 vrijplaatsen bloeien)

The start however was not easy at all. Squatted buildings were often cleaned-out after a short time. The change came in 1970, when a few court decisions more or less legalised squatting in reaction to the housing scarcity. After a while, the movement managed to create an infrastructure to provide assistance ranging from consultancy-hours up to resistance squads.

The eighties turned the tide again, as the juridical possibilities for owners of premises to start up a clearing procedure opened up dramatically and many squatted premises came under threat of clearing. In reaction, a real squatting movement started to form itself, able to exercise respectable political influence. This also resulted in the a division between 'political' squatters and those who were mainly interested in an affordable living space - which ultimately led to sharp conflicts splitting up the movement in the middle of the eighties. Recent urban renewal rounds in for instance Amsterdam brought another blow to the movement. Premises were cleared out in favour of 'high standard' project development - industrial lofts apparently had become fashionable. Now, to some extend, the squatting movement finds itself ironically enough in a government-protected reserve, not to the satisfaction of all representatives of the movement.

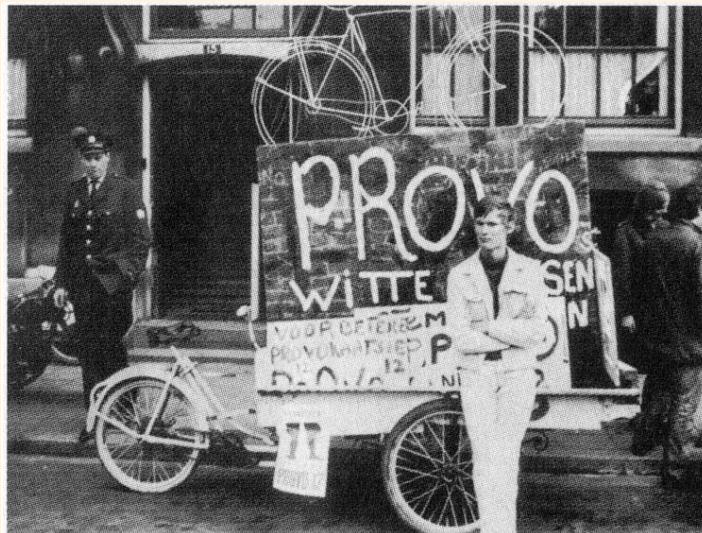


## Provos

### ("provokers")

an eccentric group of artists, hooligans and visionary anarchists dedicated to transform the sleepy Dutch city into an explosive Magical Centre. The Provos - non-violent, anti-authoritarian, agit-propagandists as well as ecologists before their time - anticipated Europe's just-around-the-corner youth protest movements by replacing Karl Marx by Groucho Marx. (...) Masters of civil disobedience and media manipulation, and experts in transforming art from decoration into an expression of independence, the Provos ignited the spark of social change that turned Amsterdam in one of the most humane and livable cities on the planet."

Matteo Guarnaccia in *Abitare* 417, 2002, page 264



## Af\_1

# Gilde van Werkgebouwen aan het IJ >

### The IJ Industrial Buildings Guild

is a network consisting of 18 dock-land premises on the southern banks of the IJ in Amsterdam. It was founded to represent the common interests of the users, which squatted these buildings one by one since 1978 - artists and crafts-people who had been forced to leave areas of urban renewal in order to seek cheap working spaces elsewhere. Its foundation was an immediate reaction to the AWF (Amsterdam Waterfront Finance group) which initiated an ambitious plan for re-development of the IJ-Embankments. 'The users of the self-managed buildings along the IJ decided to set up an Alternative Waterfront: the IJ industrial Buildings Guild. Amongst the 24 guild members are well known buildings and locations as the Silo, Vrieshuis Amerika, Ruigoord and Het Veem.'

Through self-management (in Dutch called zelfbeheer) they developed with minimal financial expenses working and living possibilities in these buildings. The Guild tries to consolidate (legalise) the position of these buildings and the culture they represent.

"The Guild's buildings have achieved nothing short of an economic miracle over the last 15 years. When they first moved in, many of the original users had been unemployed for many years. 80% of the users of these premises have eventually become financially independent within a period of five to ten years. The buildings' economic success has also had a positive influence both on their direct environment and further afield. This particularly applies to premises located in districts undergoing

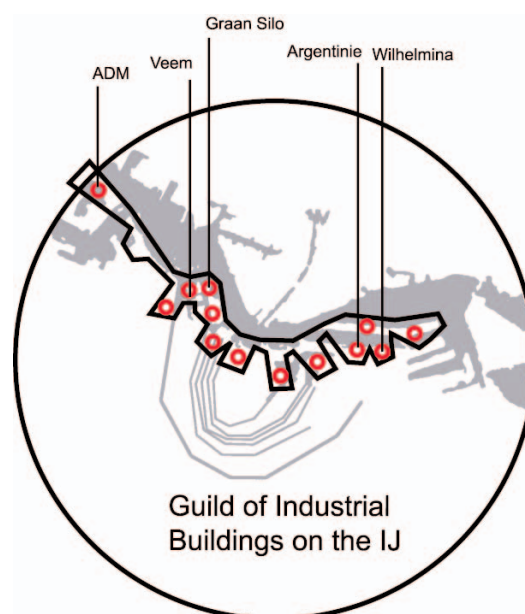
development. These buildings also stimulate cultural production and enterprise.

Meanwhile The Guild has become a 'tool' to define and propagate its growing range of ideas. It functions as a point of contact and as a litigating legal body. It has entered the political arena, it participates in advisory councils, initiates research, organizes publications and congresses and contributes to the development of urban theory." (source: [www.woonwerk-panden.nl](http://www.woonwerk-panden.nl))

In 1996 the Guild decided to publish a book about their visions for re-use of warehouse buildings in North-West Europe and particularly in Amsterdam. The book, 'The Turning Tide', has been published in 1997.

Buildings (once) participating in the Guild:

01. adm
02. argentinie
03. ateliers wvg
04. edelweiss
05. elf
06. filmacademie (ot 301)
07. graan silo
08. K3
09. kalenderpanden
10. kinetisch noord
11. nieuwendijk
12. nieuwenmeer
13. oostelijke handelskade 33
14. plantage doklaan
15. rijkshemelvaart
16. ruigoord
17. shb
18. slangenpand
19. houtkopersburgwal
20. lloyd hotel
21. vrieshuis amerika
22. werkgebouw het veem
23. westerdoksdiijk
24. wilhelmina
25. zeezicht



### Summary of the setup plan for the Breeding Places project by the Project Management Office (City of Amsterdam)

source: [www.woonwerkpanden.nl](http://www.woonwerkpanden.nl)

As a result of the urban renewal policy and the new housing areas in a/o the Oostenlijk Havengebied (Eastern Harbour District) and the IJ-Oevers (IJ-River embankments), several housing/working-premises [ hybrid buildings for combined housing / working, note ed. ] have vanished in Amsterdam. They are services, which have an important role as a breeding place for creativity for artists, craftsmen and cultural entrepreneurs.

Breeding places of creativity are offering space to activities in the field of the plastic arts, architecture, theatre arts, design, film and all imaginable disciplines. Often, they also have a role in complementing the service level of a city neighbourhood. These services are often characterised by large, high spaces with a low rent level, and therefore can give possibilities to those groups who are not in the possibility to achieve a position in the real estate market for business spaces.

In a reaction to the mentioned developments, the users of housing/ working-premises in Amsterdam wrote a letter to the City Council. This letter resulted in December 1998 in a decree in which the City Council made an appeal to the Mayor and his College of Alderman to give proposals for alternative locations for payable housing/working-premises, and on the base of this, to come to a fast realisation of them. In response to this decree of the City Council, the Breeding Places project has started.

#### The Breeding Places project

Aim of the Breeding Places project is 'to accomplish the realisation of small scale infrastructure for (mainly) non-commercial cultural entrepreneurs -- among which mainly (semi)professional artists -- and to achieve conditions for a sustainable form of this infrastructure in the city'.

#### Two target groups are distinguished:

0. individually operating artists, focussed on the production of art,
1. the co-operating cultural entrepreneurs in (housing/)working-premises (among which artists, small craftwork companies, services and technicians), focussed on forming a society to induce synergy and cross-fertilisation, participating in a sub-culture, with its own economy, not directly devoted to commercial success.

The project team Breeding Place starts from a need for ateliers and (housing/)working-premises for in total minimally 2000 artists and other cultural entrepreneurs, consisting of 1350 plastic artists and few hundreds of cultural entrepreneurs in (housing/)working-premises in the city of Amsterdam.

On the base of an inventarisation of the spatial possibilities in the city (depending a/o from the financial possibilities) on the short and middle long term the development of around 1400 up to 2000 ateliers or working spaces could be possible. (both permanent and temporal services).

For a number of 14 projects in principle an agreement about realisation on the short term has been reached with the parties involved. The projects amount for approximately 9000 m2 of atelier spaces for about 150 individual artists and approximately 36000 m2 (housing/)working-premises for groups of cultural entrepreneurs.

#### Project Organisation

For the co-ordination a project organisation has been set up. A civil service project group is in function since May 1999, in which apart from the Project Management Office of the City of Amsterdam the following parties are represented: the Urban Housing Service, the Spatial Planning Office, the Land Property Office, the Common Welfare Office, department of arts and culture and the Service for Economic Affairs and the Society for Housing/working-premises for Artists.

To get an information exchange between the city, civil pressure groups and external experts a consulting committee has been formed. The focus of this consulting committee is to enhance the social feasibility of the decisions and policies that will be developed, and to use the available expertise. The consulting committee consists of a/o the Guild of Working-premises at the IJ, labour union FNV Kiem, the Amsterdam Council for the Arts, consulting company De Verandering, and the housing corporations Het Oosten and Het Woningbedrijf. (...)

#### About the subsidy to KN/NDSM

From the budget of the Breeding Places Fond 15.000.000 DFL (around + 6,8 mln Euro) has been reserved for the Kinetisch Noord / NDSM development. This subsidy will be mainly used to invest into the necessary infrastructure (technical, space separations, build-in of ateliers etc). The maintenance of the sheds ('casco') will be financed from other sources (BV Durf?)







## Af\_ Transformation of the squatting network

### Af\_0 Squatting tradition

Eva 01 012

**Mica:** Did you actually meet *(make connections with the City Administration Noord, note ed.)* to get to know each other before this competition? **Marc:** The truth will never be found out...

**Eva:** Well, there's also long, long, long tradition of squatting and it goes far back into the eighties. Most of them have become high 'civil servants', a lot of them. But there is also new groups coming, and new ideas. And there is also a difference because at that point it was very much on living conditions in the eighties, and the younger group now is more on working, because we have gone out of this unemployment phase, but still very much focus... We already managed to sort of make networks and contacts within these other buildings to start bigger projects and to help each other out. Most of people I know that were in Wilhelmina, in Edelweiss in other buildings that are already legal now – they start of with 80% of people in unemployment situation and now it's only 10% at the most; there's only one person left who was unemployed.

So, we tried to get these people together, but low income, but still... That they can, by working together, manage to have this sort of 'new economy' which can bring them further and make use of each other. Because it works, it only works in these kinds of networks and groups, especially art groups, and then you also need crafts people that help with art...

**Marc:** But you are right, it's a completely different idea of squatting than of what it started, and idea of using space than of what it started.

**Eva:** Yes, yes... and for older guys - Ok now, they're settled, and most of them are highly

positioned, but this is a new energetic group, more on working together and trying to create meeting places where they can actually experiment more.

Obviously, there are a lot of squat locations, they all have their own philosophy which are not all the same. Their idea is more found on living there, and we are more here on what we want to produce. We want to be a meeting place not only for Amsterdam people, but for people from further away...

### Af\_1 the IJ GUILD

Eva 01 007 IJ Guild



**Eva:** So, we started to unite, got all these buildings together, even more buildings in Amsterdam, which had similar problems and wrote a book to get some acknowledgement... Because...we are not squatters, we are not just living here for free. We are actually investing money and trying to make them look nice, trying to meet the needs of the people, trying to establish affordable working space for people with difficult income. You can imagine, artists

have a very difficult income – they don't have pension, they don't have 13th month, etc... some people don't work for profits...

**Marc:** Slightly different ideology also...

**Eva:** Yes, other lifestyle, and Amsterdam is famous for it, as well. So, I think you should worry and you should cherish these groups because they do provide ... even a good place for concert... So, if you see the book, we are serious and also very interested in town planning strategy – how do you make a living city.

Eva 01 009 IJ Guild

**Milica:** The Guild lasted for how long?

**Eva:** The Guild still exists and now has 24 members who are associated together.

**Ana:** The 24 members are 24 locations?

**Eva:** Yes, 24 buildings in Amsterdam; most of them are now vacated - people are evicted. So, the 12 groups – the 12 buildings that were going to be vacated, they united and wrote an appeal to the City Council in the center of the town, saying 'Look,

we invested ourselves', we did an inventory; we said 'We do here working, living, we have these sort of spaces – theatre, etc... These are the disciplines that we do and this is the public. Not only in Amsterdam, but also very far away - in Italy we are called the Dutch avant-garde, etc, etc... and this is all going away, what are you going to do about it?' And then the City Council said 'Oh, Ok, now we acknowledge that there is a problem, and we should start this project group and getting funds together to help these groups out.' So, we have now the Breeding places fond in Amsterdam.

**Eva 01 045 IJ Guild**

You should go to different locations, as well. Go for instance down to ADM, it's completely illegal, completely different, and it has a strong connection in the past...

**We are now really trying to do it through the front door, and they're still doing it through the back door...**

Hay, who works here, actually lives there...



Ag\_

# Local mutations of planning .tmp

Urban Catalyst at Amsterdam Noord

The North Bank of Amsterdam has provoked a lot of plans for restructuring – but until recently, all plans passed without leaving any trace in the area. The political circumstances (a stalemate concerning any decision on the future function of the area) made it until recently impossible to gain enough weight for any plan to succeed politically and economically, as it would require major changes in the official regulations defining the boundaries of it. Regulations from the function plan (bestemmingsplan), zoning plan (zoneringsplan), policy documents (nota's van uitgangspunten) and many other environmental and safety rules therefore suffocated any change.

Planners and politicians became aware that a more interactive approach towards planning was necessary.

**local mutations** Ag\_0

**Political policy /** Ag\_0.1  
**Bestemmings plan**

**Zoning systems** Ag\_0.2

**Notas** Ag\_0.3

**Rules and regulaions** Ag\_0.4

**Initiatives** Ag\_0.5

**Flows of intentions and interests** Ag\_1

## Ag \_0

# Local mutations >

Through initiatives of networks of actors and local ad-hoc inventions, answers to the the development deadlock was found without the need to intervene with (or even adapt) the whole range of (notoriously strict, Dutch) regulations.

Experiments like Noord Lonkt! proved that unconventional alliances could provide creative solutions. Now, the district uses this also in defining the Masterplan for the area – and calls it dynamic planning.

In a dynamic plan, little is planned in the traditional way. It is more like a scenario, in which interventions are projected in space and time, but constantly remaining flexible for adaptation.

As outlined bellow, planning gets 'dynamic' on different levels of decision making:

### Af \_0.1 Political policy/ bestemmings plan

Since 1985, political policy of which 'Bestemmings planning' is a document has appeared to be the major obstacle for the development of the NDSM terrain. This non-stopping political disagreement was carried between Central City Government, City Administration Noord and Province on the programmatic use of the area.

### Af \_0.2 Zoning

NDSM finally changes its destination and becomes a 'gold coast' for development, as an *exception* (dutch 'onthefing', note ed.) was

found in the sound zoning.

### Af \_0.3 Notas

During the NDSM process, there were 2 alternative interpretations to what is the 'Nota of starting points' (dutch 'nota van uitgangspunten', note ed.). One was given by the Noord Lonkt! team, who tried to create a more openended document; the second was given by the City Administration Noord, who made a document that could pass through a bureaucratic procedures.

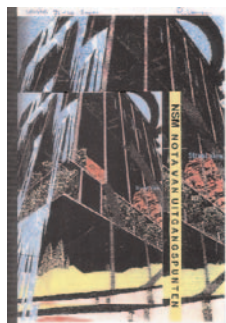
### Af \_0.4 Rules and regulations

The present use of the NDSM hall by the Kinetisch Noord is an exception in itself - if one would follow safety regulations, it would not be possible.

### Af \_0.5 Initiatives

Various initiatives coming from the citizens, groups and companies, for particular programs or even buildings on the North Bank of IJ, considered seriously and are often incorporated into the planning document.

Moreover, it seems, that it is the initiatives, rather than a homogeneous designed vision of a big plan that at the moment produces ideas and incentives for the North IJ bank development.



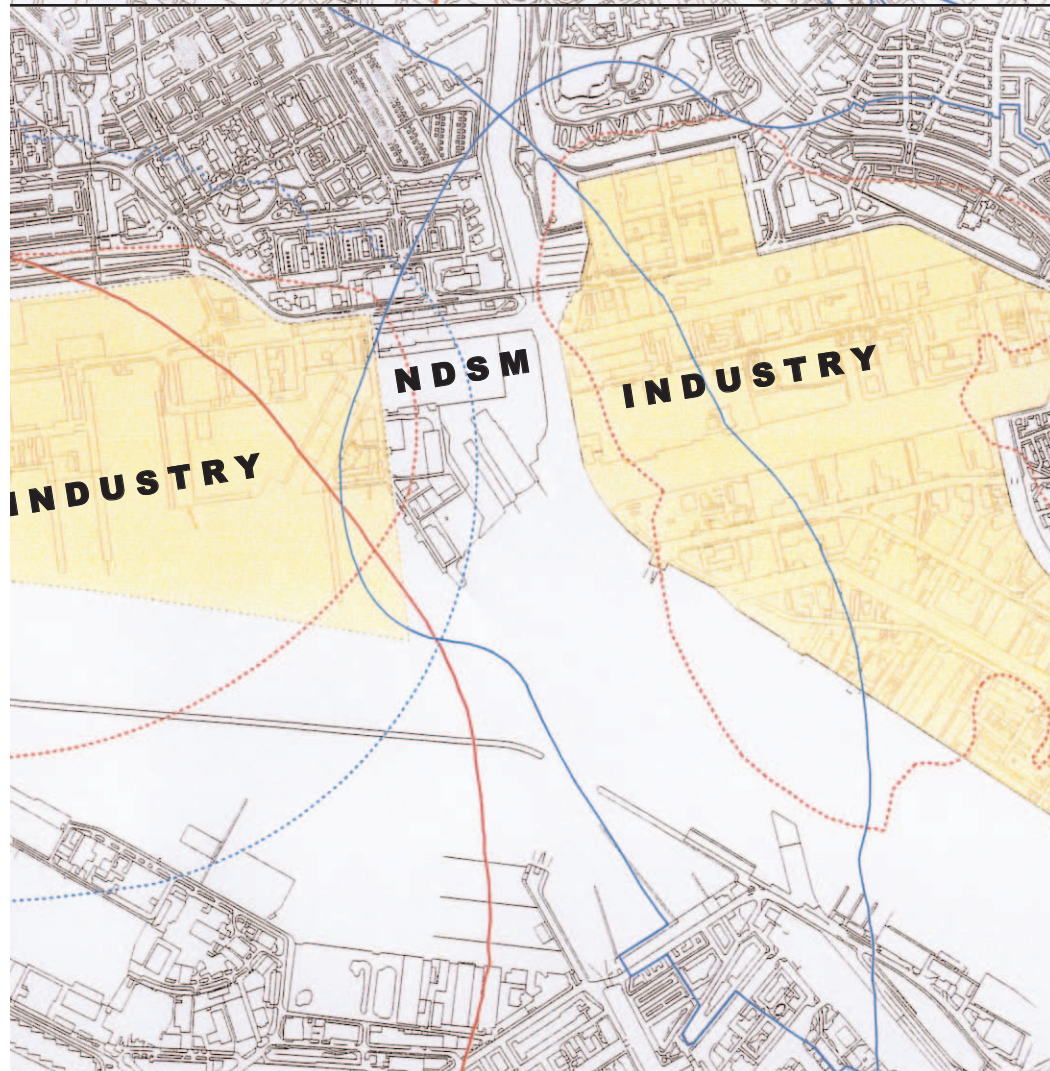




NDSM site becomes a major development potential as an exception is found in the sound zoning

#### Existing situation

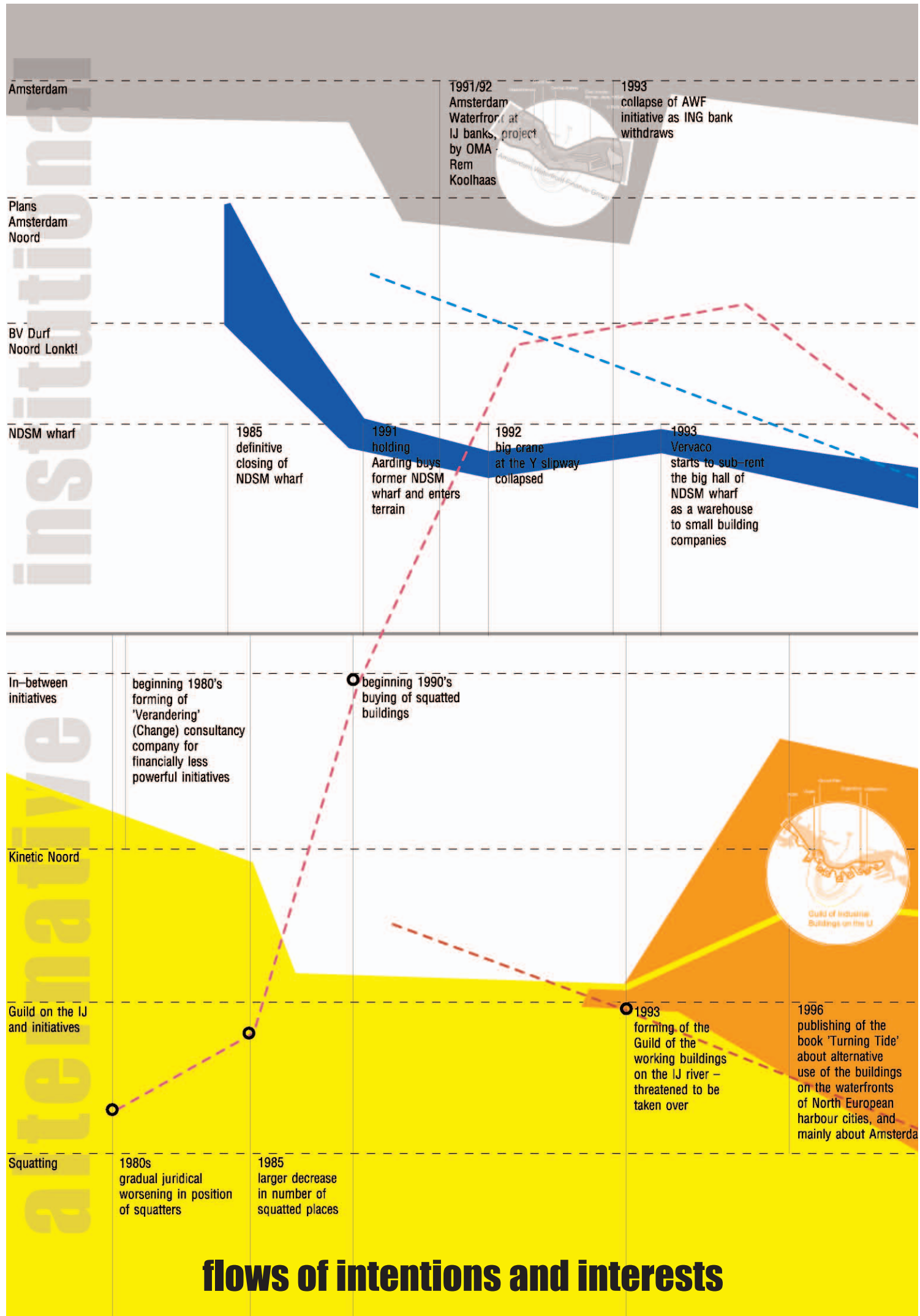
Sound contours at the NDSM



#### Future situation

Sound contours at the NDSM





1996 –  
new developments  
at KNSM island  
and Borneo-Sporenburg

1998 –  
favouring of 'wilde  
wonen' (desirable living)  
spaces, developed by  
inhabitants (state secretary  
and arch. Carel Weeber)

1996  
Amsterdam Noord  
buys NDSM terrain  
back from Aarding,  
protests by sub-renters  
(artists and small  
businesses)

1998  
Amsterdam Noord  
decided to stop  
contract with  
Vervaco for the  
large NDSM hall

1998  
pensioning party –  
birth of NDSM 'private'  
initiative: F. Bijdendijk, A.  
Roozebeek, T. Zwietering

1999  
after court decision  
Amsterdam Noord  
gets Vervaco out  
of NDSM big hall

March 1999  
Amsterdam Noord  
commissions Noord Lonkt!  
to do a study for  
combined program at  
NDSM terrain

July 1999  
Noord Lonkt! 1.0  
inventory of  
stakeholders

mid 1999  
start-up of  
interactive process  
to come up with a  
future vision for  
Amsterdam Noord

November 1997  
publishing of the  
study 'City as Casco  
(Hull)', collaboration  
of the Guild and  
housing corporations

1998  
12 buildings of the  
Guild have been evicted  
to give a place to new  
pricey developments

1998-99  
members of the  
Graan Silo move  
to the Veem  
building

1996 –  
scanning NDSM area  
for possible squatting  
by members of Graan  
Silo, Vrishuis Amerika...

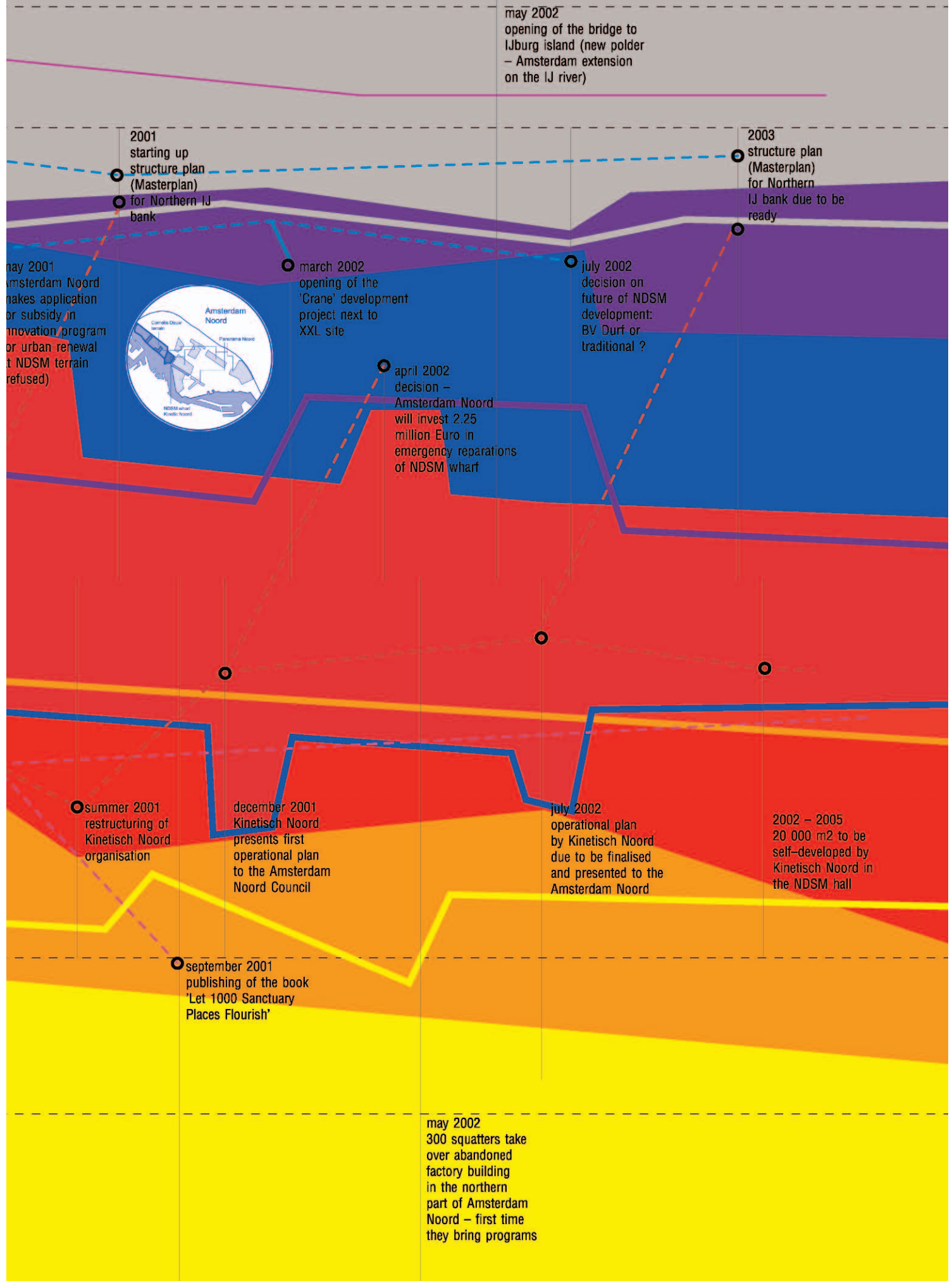
1998  
plans by Silo  
members to  
enter NDSM area  
with film/theater  
decor and stay  
there

end 1998 – beg 1999  
starting ideas for  
Breeding Places Fond











## Ag\_ Local mutations in planning procedures

### Ag\_0.1 Bestemmings plan

#### Erik 01 003 Bestemmings plan

The former NDSM area, the wharf went bankrupt in the middle of the eighties. Since then, there was a political still mate, because the Liberal Party (VVD) wanted to claim it as an industrial area and the 'Socialistic' party (PVDA) wanted to have housing. And they never resolved it.

So, if you look at the *bestemmings plan*, the structure, it was always either living or industrial – and nothing happened. For 15 years there was this still mate and the area was not used. There were some artist living there in these buildings, the large halls were used occasionally but it was not even lively.

### Ag\_0.2 Zoning systems

#### Rob 01 002 rules and exceptions

Milica: Why was this area treated as special comparing to the rest? This whole Northern Bank is company-terrains and only here - there is the special idea!?

Rob: That was because of all kinds of zoning systems. When I started with the job to renovate all of these company terrains, what I did first was to make, what we call, *nota van uitgangspunten* – a kind of start notations.

There was a political point of view that said – this whole area has to be modern terrain for all kind of economical functions. But, there is a kind of history that goes back in 1987-8, when we started in Amsterdam Noord to think about the development of northern IJ border and at that time I was urban planer (nowadays I am in the corner of

project management). With a small group we made a kind of vision for the whole northern IJ bank. We said – this is a place where we can make something else than economical functions.

When you see the map with all kinds of zoning systems, especially the zoning systems belonging to noise, you see that one zoning boundary is going to be here and the other is going to be there - and if you want something in-between - than it is possible. This area is laying in the zoning; but in the margins of the zoning. It is a kind of gap and it exists because here is the 50 DB zone line and here is 55. Between 50 and 55 there is an area that says if you want (if politicians say we want) something within this zoning, than it is possible, but you have to make a special decision for that. **That is what we call in Holland ontheffing** (*exception, note ed.*) – where you don't have to apply certain rules. This is the only part in this whole area where that is possible. That is one reason, and the other reason was that at that moment this terrain was our terrain. When the wharf stopped its work the whole area came to the City Council - the ownership of the ground. So, we could do anything with it what we want.



### Ag\_0.3 Notas

#### Rob 01 009 comic Nota

Milica: Noord Lonkt! book number 3 was in fact going to be the Nota - *nota van uitgangspunten*?

Rob: No, there were two Notas. We had Noord Lonkt! 3 that was called *nota van uitgangspunten*, but that was not useful. We could not use it as a Nota because it was a very nice story about BV Durf and extreme function flexibility, etc, but it didn't say anything about a kind of program and it didn't say anything about financial contracts or basics. So we said if we want to have a Nota decided by the City Council than it has to be another product. So we made another product - a small booklet also named Nota, but made by City Council and that is the official Nota I am talking about. That Nota is the program with 500 000 m2 and what we wanted with halls and ramps and the border side.

We made it as kind of comic, as we didn't have much time to make it. There are all kinds of things that are not sure at this moment, but what we are sure we have already put in and all kinds of questions we are going to solve in the next step. The most important thing that we want to do with this book is to make a decision about the development of this area as a mixed area. That is the priority of this book.



#### Erik 01 018 loose Nota

Ana: To what extent is this example of practice unique in Amsterdam?

Erik: On the entire scale, we have not seen such a thing. Both for the process that we have used to get out of the deadlock, we have not seen such an outcome of this process in the sense of the *Nota van Uitgangspunten* (referring to *Noord Lonkt! 3*; *note ed.*) that is so loose... **We handed in this document and the civil servant said: 'This is not a Nota van Uitgangspunten'.**



Because we do not have a detailed description of what is going to be on the site. We answered: 'Yes, that is why it is so unique'. They said we cannot hand it in because it is not according to the law. So they made a separate document in which they made calculations etc. – a translation; so many houses, so many companies, than it's worth so much. **We said: Just take the starting points and get doing something. That is why we said: Get the actors in as soon as possible. Those are the ones that create the area. Not the owners, not the financiers, not the developers, not the investors. Get the people in who have the energy.**

**Ana:** And they will find their own place, they are good to test the ground.

#### **Ag 0.4 Masterplan through feedback > dynamic plan**

##### **Ted 01 005 belief**

**Milica:** It is very interesting that you have starting this initiative of making 'Panorama Noord' and I have several questions related to whole idea about Amsterdam Noord and relation to Amsterdam, and so on. This time particularly about the North bank of IJ-river - are there special ideas about that area and what is today idea about that area?

**Ted:** You heard from Rob that we are making a new Masterplan. **I am not somebody who has a very strong belief in a Masterplan, a Blueprint plan; I am more interested in development strategies.**

##### **Rob 01 012 sailing goes on**

There is 10km of the bank in function, housing, but mostly economic functions and we are transforming the whole IJ bank area in a way of dynamic

planning. We don't do it in a way that we break down, demolish everything, clean up area, maybe keep some buildings, get all functions out, and than make new, and than follows the next part – that is not what we are doing. As we call it – 'the sailing goes on during the rebuilding'.

##### **Erik 01 011 speed-up**

**Ana:** What is currently kept in the process from your initial idea-proposal? **Milica:** If all the stakeholders keep to this idea, than it should almost naturally go into realisation.

**Erik:** What you see is a third thing, because all these people agree, they do not disagree. So they are not against it. If you have them all involved, everyone gets a feeling of what it can mean for the entire area. What you saw happening is that, because we did this process, the whole northern banks got attention and it catalysed for instance the developments on the Shell area. The people that were busy with the development of the Shell area participated in our process, that speeded up their developments. **You see that by doing such a process you speed up the development of the entire area.** What we have been told is that the starting points that have been created for the development of the site are still the key-cornerstones of the agreement that the partners make in the partnership phase. If your question is what is still alive... We have been informed by the parties that have been operating here that everything is still alive.

**Damien:** But the idea is to have some dynamic development ... **The goal of this phase was not to make a blueprint of this site. That would be decided in BV Durf. The idea behind is, that if you have an organic development, it might**

**change all over, in time.**

##### **Eva 02 004 rules and exceptions**

**Marc:** You can say that there are rules, but they (the City Administration Noord; note ed.) can't use these rules in this case because they would make it totally impossible, so **they have to go around certain rules probably which is not their normal way of dealing.**

**Eva:** Its especially difficult after we had Enschede and falling down of the glass from the roof. Its much more strict; people are much more cautious. We should also try to understand that.

##### **Rob 01 017 overview**

**Rob:** That is kind of zoning in this area, but my colleague who is in this area can think the same. And then he is here with those damaging economical functions and I am here with my housing. Than, there is of course infrastructure and the height of the buildings; the function and density of these areas are very important. We thought that what we need is an overall view of the whole northern IJ bank, so that we are sure that different projects on the northern IJ border have coherent development; not like islands. So, Ted made an order to make such a Master plan.

**Milica:** In the case of the NDSM site, Master plan will not have much influence, but you will have to tell to the planners what will happen here?

**Rob:** Yes, but it goes in two directions. What we did in the starting phase of the Masterplan, we had an '*ijk dag*', (a kind of decision making workshop; note ed.) a moment on which we looked at all the initiatives that we had on the IJ border. Riek Bakker, as the author of the Masterplan was involved. We made categories: one is it is ok, it has nothing to do with the network of Masterplan, it can go on. The second is a category where we have several doubts whether it can go as it goes, we have to change some directions

and some elements in it. The third was the category where we had strong doubts if the project is on a good way, when we see it in the larger scale.

For instance – there is initiative from the wharf to make here a big office building. When the initiative first came, we thought that it might be a good one, because while the wharf is still functioning, here it might be helpful to make a kind of a noise wall from the wharf to the housing area (new housing; noted), but when we realised on the scale of the Masterplan as you look further in the future that the Wharf is in 10-15 years going to stop than we will have this barrier that is not necessary any more.





# Potentials.tmp

Urban Catalyst at Amsterdam Noord

Potential of a 'temporary user' (derived in this study from migrating experimental culture of Amsterdam) is that it constantly changes it's position - not in a sense that they are occupying a site only for a limited period of time, but to the contrary - in a sense that a *way of using* is constantly changing - programmatic and spatial needs are fluctuating.

There are several strong points invented or just hinted, during the NDSM process, that can be extrapolated, sharpened and improved:

\_cultural and urban proposition that 'temporary user' brings.

\_planning scenario with multiple actors and agents, but all with quite precise roles

\_innovative urban organizations, in particular those that bring non-commercial interests onto the market (such as BV Durf); but also those with 'social' innovation, such as Kinetisch Noord

\_NDSM process inspires new chapter of the science of *urban genetics* and production of beneficial urban forms; see **Pe\_**

\_study of the NDSM process gives way to an idea in which Amsterdam and Amsterdam Noord create a symbiotic development configuration; see **Pf\_**

Most importantly, experimentation and open ended approach seems to be valued by all parties in the process.



**Pa**     

# **Cultivated anarchy brings urban vitality.tmp**

**Urban Catalyst at Amsterdam Noord**

Flexibility, adaptability, heterogeneity, energy, vitality, endurance can be promoted as the desired qualities that can make governmental 'bodies' seek help from alternative groups as partners in urban development, rather than from a strong market party.

In this respect, NDSM process needs not to be seen as an incidental coalition between the City and experimental culture groups. It should be regarded as a serious pilot project, a planning and development test case for much wider context.

**What the mainstream needs**

**Pa\_1**

**What the substream brings**

**Pa\_2**

**Cultural entrepreneurship**

**Pa\_1+2**



Ted 01 004

**I had a discussion two months ago with some people that are high at the market, and they told me ‘why don’t you give it away to high profile art houses’ and I said ‘that is not we meant’. We wanted to bring in people with plans, starters, with a lot of energy, with a lot of endurance.**



"From the stack of statements, pamphlets and appeals to the city council on the threatened and cleared-out 'sanctuaries', (dutch 'vrijplaatsen') a couple of sentences have been picked which gave a hold for a policy: one concentrated on services for ateliers and starting companies.

Politically, this sounds good. From the cultural quarter, it was pointed out that there was an enormous lack of atelier spaces and that Amsterdam gets less attractive to 'emerging talent'. The inhabitants and users of cleaned-out premises, from now on, were appointed 'artists', from the government's perspective.



To turn the tide, in December 1998 the start was made with the 'breeding places' policy. (...) In a reaction to it, each start-up entrepreneur, cultural institution or group of artists seems to be calling itself a 'breeding place' or 'sanctuary'.

This ultimately demonstrates the contradiction, which exists between the thinking of the government and a large part of the inhabitants and users of sanctuaries. The existence of sanctuaries is not of significance

because they will provide the establishment with new ideas, forms and insights."

taken from: Laat 1000 vrijplaatsen bloeien







**Pa\_ Cultivated anarchy  
brings urban vitality**

*Fred 01 007*

*Milica: We were quite astonished that a group as Kinetic Noord will sit down at the table with one bureaucratic institution, sign the contract, shake hands, here are millions of guilders... So how does this work in reality and why does it work? Is it because Holland is such a special country where people can talk together?*

*Fred: It is also quite hard here.*

**Pa\_1 What the mainstream  
needs**

*Fred 01 008*

**Fred:** During the high times of the squatting period there were a lot of spontaneous breeding places, projects like this. They just came up. In the last, lets say, 20 years, the word 'market' came up; the market rules, so a lot of buildings were evicted.

**The alderman Duco Stadig, already in central city government for 12 years, came to realise that for city of Amsterdam is essential to have, lets say, alternative, progressive, weird, anarchistic, creative people within the border of Amsterdam. Amsterdam had always, over the centuries, people coming from everywhere - strange people, foreign people, all kinds of people. All the creative brains from Holland came to Amsterdam, etc ,... So then, because of the market, all these places where art and culture spontaneously grew - disappeared, and even worse, there was a running-out of Amsterdam - going to Rotterdam. And Amsterdam and Rotterdam are like Russia and America, rivals. But apart from that, that is only funny, ironical, it was realised that we are going to loose something if we are not going to arrange something. That is the whole idea of the Breeding-**

places Fond. Because here in Amsterdam Noord, Kinetisch Noord project is so big it has become the main ship among all these projects, the most of them are very small.

So the alderman picked it up as something that has to succeed, because if this succeeds he will be politically recognised as the big winner, the man with a vision, the man who changed the wrong development at the last minute. And if you make this to the success than you have gained back a lot of what you have lost in the last 20 years. That is the idea behind it.

*Ted 01 004*

**Ana:** Why were you particularly fond of getting art people?

**Ted:** That has something to do with our vision on Amsterdam Noord. We say - we have to make a stepping stone of art in Amsterdam Noord, cultural functions as pioneers in this area. And that is truly a development strategy - we bring those people in and they pull the networks over The IJ, they bring their network with them. And people are not there at this moment, so we want to bring them in, to give them an



opportunity to develop something. Than, they literally pull their networks, all kinds of people, bring them to those places and they discover this area. Until 1,5 year in this city nobody was talking about

**Amsterdam Noord because it was an isolated area.**

Every year there is sort of big art festival. 'Uitmarkt', which is the start of theatre season in Amsterdam - in August and what we literally did was giving papers to all kinds of people there if you want to start sort of art project in this place. That was the start. You know the way that we brought Kinetisch Noord? It was by the competition, and by this competition we succeeded to make people interested in this area. So, all kinds of efforts we made to get interesting people to enter this competition. And in the end 10-15 competitors made a plan and this plan was far most interesting. It was very clear that we wanted to work with those people.

**Ana:** And did you have already the idea that you could get these people when you made this competition?

**Ted:** Yes, especially these people. I had a discussion two months ago with some people that are high at the market, and they said to me - why don't you give it away to much more high profile art houses and I said that is not we meant.

**We wanted to bring in people with plans, starters,**

**with lot of energy, with a lot of endurance. And we are not interested in all those far more ambitious, established artists. That is not interesting for this area. So that is a way of developing an area - to bring people in!**



**Pa\_2      What the substream brings**

**Eva 01 016**

**Mica:** What was the main proposal that won in fact this competition. What was the big idea?

**Eva:** **Transforming it into a cultural venue, which was with a low threshold, I think, not institutionalized; a place where people are producing and performing at the same time. It's the mix, I think, which they liked, that sort of atmosphere, the build-up. Also, we wanted to do it ourselves.** Not that one group decides how it's going to look like; **we want to have this very bottom-up approach.** I think that's what they like in the North very much. It suits the North. **It's very hybrid, this area, and I think they like that idea.**

Ted Zwietering, who is one of the main guys in the City Council, he had already a very deep sympathy for the Guild.

**Pa\_1+2      Cultural entrepreneurship**

**Eva 01 016**

**Milica:** I was very amazed reading your text - it said that you were moving from one building to another because of being evicted, etc, and then someone got the idea that you have to start 'developing' yourself; acting as developer, as a cultural developer. I thought, 'this is really a great idea'. So, in a way, you are in 'the same field' proposing another project. Marc: Yes, how did that work? How did you start it up?

**Eva:** Naturally. It was so natural. For me I have always been working in the cultural field, always on the organizing side of it, on the financial side of it, and I think ones you have a good concept, and you believe in it, then it can be successful. I think we managed to have a group of people together who had

experience with certain concepts, or from theatrical background, etc... It felt really good, this whole idea, this whole concept. It also went in a sort of history from one place to the other - you get experience, you get your contacts and your network. Your goodwill as well. It has a lot to do with the fact that we already had a reputation with things we did in the Silo, in the Vrieshuis and Wilhelmina. You've managed to create goodwill also, with politicians etc. We didn't know the City Council Noord very



well, but in the Center City Council we had a big network obviously. And now we are getting more involved with the local politics, because we believe we should hook-up more with our neighbors as well. You can not force it...

**Eva 02 026 entrepreneurs**

**Eva:** All the people here are working underneath the CAO's. They have a contract for 32 hours per week, but everybody is working 50, at least. It's all underpaid in this field.

**...Social welfare is our biggest subsidizer...** You can get 160 guildens per hour, and we do it for 30...

Pb\_

# Elements for 'NDSM planning model'.tmp

Urban Catalyst at Amsterdam Noord

After initial analysis, it became obvious that NDSM process is, in terms of planning - a collection of fuzzy categories such as 'twisted rules', 'exceptions', 'private initiatives'. It is also obvious that this amount of fuzziness is a perfectly reasonable attempt to go around fairly rigid legal framework existing.

These are the reasons to try and theorise the NDSM process in retrospect. Can we pinpoint certain decisions, innovations, breaking points as elements for a new planning model?

**Triggers**

**Pb\_1**

**Management processes:**

**Pb\_2**

**Noord Lonkt!**

**b\_2.1**

**Competitions for creative entrepreneurship**

**b\_2.2**

**'Starting points'**

**Pb\_3**

**Implementation bodies**

**Pb\_4**

**BV Durf**

**b\_4.1**

**Kinetisch Noord**

**b\_4.2**

**XXL syndicate**

**b\_4.3**

**Lets say economic groups have an idea of making 100 000 m<sup>2</sup> of commercial buildings.**

**So, the simple idea was - if we take 100.000 m<sup>2</sup> we add another 100.000 m<sup>2</sup> - we call it extreme mix of functions. The start was not more than that; I have to be very clear.**

**The alderman who was here said 'I want an extreme density', so he added another 100.000 m<sup>2</sup>.**

**And at that very moment, the alderman of the other side, of the Central City said 'I'll give you 50 million guilders, because I have a problem. I want to support breeding places'.**

**So, it was very *humoristic development* in fact.**





## **Pb\_** **Elements for NDSM** **planning model >**

### **Pb\_1 triggers**

As a way to break out of the political deadlock that froze all development at the NDSM for more than a decade, the City administration Amsterdam Noord initiated 2 parallel processes - Noord Lonkt! and the 'competitions for creative entrepreneurs'.

### **Pb\_2 management processes**

Noord Lonkt! and the competitions for 'creative entrepreneurs', worked on different levels.

Noord Lonkt! was a trajectory that aimed at a large scale development - for making alliances with investors. However, many innovative propositions and initiatives on both spatial and organizational level have come out of this process.

BV Durf, is one of them - a public/private partnership turned into a development /maintenance company.

The initiative of the City Administration Noord is to incorporate participation of Kinetisch Noord into the BV Durf, which is currently under construction.

### **Pb\_3 starting points**

The starting premises on which BV Durf team entered negotiations were: mix of functions, density and gradation of rents.



*Hier kunnen kunstenaars tot grote hoogte stijgen.*



*Wie houdt beide benen op de grond?*

Welbekend van het 'Over het IJ'-festival en nu onderwerp van grotere plannen: de hal op het **NSM-terrein** aan de IJ-oever in Amsterdam-Noord. De bedoeling is om de 30.000m<sup>2</sup> grote hal plus omliggende terreinen te ontwikkelen tot een veelzijdige culturele verzamelplaats met ateliers, werkplaatsen, oefenruimten, podia, studio's, etc. Voor gevestigde namen en jong talent. Voor groot publiek en select gezelschap. Voor commercieel succes en experiment. Voor evenementen en manifestaties én kleine exposities en theater.

Daarom zoeken we een **creatieve ondernemer** die culturele belangstelling weet te combineren met nuchter zakelijk inzicht. In eerste instantie zijn we geïnteresseerd in uw visie en een concreet beheer- en exploitatieplan. **Ziet u 't al voor zich?** Zet uw ideeën voor 8 november op papier. Vraag een informatiepakket aan bij Gerard van Horn (tel. 020.634 94 39) van het Stadsdeel Amsterdam-Noord, postbus 37608, 1030 BB Amsterdam.





## **Pb\_4**

# Implementation bodies and their development strategies >

## **Pb\_4.1 BV Durf**

### **Erik 01 016**

We say - you should make the entire area in a development/maintenance company, we call it BV Durf, and all the key participants become shareholder or owner of BV Durf. So, instead of buying an apartment in an area or buying an office, or hiring an office you purchase a part of the company that owns.

### **Rob 01 010**

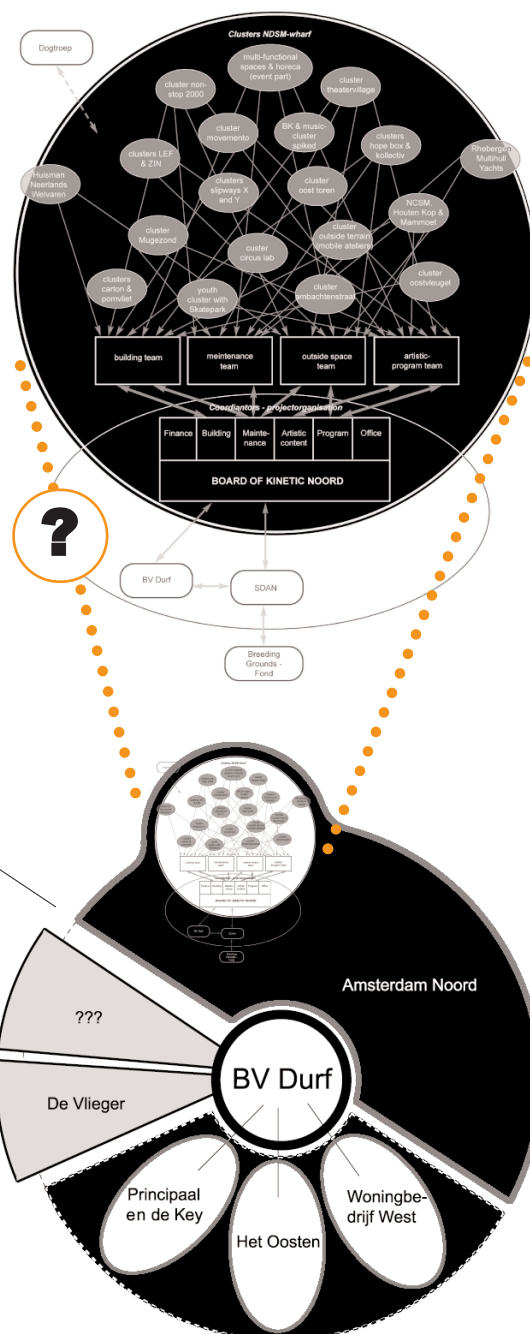
We are trying to make new kinds of buildings, as flexible as possible, for different functions. We do all kinds of research for that. In the end we are going to make such buildings and we will look how it is going to find its way in the market.

### **Eva 01 020 KN in BV Durf**

It's very hard to see if it will work because it's a new form - with citizens, housing corporations, market parties and the government; they are all going to get into the model.



**The participation of the Kinetisch Noord in the BV Durf is still being negotiated.**

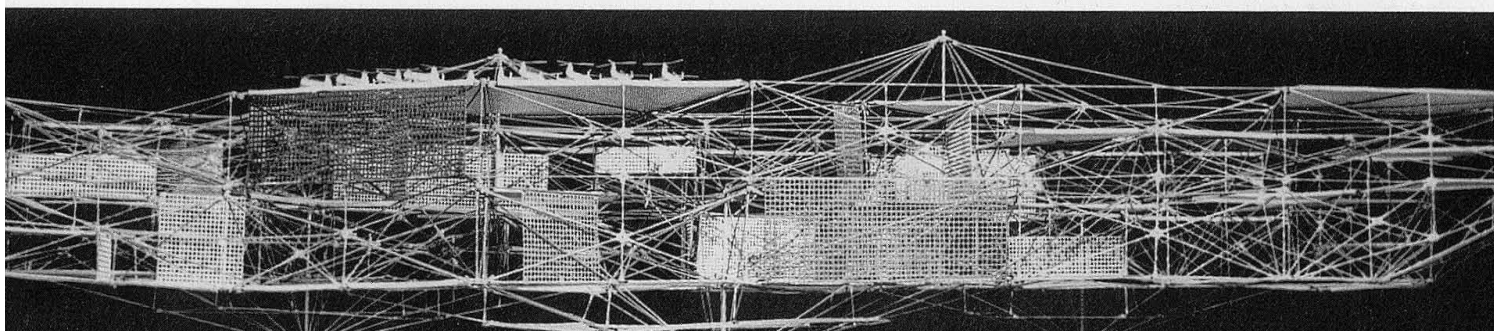
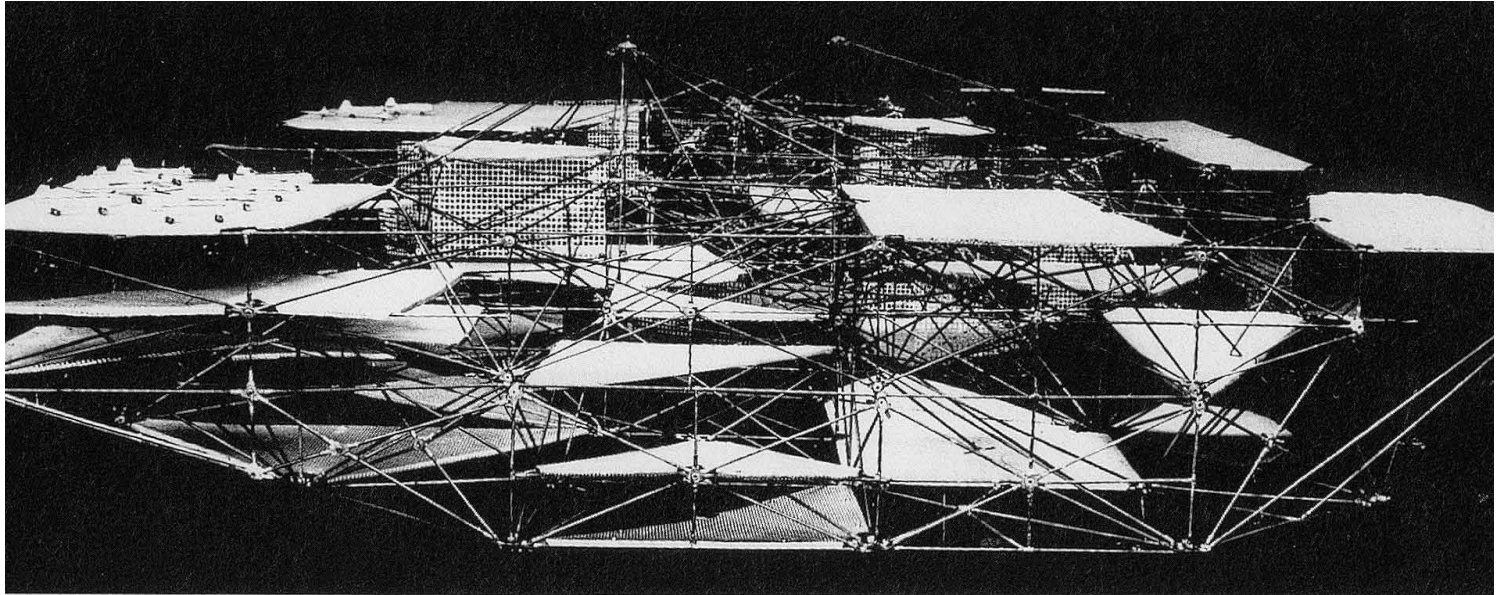


## **Pb\_4.2 Kinetisch Noord**

The concept of organic growth is, in the NDSM process used by literally everyone. It appears that organic growth by Kinetisch Noord is the most radical version.

As it is demonstrated separately, in the next chapter; organic growth in the view of Kinetisch Noord equals bottom-up participation, in which people negotiate their space and their architecture against each other.

**CONSTANT: inspiration at the NDSM east**





### **Pb\_4.3 XXL syndicate**

'At the end of the 90's, the City Administration Amsterdam Noord asked four players in the market to jointly draft an urban development plan for the western part of the Cornelis Douwes site. The City Administration and the XXL jointly defined a mission 'To combine flexible-use real estate into a coherent work location with regional attraction, to which residential functions may be added in time'.

XXL proposes the entire development over the period of 15 years. A clear block structure and public spaces by XXL will provide a powerful and legible urban develop-

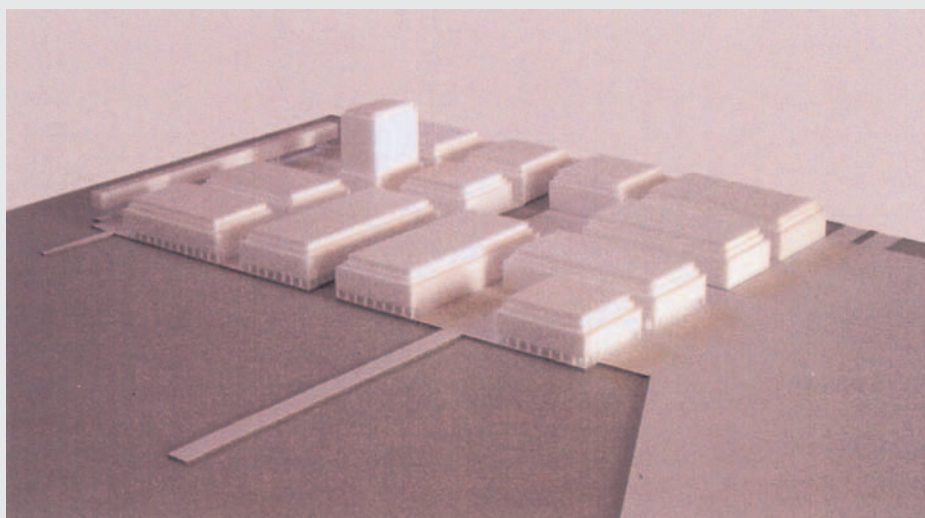
ment concept, and also required architectural variation and flexibility. The design aims to be more than an area of industry.'

((comment: This plan obviously has a very interesting starting point – to make flexible architecture, that will be initially, filled with businesses and offices, probably in the lower price range, that would gradually, as the whole North develops, as infrastructure come to place, as rents are rising, be replaced by high standard loft living – or at least, this is how it looks on the picture.

So it seems that the main architectural decision made in this proposal is to 'make it look like 19th century block, desirable for lofting'. This is also financially the most promising.

One implication of this image is also that the decision making structures in the Amsterdam North are considered old-fashioned (by the designers of this plan), it is thought that they will resort to the good old image of the 19th century.)))

**XXL syndicate: NDSM west**





**Pb\_ Elements for the 'NDSM planning model'\_ key mechanisms of negotiation 'invented' over time**

**Pb\_1 TRRIGERS:\_ breaking the deadlock**

**J.Draaisma, deadlock**

Amsterdam Noord local politics have been characterised by a struggle between the right/liberal block, which supports industrial uses along the IJ embankments and, the left wing favouring the residential uses. The decision to improve the image of the northern IJ embankments by introducing cultural uses marked a crucial change in the development of Amsterdam North. Finally left wing fractions succeeded in pushing through the current project developments for third sector business mixed with housing in the northern harbour areas.

**Rob 01 001 pat position**

**Rob:** Trajectory of Noord Lonkt! was actually the first step to break down the situation of conflict between the economical and the housing departments. The housing department of this area said it has to be a housing area and the economy partner said: 'you are crazy, that is one of our main sites for of-shore industry and all kinds of metal industries'. For years and years there was kind of conflict over that.

**Milica:** And it was also a political conflict?

**Rob:** Yes absolutely, especially political conflict! They couldn't give each other enough room to change their positions and that was a kind of pat position.

**Erik 01 005 meeting**

And there was a meeting between three people, Ted Zwietering - he is the guy who is running the development of Amsterdam-Noord, Frank Bijdendijk - chair of housing corporation Het Oosten, and Annemieke was there. They met and we, Annemieke and me has said already we have to do something with Amsterdam-

Noord, it is not on the map.

**Rob 01 001 party**

**Milica:** And what was the event?

**Rob:** The event was pensioning of Ab Oskam, who was the director of the Dienst Ruimtelijke Ordening, and there was a kind of party.

**Ted 01 001**

**Ted:** Indeed it was at the party that I met Frank Bijdendijk and Annemieke Roobeek and we had a sort of the discussion. There started the idea to do that. So I offered them the

location in fact. After that, we had of course all kinds of discussions with the alderman about it. In the meantime they formed that group of developers. In the beginning there was sort of the discussion between developers with Annemieke and the City Council about "who owned the initiative", as you can understand. It was very clear that discussion was starting at the point that we were blocked in developing the area over the economic affairs, economic factor. In the structure plan (*Bestemmings plan; note ed.*) it was economic development, not housing and because of the discussion with Central City and the City Council, that was the start of the discussion. And we were inventing all sorts of things to make this discussion open.

**Ted 01 002**

**Ted:** In fact, this whole idea with Annemieke Roobeek was not about organic development but it was about making coalition with the Chamber of Commerce and economic affairs in the City and all kinds of companies that were already there. It was about coalition and not about organic development. Whole idea about that started a little bit later, I think. It was in the process. Perhaps it is an idea of Annemieke Roobeek, I don't know absolutely any more.

We had all kinds of discussions.

(Rob was in those days not on the project) In those days we had with Annemieke, Bijdendijk and Michele, who was also one of the chairman of one of the developers; we had all kinds of discussions. In those discussions we started the idea of organic development, as a way of starting development anyhow, anyway, in making something happening there. So that's just a very opportunistic idea.

**Erik 01 007 creating opportunity**

**Frank Bijdendijk** is very much known for his innovation. He is the one who pushes a lot of innovative ideas so from the housing corporations he is regarded one of the most innovative people. And then the three of them said 'we need to do something about the NDSM area, is there a possibility?' Ted said - 'well, we might create an opportunity'. What happened is that in a joint activity of myself, Annemieke and Frank Bijdendijk, an initiative group was formed with several parties in it, that were a few housing corporations, the Chamber of Commerce and the University of Amsterdam with STAR. Annemieke and me developed a proposal to do an interactive planning process for this site to get out of the deadlock and to get an opening for creating a new, special urban site. That was how it started.

**Rob 01 001 mix**

**Ana:** So, it was a private initiative, idea?

**Rob:** In a way private, and you could also say that the people working for City Administration said - well we have this conflict now for 10-15 years and we have to do something about it



because it is not the benefit of the city to sit down and do nothing - we have to make a new initiative. **Those private partners - corporations - took up that challenge and made the initiative with Noord Lonkt! They said - we don't want to have longer discussions about housing or economical affairs as fillings for that site; we want to talk about an integrated, functional city development. We talk about housing, economical functions, we talk about cultural functions - mix.**

## **Pb\_2 Management processes**

### **Pb\_2.1 Noord Lonkt!**

**Erik 01 008 four phases**  
**We had four different phases.** We made a proposal for the approach and we offered it to the city government and to the politicians. They accepted the offer and then we had a four phased approach:

**A\_Preparatory phase;**  
**B\_Democratic dialogue;**  
**C\_there is a Partnership phase and**  
**D\_there will be an Implementation phase.**

It was all in 1999, from February till May, we had an inventory of all the different stakeholders. We did an interview round with all the relevant people related to the site (politicians, architects, developers, civil servants, current users, artists, etc. etc.) and we found that there was an opportunity to do something special with the NDSM site. Most of the participants wished to do something and help to realise it.

Than we designed a phase in which we invited all the stakeholders to participate and create together this vision of what it should be. We ended up creating a vision, documenting it and we offered that document to the city government of

Amsterdam-Noord.

They took it further together with the partners from the initiative group and they are currently in the phase of partnerships where they are setting up a new type of development company together. **That is a public-private-partnership with some innovative ideas in it to develop and maintain this site together.**

Than they are going to implement it. With the Kinetisch Noord process they already started implementing a little bit because the lease of these buildings terminated during this phase so they had to do something.

Summarising the first loop: there was an initiative taken by private parties to offer the initial steps of this development to the government of Amsterdam-Noord and than Annemieke and me together with a team formed these two phases and currently they are setting up the partnerships.

**Milica:** This partnership is called BV Durf. (*'durf' means 'daring' in Dutch, note ed.*)

### **Erik 01 010 neutral facilitator**

**Erik:** What happened is that at the end of the 2nd phase, we ended up in a financial quarrel with the City Council. They did not deliver their financial promises, did not deliver them in time. That was awkward for us and made us to decide not to participate in the following phase. Now they are setting up the BV Durf. We very much support BV Durf, but we have been hesitant to participate with them in this phase.

**Milica:** That's a pity.

**Erik:** Yes, but it will grow in time. It caused some delay. **That is that we are - a kind of neutral facilitator, so we can speed up this process.** What you can see happening is that in this phase there is not a neutral facilitator, so **now in our perception they are falling back in lengthy**

**processes and it takes already a year and a half to formulate this BV Durf.**

But than again, it is a new thing, so it would have been possible to do it faster but is it takes some time to realise it and they would create something new that would be very unique.

**Ana:** How did it happen that Kinetisch Noord entered the wharf? And at what point?

**Erik:** I think it was in October, on about 2/3 of this project. There was an issue that the lease contract would end at the 1st of January of the people that had rented the mayor building. What the city government wished to do was to have a new renter, so they set out a competition.

**At his phase to set out a competition was a little bit of a political move.** These politicians wanted to have something of art at the area but they were not really sure what it could be.

**Ana:** Why, do you think, they thought it should be a cultural entity. Milica: Was it part of your advice?

**Erik:** It was part of our advice, completely in line with our advice. You see that in phase two (pointing at the Noord Lonkt! booklet, note ed.). we started out with round table sessions to create a starting document. We had sessions with a large number of people from all different areas and different stakeholders where we developed all kinds of interesting ideas. Around these themes we created teams of different stakeholders, so we mixed them up, and had them work on these themes. We had some specialists working to resolve problems around environmental rules, etc. Than we developed a kind of plan and we had a meeting where all the participants came back to give their input and agree on what we had created here which led to an end-presentation. So, by setting it up in a processes and by involving all kinds of stakeholders we

made sure that all the participants committed themselves to the outcome.

#### Erik 01 013

The issue I noticed discussing with the Urban Catalyst people is - just because of a financial issue we have the people perceive as if there has been a break of the entire project - and that is not the case. Annemieke and me have a strong affection with this site, and with most of the people which are active in this group. From our perspective we hope that the plans continue and we will be very proud of having been part of that.

#### Erik 01 018

**Erik:** We are very much in favour of the fact that Kinetisch Noord is doing something. It could have been done better. But there is a user and that they are part of BV Durf is unique.

...

If we take a longer time frame, let's say we look 6 or 7 years down the road, you might have a very lively place there. It is also very interesting from research perspective. You can have similar developments in a non-crisis situation (*in comparison to Belgrade; note ed.*) - if you facilitate it.

#### Eva 02 027

**Marc:** Do you know Annemieke Roobeek?

**Eva:** She made this plan, I think it's a very thin, with nice pictures, but it doesn't give you any grip - and suggested that we should develop this within the BV Durf, with all these beautiful words - experiments, organic growth, but also extreme function mix and also fixed market party.

...

**Milica:** At what points did you actually meet?

**Eva:** In the beginning, there was this competition and we knew about the Noord Lonkt! and I think our plan arrived at the same time as her plan of Noord Lonkt! arrived.

**Ana:** Did she already have an idea for a cultural program on

this spot?

**Eva:** Oh - **'In the end, in 2030 it would be culture, working and living!'**.

The City Council, on their own merits, decided to run a competition for the interim period. 'It's empty, nothing is happening, what do we do?' Lets write a competition for someone who wants to develop it for 5 years!'

Then we had a feasibility plan, we said 'what, 5 years?'...

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In the beginning the City Council tried to introduce us to her, she was making a power-point presentation. We said: 'we have our own philosophy. We are actually the people you are describing...' but, she is more top down...

**She is one of the people who are looking at the subsidies... She thought we were low culture...**

#### Rob 01 004 two initiatives

We were talking in all kinds of commissions in the Noord Lonkt! trajectory and than Annemieke said - what are you doing with that Kinetisch Noord, what is that, does it compare or connect with our Noord Lonkt! philosophy or is it in conflict, what is that for, what are you doing? We said - well we think that it is exactly what we are willing, thinking about in Noord Lonkt! trajectory and we are still working to practice it. ... She was very afraid that it would only be anarchistic movement spot, squatters place for 10-20 or 30 years and that it would be a blockade for Noord Lonkt! strategy. We said - well, that is not what we want. Noord Lonkt! is one initiative, Kinetisch Noord is another initiative and what we want is to make kind of strong start up, initiation for the development.

#### Pb 2.2 Competition for creative entrepreneurship

##### J. Draaisma competitions

In 1998 Jaap Draaisma was appointed project manager for

the NDSM-project on behalf of the local administration. He became chairman of a new department with 20 employees and acted as the "right hand" of Ted Zwietering. His job description included the development of strategies to attract culture-oriented companies to the NSDM-Hall in order to transform the bad image of the site into a top address for further development.

Contacts to representatives of the cultural economy and the directors of the schools of art led to the proclamation for a competition with the aim of finding the best concept for a cultural use of the hall.

In 1999 the City of Amsterdam initiated the foundation for breeding grounds (fonds broedplaatsen) with 65 Million Guilder of which 15 Million were reserved to support the winner of the NDSM-competition with investment in basic infrastructure and equipment. The hall's roof and skin (Casco) will be renovated by the city of Amsterdam Noord. The money for the renovation was allocated in 12/01.

The competition was won by the Kinetisch Noord group run by two squatters, Eva de Klerk and Hessel Dokkum, who also acted as key agents in the whole process.

In spring 2000 the group (Kinetisch Noord) was asked to deliver a more detailed concept with plans for architectural interventions, organisational structure and a business plan for the following 10 years. For this concept Kinetisch Noord has collaborated with different experts such as architects, financial consultants and experts for the running of cultural organisations. The plans were delivered in summer 2000. In January 2001 Kinetisch Noord got a contract for one year with option for 10 years, provided that a detailed exploitation plan is delivered at the end of the first year.

##### Eva 01 031 feasibility

**Eva:** Well, to start of with the (competition) prize - that's only

for temporary development for 5 years, because before they can ever start any plans here it's was going to be empty for at least 5, 10, 15 years.

When we won the prize, we were the only group who was allowed to do the feasibility plan. We got a subsidy for this feasibility plan from the Central City Government, and the outcome of this feasibility plan was 'no way we are going to invest or even develop anything in 5 years because it's a waste of money'. We went to banks, they laughed at us... So we said 'it's not going to work. You need a commitment for at least 10 years, plus an option for another 10 years, if you want to do any serious business here'. And it's so dangerous that you don't even want a group of people for 5 years here with no money. Off course, we thought 'ok, without subsidy, we'll stay here for 5 years', but the glass is falling down in the warehouses. There are 47 holes in the roof, the windows are not good, it's really dangerous. We are really at great risk being here ... Anyway, we got 10 years now, and an option for another 10 years, so 20 years, and they are going to renovate the warehouse here.

I think they didn't oversee what they were doing. They thought 'oh, great, **Silo** was always a success, and the **Vrieshuis**; they can be a success here too, in 5 years'. But obviously, we emancipated a little bit, we have a good Board, because we needed 15 million Guilder, so we needed a good board of people from high positions in the City or in economic affairs... They are responsible. We also have a sort of structure with different foundations, who have a big responsibility and we are working for the board to develop this project, who doesn't want to take responsibility for such an unsafe location.

**Eva 01 040 strong base**

**Milica: Is there a danger that they could actually try to get rid of you in a way?**

**Eva: Well, they can slow it down, obviously. But, if anything would happen that this project would not come through, there would be a war, a press war. We have the whole support of all of the cultural climate here in Amsterdam, all the established directors of all the institutions, they are on our side. They know how it is to manage in a cultural field. It's completely the opposite from any other business; cultural management is something different. There is this strong sound in Amsterdam that we are lacking vision, and we are lacking money, you know... So, I think we do have a strong appeal here, and a strong base. Its just, you know, finalizing everything and making it operational.**

### **Ph\_3 Starting points (mix of functions, density, low and high rents)**

**Ted 01 003**

**Milica:** How is BV Durf still beneficial to the idea (to the development of the NDSM)? Is it connected with programmatic idea of extreme mixture of functions? This site has specific status, if you look to the left or to the right.

**Ted:** Lets say in the economic powers, or economic groups they have the idea of making 100 000 m2 of commercial building. So, the simple idea was if we take 100 000 we add another 100.000 m2 - we call it extreme mix of functions. The start was

**not more than that; I have to be very clear.**

So it was just a summary of those 3 functions: 100.000 m2 of housing, 100.000 of commercial building and another 60.000 - 70.000 m2 or whatever of cultural functions. Annemieke Roobeek called it 'extreme' -. I say this is just a program making the product.

The alderman who was here, he is not any more, **he said 'I want an extreme density', so he added another 100.000 m2.** That is how it works, it is not more than that.

**Milica:** Do you know the reason why density?

**Ted:** If you don't make enough housing on this area and you don't have enough program to add functions, it will be an island, sort of separate development from the other parts of Amsterdam Noord. So he said you have to make enough housing program that it can be self-supporting, with enough functions that can support housing. For instance you can make a school with 400.000 m2 or something like that. Weather this is true or not I don't know, I don't think so. But his argument was that we have to make enough density in this area. He also liked high-rise buildings; especially he was in favour of high-rise buildings in this area. I must say we were in that moment very opportunistic as civil servants so we said: ok, lets make 400.000m2. At this moment we know that this program will develop, at the end it will be 300.000 m2, so for sure less than 400. I am sure that we don't want to make this amount of volumes. We want to diminish it in the end. **So we had a discussion on very dense program on one hand and the system of organic development on the other hand. We kept that element of organic development in this area because I am sure for us is the most important thing to make those ateliers -**



**20.000 m2. I was very in favour of keeping this hall alive.** The alderman already said - you can better demolish it, but we said - it will work. This was the discussion between us, we said - no we want this building at the moment, we will keep it as it is and we will 20.000 m2 ateliers of it and we will see what happens.

**And on that very moment, the alderman of the other side, of the Central City said, I give you 50 million Guilders, because I have a problem, I want to support breeding places and I want you to make that amount of ateliers. So, it was a very humoristic development in fact.**

And all kind of people will say something different but in the end it is like this, I am confident with it. I am completely satisfied with it. So we are finding our way between all these political issues and all kinds of political discussions and we are trying to develop it. And that is because of the fact that the area is so much part of the political discussion that nothing happens. So I thought we better start sort of the development and we see what happens. And I think we are succeeding with it.

**Eva 01 026**

**Marc:** How do you feel about the Master-plan? You can wonder is it very ambitious, do they really have a vision behind this.

**Eva:** I think North is very much in need of an ambitious plan, in a way. It needs a certain development to keep up with the rest of Amsterdam. They are also talking about certain processes. Organic growth, being experimental...

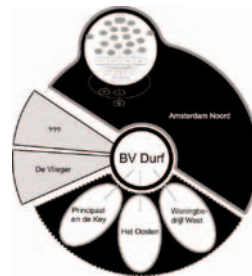
**Marc:** ...dynamic planning...

**Eva:** Also... then also saying 'extreme function mixing'. **So that is quite contradictory.** They say that, and then they want to give it away to all the market parties. So who is ever going to experiment here then,

or come with the new ideas? So I think it sounds great, but! You know, most of the people are very much product oriented and not process oriented. They want to have a fixed end view. **So, it think the 'nota van uitgangspunten' - the starting points are OK, but the way they are filling it in is contradictory.**

#### Pb\_4 **Implementation bodies and their development models**

##### Pb\_4.1 **BV Durf**



**Erik 01 016 in general on BV Durf**

**Erik:** I can describe our ideas of BV Durf on a general level. What you often see is that there are different parties involved in the development and the maintenance phase. Often there is a very well organised development and then the maintenance is left to the City; there is no involvement of the private parties in the maintenance.

Over the last five years you see new concepts coming up like part management, where private parties have a role in the maintenance of an area. The combination of having one party involved in both development and maintenance is one of the concepts of BV Durf. It is logical that there is a combination because if we say that we are going to have an organic growth than there will always be development, and there will always be maintenance, so they are more or less the same. They merge into one process; we think one party should do both. If you talk about maintenance or development, you should not only have people involved that

look at what it could look like, as architects or city planners, but also the people that are actually going to use it. We said - the people that are going to be a part of this process or a part of this idea of development and maintenance should be the City, the landowners, the developers, the users and all other relevant stakeholders. Especially, the users or owners should be part of it.

**Ana:** Whom do you consider users at that point?

**Erik:** The current users could become part of that, but it could also be that once you have developed something you get new users. They should also be a part of the process. If you talk about organic growth, the people that were actually using the space were in some form in interaction with each other, that's the way they organise themselves. **It is a kind of self-organisation.**

Now, how do we propose this? **We say - you should make the entire area in a development/maintenance company, we call it BV Durf, an all the key participants become shareholder or owner of BV Durf. So, instead of buying an apartment in an area or buying an office, or hiring an office you purchase a part of the company that owns.**

**Erik:** If you organise the process between the different stakeholders well, and you have a neutral facilitator that takes care of all the interests of people, organises decision-making processes and puts in energy without complex rules; to keep the formal processes very much connected to what you want to achieve as a collective - in that case it can work. You need

inspiring people, leaders, to get it going; to make the connections.

**Rob 01 010 org. development**

**Milica:** What about the idea of 'organic development'? This refers to the process of negotiation or also to the physical realisation.

**Rob:** Yes, that is also in the physical realisation. We want to prove during the development if the things we are making are practical - so we are trying to make new kinds of buildings, as flexible as possible, for different functions. We do all kinds of research for that. In the end we are going to make such buildings and we will look how it is going to find its way in the market.

**Erik 01 017 Organic Growth**

**Milica:** Is there a danger that this wharf is going to look like an enclave in it's environment.

**Erik:** That is still to be seen. What might be interesting from a research perspective is that there are different forms of organic growth. You can have changing functions all the time, living, working etc., but you can also say - if we have this area, we start with changing this, and next we'll develop this, and gradually we'll develop that... There's also organic growth in the sense that the function of a part will change all the time. It is how one sees this organic growth.

**Milica:** What is the difference between what you suggested and what is actually happened?

**Erik:** That remains to be seen actually.

**Ana:** You should also have a trust in this process.

**Rob 01 005**

**Rob:** BV Durf was an idea in the Noord Lonkt! trajectory. Our idea was to start with BV Durf after we have made an '*nota van uitgangspunten*', because than we had some struggles with financing of the ideas of Kinetisch Noord and we thought what are the possibilities to solve those problems.

**Ted and I thought that if we start with BV Durf earlier perhaps we can use BV Durf as financier for Kinetisch Noord problems. That was before the 'Breeding fond' was there. After that there were those 15 million Guilder from the Fond and that was kind of pleasant surprise from Heaven. We didn't know that they were making such a proposals in the city. And our thought about that was if we start earlier with BV Durf than perhaps private partners and housing corporations as partners in BV Durf can bring in the money that we need for Kinetisch Noord.**

**Milica:** So that would be before the actual physical plan is made?

**Rob:** Yes, and before the starting point of the 'Breeding fond'. Than one good day the Breeding Fond was on the table, and we said - shall we stop now with BV Durf and wait until we have plan, or shall we continue, as we are talking already for half a year with each other and we got some ideas together about founding of the development company. We thought that it is perhaps good to continue our talks to search if it is possible in financial, juridical and in programmatic way. That is exactly what we are doing now together.

**Rob 01 007 organizational**

So, we started together with housing corporations all kinds

of talks about that and we do that on two levels. There is a direction level - that is Ted from City Administration Noord and directors of housing corporations, and we have three kinds of process managers from corporations and one from City Administration - that is me.

**Rob 01 013**

**Ana:** Is there already some idea what amount of land would partners that are in BV Durf get, or that is not at all the way?

**Rob:** No, that is not at all the way. The only thing we discussed is the way of participation in BV Durf, so not the position on the ground because we don't want to give them the position. There is only one organization and that is BV Durf - company and that company has a task to develop this area in a rentable way. **It could be that some parts of that are going to be developed by another developer that don't belong to BV Durf, because if that developer pays the highest price for a part it's an obligation of BV Durf to make a deal with him. It is also possible that 'Het Oosten', as partner in BV Durf is one of the developers of the site here and than they are customer of BV Durf - so with one leg they are standing in BV Durf and with the other leg they are perhaps a developer of one of the sub-projects.**

The same you could say for the public space in this area. **We make public space here as BV Durf and some organisation has to maintain it, to be responsible for it. BV Durf is not exploitation firm, but development firm. Of course during that development period they have to maintain the area, but that is kind of temporary maintain. If BV Durf is ready with its development of public space of a**

building than they can sell it or hire it to insurance company or company that wants to invest in this area.

**Eva 01 020 KN in BV Durf**

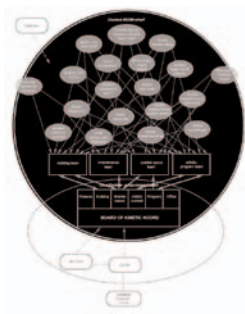
**It's very hard to see if it will work because it's a new form - with citizens, housing corporations, market parties and the government; they are all going to get into the model.** I'm very curious. I would like this experiment, but still I'm scared...

**Milica:** Kinetisch Noord is also a part of this structure. How does it work? Is it a kind of debate group?

**Eva:** The BV Durf its called, but 'BV Durf In Oprichting', which means it's not existing but it could be, it's 'in progress'. How does it work? In the beginning obviously we just stood against each other They want to make money, we want to have social profit. So, it bounces.

...And now suddenly they think 'the only group that has a guaranty to stay here for the next 20 years is Kinetisch Noord, so now they're very nice suddenly. We also managed to get our finances, on our own, obviously with subsidy, but still we managed to arrange our finances.

#### Ph\_4.2 Kinetisch Noord



**Eva 01 019 organic growth**

**Milica:** The story is that you will keep the wharf, the building, but almost all the space around it will be

redeveloped according to different plans. How do you feel about that?

**Eva:** In a way I feel sorry about that, because I already had a lot of experience with areas that are being fully built. Like if you go to Java-island...I really question the (quality), if it's pleasant to live there, since it's very much about living.

Obviously here, they have a different approach - working and living, combining it. You can imagine, I'm talking from my own needs. I feel that Amsterdam would benefit from a little art village. And leave it free, that the City Administration or any other don't interfere too much. **Just let it go by itself, because then it could be bigger success than anything else. Just leave this area and let the people develop it themselves completely, let them go into this experiment together. I think that would be a great challenge. Really let a certain area go. It's like in your garden; you go to garden center and you buy all these plants, but what is really interesting is if you just get everything out and just leave the sand and see what comes up, because all the plants come from long voyages. Suddenly all different sorts of plants come up which you didn't know.**

**Eva 01 005 organic growth**

We say that there are certain structures that exist in a city - there are people and there are buildings. How to let it grow in an organic way, in a natural way? That could happen as a very logical development of 'urban residual areas'. It's the same policy that you see all over the world; the cycles... regeneration...





**Pc**

# NDSM wharf by Kinetisch Noord.tmp

Urban Catalyst at Amsterdam Noord

This chapter describes NDSM wharf in a simple and factographic way - as an urban-architectural brief, given by the client Kinetisch Noord.

Programmatic and spatial potentials of the NDSM wharf are shown through needs and intentions of the Kinetisch Noord.

This brief is not only spatial, but also includes very specific demand for open-endedness, architecture that is flexible and can grow over time.

The 'brief' includes 3 parts:

The first describes the 'layout of the hall' as it is planned so far.

The second goes into programming - fluctuation of events and audience in the wharf.

The third one presents a conceptual frame - CASCO - social theory being translated (by the Kinetisch Noord) into a building practice in which achieving a changeable, 'organic' space is a paramount.

**Use of the Hall**

**Programs**

**CASCO philosophy**

**structure: building CASCO and fixing CASCO**

**Pc\_1**

**Pc\_2**

**Pc\_3**

**Pc\_4**

**Pc\_**  
**NDSM wharf by**  
**Kinetisch Noord >**  
**Pc\_1 use of the hall**

**Eva 02 005 plans**

We are going to have Warehouse divided in three zones: one is for events and youth activities -the Skate park and rehearsal cellar, but also space for movies, theatre and music. There will be a square, restaurant and tower where you can have space for exhibitions and information about the project. But all rough - we want to have it spacious, that you have a feeling you can climb up and get lost.

**Eva 02 007**

Indoor Skate park, youth facilities - there is nothing for kids here in Amsterdam. It is a gift, so it would be stupid to put all our money into it and go bankrupt. I think for this we should be really supported by the government, and it is a public space.

**Eva 02 008**

That is the potential of this part, it is so extremely interesting. Actually it should be one big experimental place where these things can happen.

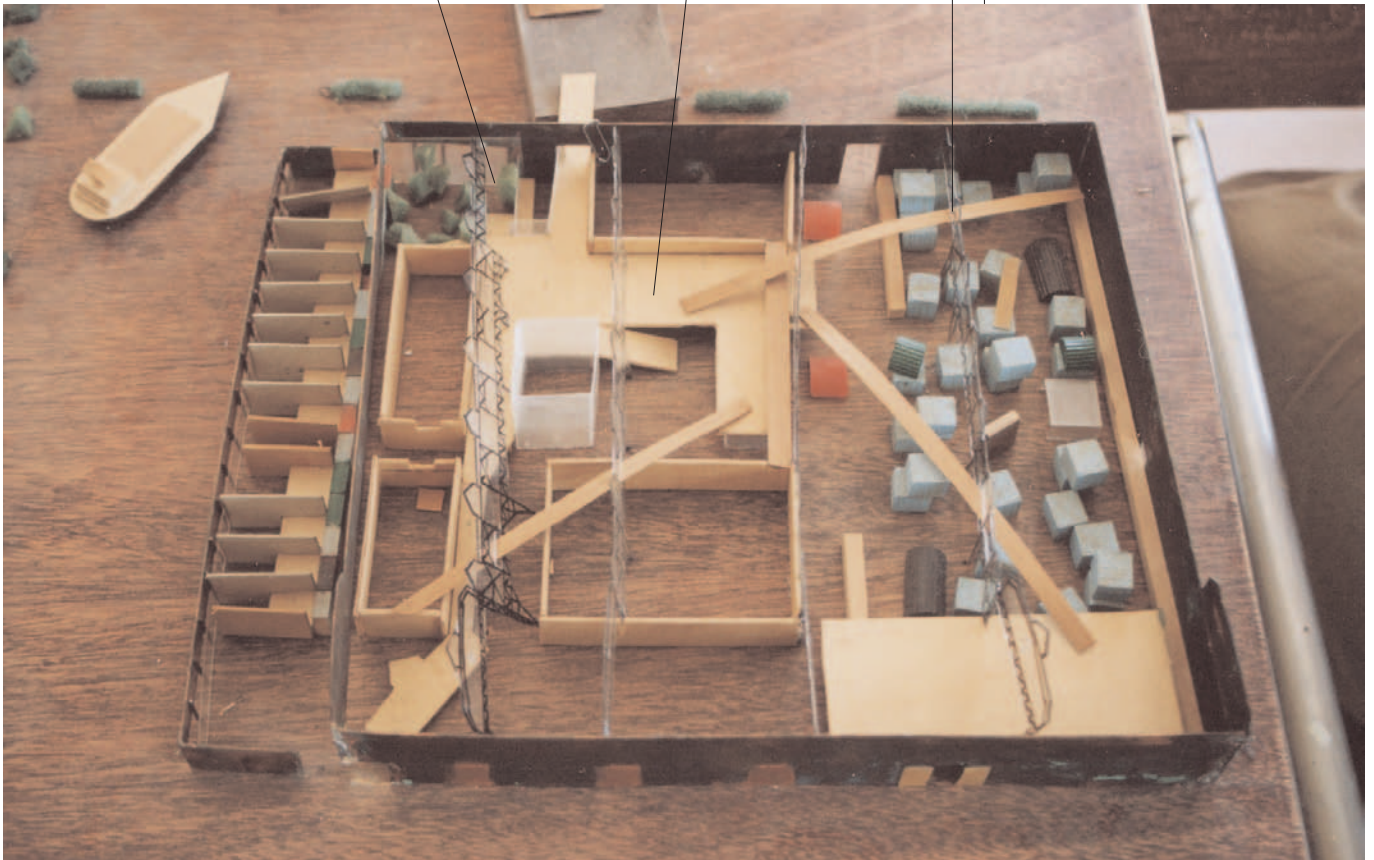


Warehouse divided in three zones:

events and youth activities -the  
Skate park and rehearsal cellar, but  
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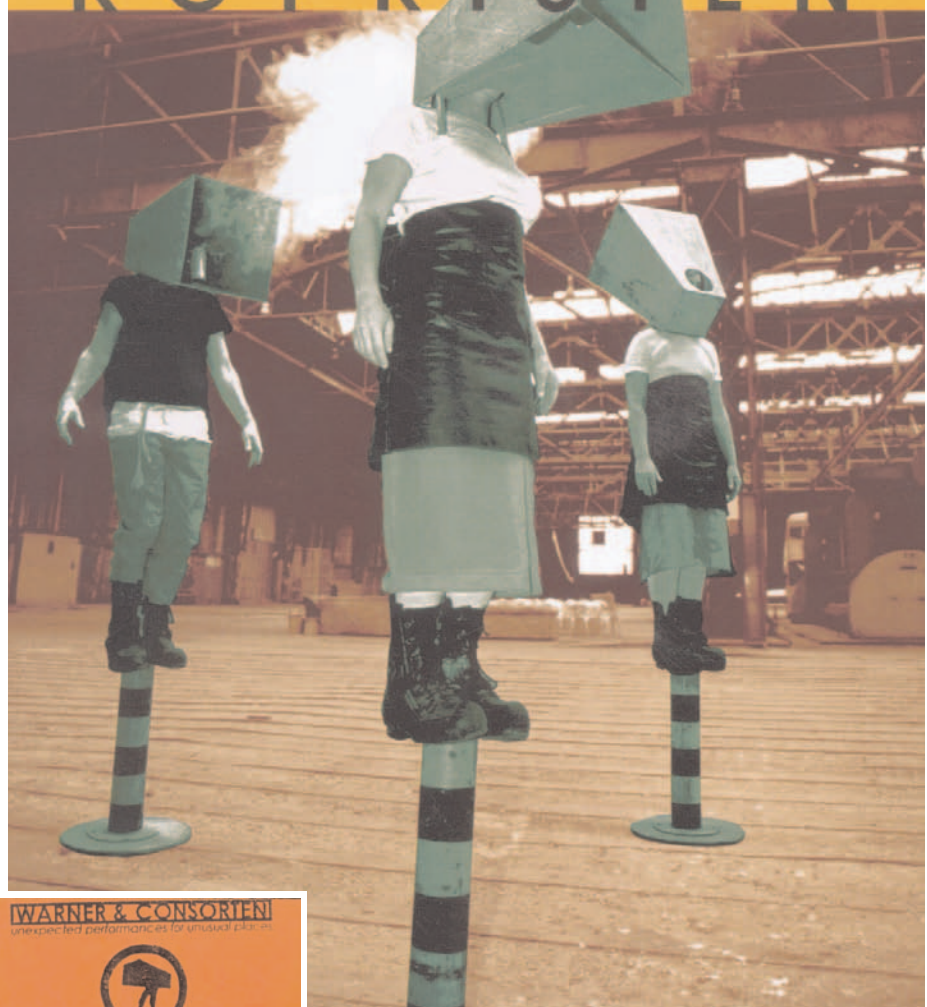
Art village - 'free lots' concept  
where 'inhabitant' can construct  
his/her own working space at a  
chosen lot



# WARNER & CONSORTENI

Amsterdam 10 t/m 27 april 2002

## K O P K I S T E N



WARNER & CONSORTENI  
unexpected performances for unusual places



K O P K I S T E N

18 april 20.00

**programs weekly**

## Voorlopig overzicht Projecten NDSM-werf in 2002

1	<b>Indoor Kermis</b>	Nederland	jan/feb	Docklandshal	Kermis
2	<b>Vlooiemarkt</b>	Nederland	maart	Docklandshal	Rommelmarkt
3	<b>Warner en Consorten</b>	Nederland	april	NDSM Hal	Lokatietheater
4	<b>Wasteland</b>	Internationaal	april	Docklandshal	Fetish Party
5	<b>Open Atelierroute ism KAN</b>	Nederland	mei	Diverse lokaties	Tentoonstelling
6	<b>Absolut</b>	Nederland	mei	Docklandshal	Techno feest
7	<b>Odd Enjinears</b>	Nederland	juli	Tent op buitenterrein	Installatietheater
8	<b>Over het IJ Festival</b>	Internationaal	juli/aug	Diverse lokaties	Theater, muziek en kunst
9	<b>Het Monsterverbond</b>	Nederland	sept	Buitenterrein	Lokatietheater
10	<b>Stubnitz</b>	Internationaal	okt	Aan kade	Multidisciplinair
11	<b>World Wide Video festival</b>	Internationaal	okt / nov	Docklandshal	Tentoonstelling
12	<b>Amsterdam Dance Event</b>	Internationaal	nov	Docklandshal	Muziekbeurs en concerten

### In onderhandeling voor zomer en najaar 2002:

1	<b>De La Guarda</b>	Argentinië	mei/aug	Docklandshal	Spektakeltheater
2	<b>Patricia de Ruyter</b>	Nederland		Docklandshal	Fototentoonstelling
3	<b>Drive in fiets bios</b>	Nederland		Grote Hellingbaan	Filmvertoning
4	<b>Hendrick Jan de Stuntman</b>	Nederland		Tent op buitenterrein	Spektakeltheater
5	<b>Western Weekend</b>	Nederland		Buitenterrein	Bizar festival
6	<b>Kris Niklison</b>	Brazilië / NL		Docklandshal	Theatervoorstelling
7	<b>NDSM symposium</b>	Internationaal		Buitenterrein	Ontmoetingsplaats
8	<b>Foto Kofferbaktentoonstelling</b>	Nederland		Docklandshal	tentoonstelling van Willem Zoetendaal





## **'CASCO' – the city as a hull**

The 'casco' or hull philosophy initially started as a way to make the industrialisation and change-of-use of buildings far easier. If you provide a skeleton and the user can decide on the elements to be built in, a far more flexible system of design, use and maintenance of a building would be born.

The casco philosophy extended to the scale of the city – and city planning. Here, it stands for an approach in which the city itself (and its premises) are taken as a skeleton which hosts a large number of exchangeable elements. Users would be able to define their surrounding (being an infill of such a hull, or, in more recent terms, a plugin). Ultimately, this also calls for paying more respect to the existing premises in a city – to see them as part of a cultural and social commodity, not just as a short-life economic commodity.

In Amsterdam, representatives of housing corporations, investors, experts and members of the Guild strived for the introduction of this idea into the city's planning policy. Their 2nd extended manifesto was published in 1997 under the title *De Stad als Casco*. With this they claimed an alternative to the existing urban planning policies. It is important to understand that, in this way, the Guild moved forward from its role as a squatters' collective to becoming a partner in urban policies.

The Guild explains it like this: "The alternative city-development-theory 'Stad als Casco' ('City as a Hull') explains a town-planning strategy in which the focus lies on city-development from underneath, the user himself. They form the basis for urban development. The main objective is to gain as much as possible in social terms and social profits in order to ensure a lively and industrious city where people are responsible for the built environment. In this way they are no longer anonymous and will gain a sense of self-esteem. Thus the manifesto 'Stad als Casco' promotes the provision of basic structures where people can develop their own activities and manage themselves. The basic elements of this urban economy are production, trade, consumption and culture. A blending of various activities produces favourable conditions for economic cross-fertilisation and social cohesion.

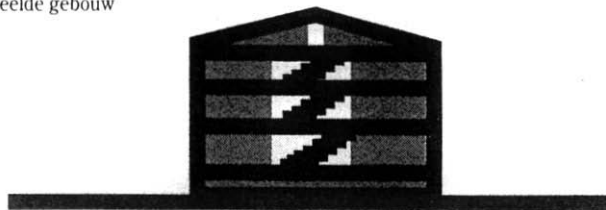
First and foremost, everything is based on the value of what already exists: the built environment and the people who use it. But change is also valued: in terms of development, the emphasis is on a constant process of making new connections rather than on a final product. Hence a building, a street or a city is never finished. It's up to the town-planners and the architects to define structures and to the users to determine their contents.

The co-operative segments of a so-called 'hull-building' is financing and developing the carrying-structure, distributing the public utilities and it can also be the collective support-facilities, right of way and management of the surrounding area. As to say, in this theory the emphasis not only lies on the building structure, but also on all sorts of collective agreements.

As a matter of speech the housing corporation is re-invented but thus on a scale of one building. This is in fact how some of the Guild buildings in Amsterdam manage to function. The credo is: "to earn money in the building and not to speculate with it". The building is an instrument and not a good of luxury." (source: the IJ Industrial Buildings Guild)

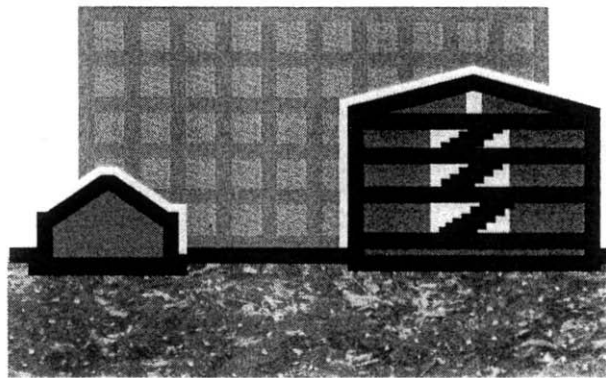
het casco als ordening: eenvoudige en complexe vormen

het gedeelde gebouw

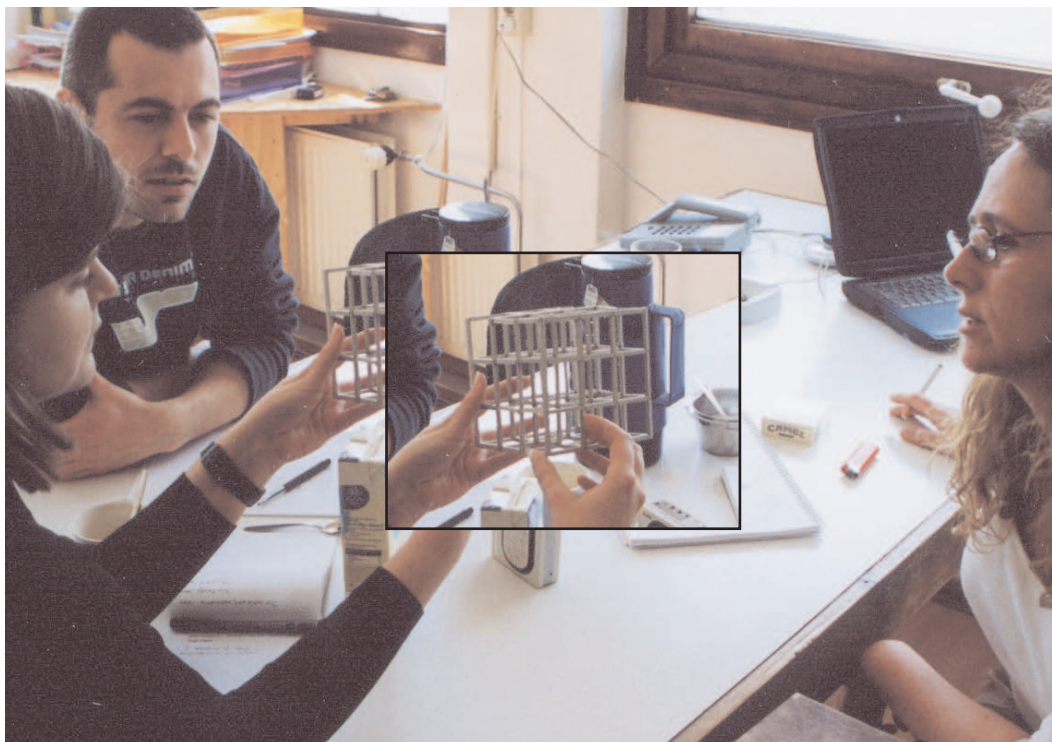


woningen, bedrijven, andere functie of gecombineerd  
meerdere gebruikers  
eventueel meerdere functies  
gemeenschappelijk beheer van collectieve ruimtes en eventueel eigen tuin

meerdere gebouwen (gedeeld en ongedeeld) in omgeving



woning, bedrijf, andere functie of gecombineerd  
meerdere gebruikers  
eventueel meerdere functies  
gemeenschappelijk beheer van eventuele collectieve ruimtes, panden en omgeving



# Construction Workshop NDSM

building

## ## workshop ##

Diary 22.04.02 – NDSM

Construction workshop at Kinetisch Noord

Today's meeting starts with an inspiration tour in the grand hall of NDSM, a tour which immediately reminds me of the size of the hall - in the beginning I miss the group completely and have to use my cellular phone to locate them somewhere across the space.

At the workshop are two participants of KN (Minne Belger, from the LEF cluster and Vincent Michels from Circus Lab cluster), Philip who describes himself as an architecture coach and the manager of the building division of KN, Willem Zaat. This makes it two users and two advisors - with an observer added (me), it gives a slightly off-balanced feeling. They introduce themselves.

The architecture coach explains he is a helper to guide the process – 'a teacher to help to envisage'. His somewhat soft and delicate approach makes him to contrast quite a bit with the rough surrounding of the wharf.

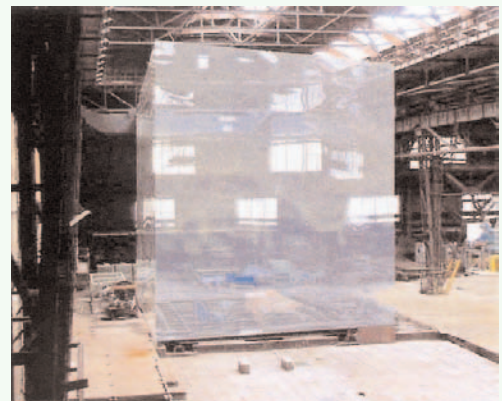
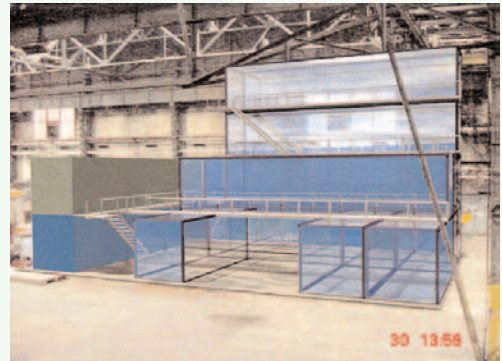
Minne Belger, who describes himself as an impudent entrepreneur (brutal ondernemer), is starting a company called 'human plugins' - a BV of his own. He is restless; his plans are already for a long-time finished. He wants to make a castle of sea-containers to house on a few hundred m2 four companies. The architectural drawings are plotted. He just needs some hundreds of thousands of Euros investment and the spatial plan of NDSM defined, to get going and deliver the request for his building permission at the local authorities.

In contradiction to Minne, circus guy Vincent is more concerned about the overall identity of the building. He explains a need for order and calmness in the fill-in of the plan. A few instances later he'll declare to have a strong feeling for a top-down approach in deciding a total 'view'. It will make him clash with the bottom-up ideas, which are generally defining Kinetisch Noord's development.

On the occasion of this meeting, and the next two workshops, the spatial components for the Master plan have to evolve. Immediately it is clear that the two users and the architect each have a different view on the approach to be given to the spatial task. Minne wants to start, the architect wants to talk about the spatial experience and expression ('cathedral', 'Cordoba', etc.) and the circus guy asks for a macro-vision - like the theme of an expo. He refers to the Expo 2000. These standpoints will hardly change.

The Vincent persistently comes back to the need for a macro-vision, as a way to identify but at the same moment regulate the possibilities of form(al) language, structure, colour - no chaos of popping-up ideas as he tells. The theme would have to be 'haven en water', possibly with regional accents for the clusters like North America, arctic, etc. Minne on the other hand wants to talk about a creative brief - "in advertisement we do this always" while the coach tries to get back to the interior plan. Willem exercises respectable patience.

In the previous meeting the group had put two spatial models next to another; Constants' New Babylon and the schakelen en stapelen (connect and pile-up) model. The one as an organic approach, the other as what they describe as a more classical approach. Intuitively, enthusiasm had been raised for the Constant model.



*plan Minne Belger - 1st version*



Now, in the afternoon, more users join the discussion: Bob Bakhuizen of the Cluster Kollektiv, Maurits de Wolff of the Cluster Y-slipway, Marco Mooren of the Cluster Mugezond, Robert of the Cluster Lef and Rienke Enghardt of the Cluster Hope Box.

## >> Guidelines

<!-- memo  
from 1st workshop

### FREE LOTS

- as high as desired
- general rules for constructions
- neighbours have shared walls

### FRAMEWORK

- minimal 3 meter
- span (wood) maximally 3,6 meters

### GENERAL RULES

(safety, usability, health)

- sound
- smell
- dust
- chemical waste

-->

Slowly the discussion with this group turns from image back to space. The coach tries to push the group to play with the model ("knutselen" he calls it, "expressief maken"). Willem is listening patiently to the various inputs.

The architect, getting impatient in the end, confesses he has been playing for the whole weekend already and gets really enthusiastic when he starts to draw on the 1/200 ground plan of the hall. The main intervention, he proposes, is a diagonal route through the building - but it is important it does not touch the cathedral in the back - we should not see the 'secret' immediately. He adds an 'urban balcony', an 'orangerie' and insists to keep the cathedral empty.

He has found a way how to get from the deadlock of the two opposing models: schakelen and stapelen will be on the floor, up to a height of 8 meters, and Constant will be in-between the constructive arcs - and pop out of the building as a urban balcony. In the afternoon, already a basic street plan for the hall had been developed.

In the next meetings they'll try to get this unusual combination going - in a way even Constant would never have dreamed about.



**Pc\_ NDSM site -  
programmatic, spatial  
potentials and CASCO  
philosophy**

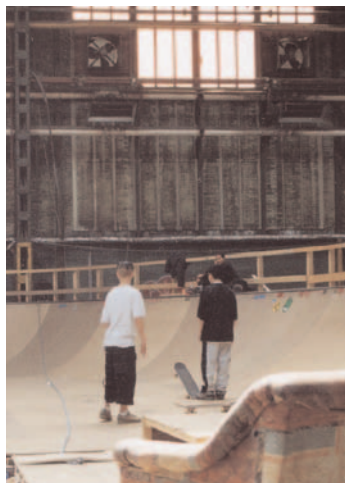
**Pc\_1 NDSM wharf by  
Kinetisch Noord**

**Eva 02 005 plans**

We are going to have Warehouse divided in three zones: one is for events and youth activities -the Skate park and rehearsal cellar, but also space for movies, theatre and music. There will be a square, restaurant and tower where you can have space for exhibitions and information about the project. But all rough - we want to have it spacious, that you have a feeling you can climb up and get lost.

**Eva 02 007**

If we can work out these plans they will be financed, we already have finance from the Youth Policy of the City Centre - the man called Paul Nooten; he is older man, but with great visions; he is helping us with getting it.



Indoor Skate park, youth facilities - there is nothing for kids here in Amsterdam. It is a gift, so it would be stupid to put all our money into it and go bankrupt. I think for this we should be really supported by the

government, and it is a public space.

---  
Marc: You thought- to develop in the first year 20.000 m2?

Eva: For first three years we made an operational plan and according to that we can build 22.000 m2 in the next three years.

**Eva 02 030 NDSM wharf**

Milica: There is going to be a ferry from the Central Station. Are you afraid?

Eva: Oh, we are already preparing ourselves for the extreme boost of people wanting to work here because it's opened up. ...

But, we are very pleased with it....I think it's excellent, but we should also be aware of the dynamics, and the safety.

Ana: How open would the Wharf be?

Eva: All the time...It would be great for our Horeca. It all depends - if they don't have money for the infrastructure, the gate will be closed. We should see if we can now get our Board in touch with the new Board at the City Council and say 'Now! Lets just do it!'

I think for a group like us, we are quite professional, becoming quite good in our way, and quite realistic apart from the planning obviously, because it's slowed down by the whole bureaucratic system.

**Eva 02 030 NDSM wharf**

Milica: A really great feature of this wharf at the moment is that you can drive in with a car.

**Eva 02 008**

Eva: They want to have a floating, Buddhist Death ceremony thing, on the water. It is a Buddhist group who is getting quite well financed. It's not our target group, but still, it is an interesting idea. Why not? Why not have this sort of melting pot of all of different cultures?

Milica: This is exactly what I was asking; what I was hoping

that will come up - like 'yes, and then one day the Buddhists also came' ...

...(ha, ha, ha)...

Eva: ...interesting, he...

Milica: In fact you become surprised about what people want and what kinds of needs are there in the city.

Its also becomes interesting, because, if you follow mainstream architecture and planning you never come up with these kind of ideas...

Eva: Brilliant, isn't it. That is the potential of this part, it is so extremely interesting. Actually it should be one big experimental place where these things can happen.

**Pc\_2 Programs**

**Pc\_3 CASCO philosophy**



**Eva 01 018 CASCO philosophy**

Marc: When was *Stad als Casco* done? Before you came?

Eva: In 1997. It's where Kinetisch Noord comes from - the IJ Guild, the organization of 24 squats.

What I really like is all the theories about developing a city. Other people are more with logistic approach.

I love architecture, and we are very much into social architecture. This book we wrote is an alternative development model for a city, a development plan. It ends with 'Now we are going to a space for this experiment.' We feel that this is the place where we can



experiment on this. We don't know if it works, but we do want to try. So, we say we're going to try and do it for at least 3 or 4 years and see how it goes. You should be able to do it differently if it doesn't work because the city always changes, people and attitudes change. You cannot say 'We are going to do this for the rest of our lives like that', you should be very open to what the outcome is.

So, obviously, we did write a plan for this area, which we feel is too planned already, but we needed to break through and win.

**Eva 01 029 CASCO philosophy**  
**You always need an incubation time** - my experience is at least 3 years, to set, to make it sort of stable. People walk off, come, you know, it changes in the beginning. Because you have to really talk about how you're going to deal with this. Because the whole Casco philosophy we believe in, is not only on building structures, but also on social structures. How you deal with certain things together.

#### **Pc\_4      Structure\_ building and fixing CASCO**

**Eva 02 007 'building CASCO'**  
**Eva:** There are now 15 clusters designing their space. Most of them want to have a framework that we can finance but some want to have free lots, they want to do it all themselves. In the building group people are talking about consequences of this, about finances and how we can maybe give them certain amount of money, so they are free to make it themselves. It is interesting - that came during the process; we never thought that this would happen. It is mostly going to be framework (CASCO; *note ed.*), but people add to it, they finish it. The framework would be very simple, very strong, very robust, that you can hit, that it can stand, and in which you can always change. It can have big units, small units, people can go outside, you can build a dress

around it, you can give it all kinds of shapes. We are thinking of hanging some up, not from the ground. This is some simple way of giving this space structure.

**Milica:** What is the size?

**Eva:** It is of wood, and this cube of 3x3 small cubes is 12 by 12 meters - so 4x4 meters, and you can change all the time.

**Eva 02 023 fixing CASCO**

**Marc:** What happens with the roof? Last week you had a visit...

**Eva:** They are going to try and fix it. Still they're negotiating 'shall we fix it not, or shall we wait till the big renovation starts?', but the big renovation can maybe take another 2 years, so we're saying 'no, no!', because they were promising - November. They don't do it, they don't keep their promises, it was supposed to be all fixed!

**Marc:** Why do you think they have the difficulty in keeping up with that?

**Eva:** They don't have one person deciding and giving assignment. I think there's just too many people involved. I find it very strange. Everybody want this, everybody is very enthusiastic, everywhere... What are we talking about? 2 million guilders just to facilitate the group which is so necessary for your the city.

...  
Also with the 15 million from the Breeding places fond. Their story is that every square meter needs 1500 guilders subsidy. So, that means that we need at least 28 million guilders if you want to be serious - and that is just basic. It's just for the infrastructure, it's for the facilities, it's for the circumstances, it's not for our life, that's our investment - our life and our work and finishing the whole thing.

**Pd**     

# **Current section through the process.tmp**

**Urban Catalyst at Amsterdam Noord**

The following section gives an insight to issues which are currently at stake at the NDSM/Cornelis Douwes site.

From large to smaller scale conflicts, here are the points that need immediate intervention.

All the issues presented are a potential - as none of them is fixed yet, there are possibilities open for shifting the course of entire process.

On the other hand, since the whole NDSM process is very unique and very new, this section presents a small catalogue of experience - a typical breaking points that can arise in possible future projects involving temporary uses.

**There are limited possibilities for the Municipality, but also for corporations. The Dutch laws are not that flexible, as we want them to be.**

**So we, as responsible for community, have to respect some rules in our participation as a public organisation in a private company.**

**That is the same for housing corporations, they are not allowed to participate in projects that have nothing to do with social housing.**



## **Pd\_** current section through the process >

### **01 site capacity**

The ambitious idea of extreme functions and densities on the site now focus on a discussion for either 300 000 m2 or 500 000m2 to be developed at the NDSM wharf as a whole. Density studies are being made to focus the discussion the amount of m2.

### **02 future of BV Durf**

Legal aspects are defining the bandwidth of Bv Durf – the juridical/financial construction and the role of public organisations in a private company like BV Durf. For some aspects, these public organisations are moving further on the market than the law would actually them allow.

### **03 rent ability**

Being a company, BV Durf features an overall rent ability and a program that gives rent ability for other partners - up to 9 or 10% rent ability – whereas the City does not have any need for rent ability, or might even not have any legal possibilities to gain any financial profit. This influences the business-plan.

### **04 position of Kinetisch Noord in BV Durf**

Is Kinetisch Noord an enclave or a normal element of the surrounding? Being part of Bv Durf means for Kinetisch Noord to have only 5% of the stakes, which puts it in a position in which it is very dependent on the other partners.

### **05 financial position Kinetisch Noord**

Issues concerning feasibility / rent

ability / finances and responsibilities for the development, as well as the speed of getting money from the City Administartion (slowing down) have their impact on the process. According to Kinetisch Noord, 15 million euro is not enough, 28 million is a minimum. Another issue concerns the uncertainty about return of VAT, which literally would make a difference of a few million euro.

### **06 obligations towards the City Administartion Noord**

What is the amount of m2 realised per year and what news will the business plan of Kinetisch Noord bring.

### **07 communication between Kinetisch Noord and City Administartion Noord**

The obligation to adapt to the city structure and bureaucracy makes Kinetisch Noord to change their way of dealing. But, in fact they feel that they should be understood from a different perspective; dealing with things in a different way. This does position hardly speeds up communication.

### **08 refusal of an environmental sanitation plan at the terrain of Kinetisch Noord**

Kinetisch Noord claims that a good sanitation plan for the area is being neglected, due to the investment of 1.2 million euro it would cost. Defining the area as polluted however, would dramatically complicate the development.

### **09 current building problems**

in the city district, different organi-

sations are responsible for the development of the plan NDSM area and the maintenance of the hall. This leads to long trajectories, for instance where the immediate maintenance of the hall is concerned. Who is responsible, who will pay for it? The final contract with Kinetisch Noord is not yet made.



**Pd\_ Current section through the process\_ Current negotiations \_ need for immediate propositions**

**Rob 01 008 site capacity 01**

What we wrote as City Council in 'Nota van uitgangspunten' was that we want to create here mix-functions area with 500 000 m<sup>2</sup>- in global 50% housing, 50% working functions. All that in a kind of a flexible framework, using the halls, using the ramps and on several rent levels. That is why we asked Riens Dijkstra to give us some help to think about the framework - what is possible and what is not. **He was very optimistic about those 500 000m<sup>2</sup>, we are very pessimistic.** We studied it and it gives us idea that it is too much if you want to keep kind of characteristic in this area that we want to have in the end.

If you want to respect the halls and perhaps some other small halls than there is not so much space left. That is what we are looking for, is it possible to make such a program and that has to do with what is financial result of the development of this area.

So we are looking for what are financial conditions to develop it and one of *uitgangspunten* for us and for Kinetisch Noord is to give a continual low-budget place for artists and all kinds of breeding place functions. In the last direction meeting, Frank Bijdendijk, director of 'Het Oosten' said it is hell of a job to get this area rent able because we have such a large scale problems to solve - poisoned soils and all kinds of other problems - we have doubt about the possibility to keep this whole area in the low-budget level. So, Kinetisch Noord as partner in whole BV Durf might have to contribute to rentability of this whole area in such a way that 1/3 or 1/4 of the hall has to be in exploitation on a higher level than the low budget. It is also task of Kinetisch Noord to save at least substantial part of the hall and the whole area in the low budget area.

**Rob 01 011 BV Durf future 02**

Milica: What is the next step in BV Durf?

**Rob:** Nota is the programming, that is our input to BV Durf. Than we started research together with our partners - financial and juridical principles, how could we make such a PPS (Public-Private Co-operation), what is legal. **There are limited possibilities for City Council but also for corporations, the Dutch laws are not that flexible, as we want them to be. So we, as responsible- for community, have to respect some rules in our participation as public organisation in private company. That is the same for housing corporations that have task in developing social housing projects, they are not allowed to participate in projects that have nothing to do with social housing.**

So, we have to search what is our position in that PPS construction and that is where we are at this moment. We are busy with making kind of business plan for that company, which is what we are doing right now. In the team BV Durf and in the direction steering comity we have an end date, before this summer we have to present our concept business plan. On the base of that plan the Steering Comity and also the responsible directors of housing companies and City Council have to decide is this the way we want to do it and we can do it.

**Than there are two possibilities: possible or not, allowed or not.**

And if it is not than we have to make kind of traditional planning system but as I hope that in both models there is a place for Kinetic North and breeding places and so on. If the conclusion is that the way of an development via a development company is not possible in the way we wanted to do than we have to do it on the other way but also in a sympathise way.

The development can be actually the same but with a different kind of organisation. In a traditional way of organising, but the development of the site could have the same idea of an organic, flexible growth.

**Rob 01 015 rentability 03**

**Milica:** What is the content of the business plan that you are making in BV Durf? What kind of information you have to negotiate about? You are not negotiating physical aspects, like there will be building here and here and here. So this is out, but I am curious what is going to be fixed in this proposition?

**Rob:** We have to make an agreement about several things, for instance the way and the program that we want to realise here; not only in m<sup>2</sup> but also in terms of different functions, and different levels of rent ability. **We as City Council don't have to make any profit but when we can finish with neutral exploitation than it is good for us. Kinetisch Noord's obligation is - to continue with their space in the low-budget.**

**The housing corporations have an obligation - they want to develop at least substantial part of social housing.**

**The private partners have another obligation - they want to make rent ability of 9-10%.**

Then what we are trying is to make plan for the exploitation of the ground and of the real estate, we want to connect them and to be responsible as BV Durf for both exploitations and that is very special, because there is always kind of conflict. When exploitation of the ground is below 0 than we are trying to raise it up. On the other side there is same kind of things going on and what we are trying to eliminate is that conflict.

**Eva 02 010 - 04**

**Milica:** You are now in this coalition, this BV Durf and in a



way and it's all going to be here, around. It would be such a pity if this in the end becomes like an island of experiment, an enclave, in this kind of anonymous new development, really, without any special character or idea. Would it be possible to emit some influence on them, because they are mainly interested to develop housing. Maybe here can be a slightly more experimental way, just because they can use this energy from you in a way; and there would be a lot of people interested in this. We spoke with your process Manager, Fred stammers... and he said a really nice thing: **'If Kinetic North is going to work in a nice way, I would be the first to buy a house next door'.**

Eva: yes, yes

**Milica: ...and the developers should be aware of this.**

Eva: That is a very interesting starting point, but in reality it's very complex because - how do you get these market parties with housing corporations actually in this commitment. For us, it's so demanding, that we first have to develop our thing in the next 10 years and also to start participating in this bigger coalition without really overseeing the consequences. I find it really extremely difficult. And now, we have a sort of choice like - 'be an enclave' and just do our own thing or 'be part of this whole thing', but that means that they can also influence our concept. **Don't forget that we only have 5 % of the say. It means that, even in a very stupid, narrow-minded analysis - they have 95% influence, if we are a part of the coalition. That's quite scary.** How can you protect your own concept? Because I think it's going to be fucked up if they're going to influence it, too. If they are going to say 'no, you cant do this you cant do that with your program, the rent has to go up in 10 years...'... It will completely change...

**But, on the other hand it is an excellent idea to be one of the 'people' who's going to influence what's going to happen outside and try to inspire each other.** But I don't see it working. Because what happens now in the teams that are brainstorming about it - they hire people from organization company...

Eva 01 030 - 05

Marc: They have a few powerful tools; they give the budgets to you for instance in parts. In that way they can trigger some kind of power even...

Eva: Well, they do, and that's very difficult because we have managed to get subsidy from the central City Council but it has to go through the Council North, and every 3 months we have to ask 'give me this much'. That doesn't work.

...They promised to fix it...the maintenance is so bad. So, it doesn't work! If you want to make it success and you want to make money, you need at least a budget to start up with. Now what we did, we fill it up with people to get money to pay at least for the project organization and we are programming it, but actually, it's so unsafe that if tomorrow we have people from the City Council coming and they see what the state is, we actually all have to go out. The way they think in the City Council is: 'Well, so what? They don't have to pay rent, so why do you need money?'. We want to have this concept worked out...

Ted 01 005 06

Milica: Could you briefly evaluate how cooperation with Kinetisch Noord is going on at the moment. As we understood for them is not exactly clear how is City Administration steering this process onwards.

Ted: They have to make sort of plan and their plan is not strong at this moment. So, they have to work on, so what we did is that we had a sort of process decision - the alderman made

decision two weeks ago that we go on with them and that we are going to invest some 5 million euro in the Casco of the whole. Discussions were about responsibilities in developing: responsibilities are divided between them and us. And in the end we said we will invest those 4,5 guilders than you have sort of covered urban space, as we call that, and than you can start building your ateliers or building your whatever. And than there is a lot of money, 15 million guilders or 7 million euro left for making those ateliers.

And the fact that we kept the hall and that we stayed owner of the hall, invested ourselves in the hall and that we saw that we could rent a hall to them for a very low rent, that whole idea was not so simple. During the first year we had all sorts of discussions how could it work and their opinion was that they should own the hall and that they should also invest in the hall. But they didn't have enough of the money, those 15 million guilders of subsidy seems a lot of money - but it is nothing. **Their idea of what things would cost, and how to invest your money is developing. They have to learn and we have to give them some time. And one year ago their organisation was very anarchistic and not very strong. I think we give them time enough to develop organization and take time to make those plans. And I think we are not in a hurry.** For July they have to make definitive plans.

Fred 01 012 - 06

Fred: One question that was open in December is how many m2 do you realise exactly per year for what amounts of money. Because it gives two kinds of answers - what is in the end the amount of square meters that you deliver and the second one what is the need for money per year given this realisation of m2.

**Milica:** I can imagine that it is really difficult for Kinetisch Noord to be so precise.

**Fred:** Yes, and they say 'everything is already in the book, in the reports'. And I say 'yes, ok, I agree with that. When you put page this and this from this report and page that from that rapport, I can look it up and I can draw some conclusion'. But, I want you to draw the conclusions, because if you don't draw the conclusions everybody can draw their own conclusions.

**And I know why, of course I know why - because a lot of clusters have no idea when are they going to be realised, where are they going to be realised, is it a free lot or organised cluster, of course. But you have to give subsidy giver and also City Council Amsterdam Noord, who is contract giver, you have to give them loudly clear, black on white - so many square meters, for so many millions of guilders.** This can be on half a page, but you need to give it. Easy question, but at the same moment the most difficult question, because that's conclusion of your whole paper work.

The other very important question is do you get return of the VAT, because that is 23 millions of guilders something like 4 million, so that means if you don't get VAT back that means that 2-3 clusters can't be realised at all or you need extra financing. It is 19% of the total amount that you can spend, which is not small amount of money.

**Eva 01 035 - 07**

**Marc:** With whom are you dealing with in the local government?

**Eva:** With a lot of people, it's horrible... they need in the City Council to make a clear communication structure. Who do we deal

**with? We are now working with a building specialist who is giving an assignment to look at the building, in what shape it is, but also the City Council is doing this, so it's double.**

**Marc:** they are the owner of the building probably...

**Eva:** Yes, but still it does go somewhere to the City Council. It's strange how they communicate in different groups, but they do have a working group 'Kinetisch Noord' there.

**Marc:** And who are in that?

**Eva:** They are all the heads of the different departments participating in that, but for us it's very unclear how the structure works and if they do communicate. Because, they are lawyers, or something different that people who have to give permissions, so we are like 'what's the answer now?'. What we did was to make everything visible...

**Fred 01 013 - 07**

**Milica:** How would it be possible that City Administration tries to assist Kinetisch Noord in some things that they are simply not doing well. So for instance, they could provide legal consultancy, advisors, etc?

**Fred:** But they already get a lot of support, they have their own advisors that they hire. Eva and Hay are not doing everything, they have rapports worked out by other people, for instance the guy Willem Zaad and the architects. They already got until now something like a million guilders for rapports and developing their ideas.

**Eva 02 019 - 08**

**Eva:** For instance, we were complaining about the pollution. The City Administration was like 'ooh, don't worry about the pollution, but we did make a point'. What happened is that they were going to put infrastructure into the ground for the warehouse,

but they forgot the sanitation plan, because if you go into the ground, you have to replace it...They didn't want to do that, they just wanted to put it into the ground...We said 'hey, it's dirty, we have children here'...They don't have budget for these sort of things...You know, it's so difficult. According to the rules, you need a pollution plan, but they didn't estimate it in their budget, so that's why it's not going to happen.





Pe\_

# Urban genetics at NDSM site.tmp

Urban Catalyst at Amsterdam Noord

This chapter presents and initial setup of the urban genetics engine - an abstract tool for studying urban processes that are not running linearly, but poses a degree of complexity and dynamism, transformation over time.

The engine is conceived as an abstract 3d environment in which domains of individual actors and institutions can be defined by 3 coordinates - 'transformation parameters':

1\_created organizational system positioned anywhere between the 'top-down' and 'bottom-up' extremes.

2\_scale of economy - seen to be in permanent motion between 'big' and 'small'. Together with sheer scale, notions of 'big' and 'small' are connected with degrees of flexibility or obsolescence - ability of an actor to produce innovation.

3\_political position - leftist of rightist - is not of a primary interest, but serves here as a background, a reflection of the mainstream decision making routes.

The described way of zooming out from the daily details of the NDSM and trying to retain the bigger picture of the process could prove to be a very precise theoretical perspective that would allow every 'actor', such as City Administration Noord or Kinetisch Noord, to re-examine and rethink their policies and actions.

Hopefully, when some more work on the 'engine' is completed, it can be used as a negotiation tool - the one that will reveal possibilities for new policies and new alliances.

I find it very difficult to trust them, because you know that they can be so powerful. **It's like a mammoth tanker, and you're a bathtub.** The only advantage that we have is that we can go very fast and they have to go very slow.

**top-down** *adj.*

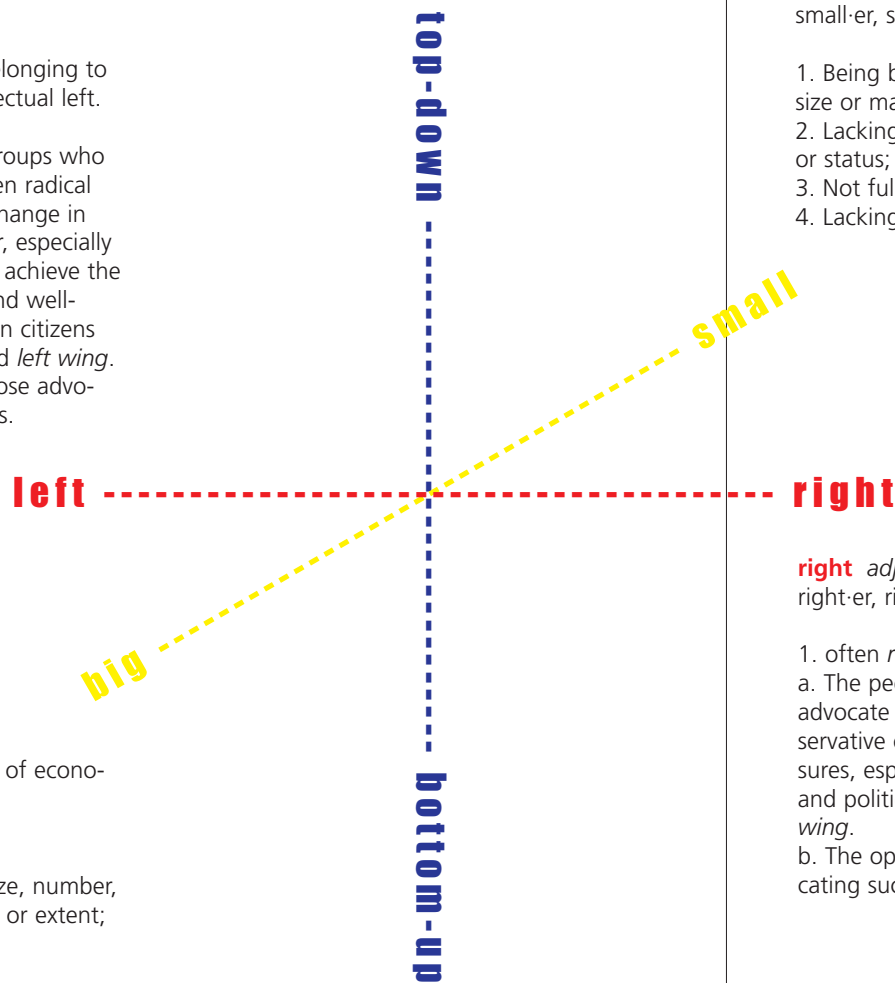
- 1\_ Of or relating to a hierarchical structure or process that progresses from a large, basic unit to smaller, detailed sub-units: *a top-down description of the department's function.*
- 2\_ Commanded by or originating from ones having the highest rank.

**left** *adj.*

1. often *left* of or belonging to the political or intellectual left.
2. often *left*
  - a. The people and groups who advocate liberal, often radical measures to effect change in the established order, especially in politics, usually to achieve the equality, freedom, and well-being of the common citizens of a state. Also called *left wing*.
  - b. The opinion of those advocating such measures.

**small** (relating to scale of economy) *adj.*  
small-er, small-est

1. Being below the average in size or magnitude.
2. Lacking position, influence, or status; minor.
3. Not fully grown; very young.
4. Lacking force or volume.



**big** (relating to scale of economy) *adj.*  
big-ger, big-gest

1. Of considerable size, number, quantity, magnitude, or extent; large.
2.
  - a. Of great force; strong
  - b. *Obsolete*. Of great strength.
3. Mature
4. Having or exercising considerable authority, control, or influence
5. Conspicuous in position, wealth, or importance; prominent: *a big figure in the peace movement.*

**bottom-up** *adj.*

Progressing from small or subordinate units to a larger or more important unit, as in an organization.

**right** *adj.*  
right-er, right-est

1. often *right*
  - a. The people and groups who advocate the adoption of conservative or reactionary measures, especially in government and politics. Also called *right wing*.
  - b. The opinion of those advocating such measures.

**power agenda\_X**

**social agenda\_X**

**scale of economy\_X**





Pe\_ **Urban Genetics** \_  
NDSM site

Pe\_1 **Key ideologies** \_  
**left/right; top-down/bottom-up; big/small ...**

**Eva 02 006 big, small and entrepreneurs**

Event space is now next to the Docklands hall, and this is where you can have events with 6-7000 people, but also commercial programs, so we can earn money to invest to the rest. **That is quite an interesting concept - commercial vs. experimental and sub-cultural.**

It is also for us an experiment. **Last year we said 'No' to Nike for example, because we didn't like their policy.** We from sub-cultural scene, we thought 'oh, they have this children village and all the protest organisations would chase them', we are very vulnerable to have this kind of things going on.

You know the World Cup in Football? They wanted to have village for kids with videos and famous football players - just here next door - it is a complete town and also to invest in our Skate park. But than that group started protesting, of course, in relation to 'No Logo' of Naomi Klein and globalisation.

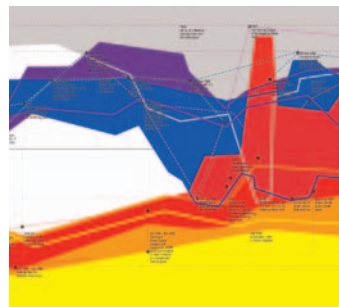
**Eva 01 023 big and small**

**Eva: (about BV Durf) I find it very difficult to trust them, because you know that they can be so powerful. It's like a mammoth tanker, and you're a bathtub. The only advantage that we have is that we can go very fast and they have to go very slow.**

**Eva 01 019 left - right**

We believe in participation of people who are living (in the area), not the 'citizens'... **Everything is already given away to the market; government is backing up**

**and leaving it all to the market parties.** I think it's then very difficult for new initiatives, or new models to find a place in something, which is already been given out. That's very sad. I do think that people need an impulse and that they feel they can be active. Not just passive consumers, but also active in playing a part. I think also we are governed in a way that people want to take care of us, so they're taking our responsibility away from us. I think that's very sad. I think it would be good if government could take certain areas out of the market - like giving it to the people in a way. You can make your contract, you can attach them to your statutes of your foundation: 'we will never profit, we will never speculate and if we're ever going to sell the City Administration will be the first buyer'. I think there are many juridical way to make it safe and to make sure that it



actually will be a good use of the public.

**J. Draaisma top down/bottom up**

"Jaap Draaisma resigned from his job at the municipality and became chairman of Kinetisch Noord in January 01. Shortly after his change of job Jaap Draaisma fell out with Eva de Klerk over the exploitation plans for the hall. On the basis of the municipality's requirements Jaap had intended to spend the 15 Million Guilders for basic infrastructure and architectural interventions, preparing spaces for different user groups. Eva de Klerk, on the other hand, favoured an open ended process which allows each group to build its own environment. In consequence of this argument Jaap left Kinetisch Noord only two month later in March 01. In

summer 01 Eva had an argument on the same issue with Hessel the second key agent who subsequently also left Kinetisch Noord.

Apart from Jaap and Hessel all other experts of the first stage have been **(paid and) fired.** Eva de Klerk completely re-structured the Kinetisch Noord team. Although Kinetisch Noord hasn't delivered a detailed exploitation plan yet and the first year of contract has already ended Amsterdam Noord continued to tolerate the ongoing use of the hall."

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**Eva 01 033 bottom up**

**Eva:** We also had problems last year - I did it together with Hessel. Ones you start off together, you can grow apart along the way, which is also part of the process, which can happen. We both had a conflict last year and we had to deal with that, so we asked independent party to decide on this - we both gave it away, completely.

Also Jaap, who was working at the City Administration wanted to be a director here, and he was the friend of Hessel - that made a conflict with me putting the most energy in it and having all the contacts, and they wanted to kick me out. But I'm more known for this project, and they had a very top-down approach...

**Ana:** Your conflict was about that?

**Eva:** Yes, the whole basic concept suddenly changed; obviously when that happens, you fight if you want to stick your original ideas. The Breeding fond - it was not because of these old people that used to squat 20 years ago, it was because of the new groups starting now. All these old guys from the past, now they think 'Oh, but actually it's our work'. But because it became a success, everybody wanted to come in and be the director. I said **'we don't need the director, we need a concierge'**...A strong guy who takes care about all the practical things, but not a

director, who wants to be the main man... **We want to start something new, we want to have another approach, we want to experiment also with how to organize.**

**Eva 02 028 bottom up**

Eva: Jaap is now working with the Verandering, doing other projects. It's quite a pity that he was a strong person at the City Administration that initiated this prize. He left the City Administration Noord, went to work with the Verandering and the Verandering wanted to place him as the managing director of our project. Then Jaap came with a few suggestions that didn't fit into our concept so we had a clash, which is quite sad. So he was only working for a few weeks, and our Board decided to let go of him.

**But, it's always discussion if you want to do it from the top, or you want to do it from the bottom and we really want to stay close to our original ideas, at least first 3 or 4 years. Try it first.**

**It's hard to say who is right, we don't know, but we want to try it first like this.**

**Eva 02 001 bottom up**

Eva: When we came here, there was already a group of artists that were working here. We talked to them and told them how we want to organise this, and we didn't want to kick them out, we wanted them to develop with us.

So we started inside with people that didn't have a place, they started temporarily to use the space inside. Then we organised 3 big meetings, and we did kind of games like Stratego - 'ok where do you want to sit' 'I want to sit there, I want to sit there!' on the sort of model just for people to have a feeling for this space, because it is so big.

...

A lot of these groups, when we asked them 'what do you need', we noticed that they had same needs in the space. You have groups that are busy with

trapeze, with acrobatics, with circus, so they joined together because they need space to rehearse, but also molecules around them, to work to have their office. They have the same interests. It is the same with theatre groups, they also have the same needs - one place where they can have coffee together and meetings, but also space where they can invite people from abroad - international meeting space, so they also made a group and started developing their place. **The whole idea is that it is up to people working here it is to design and work out their working place. There are a few things: it should be safe, it should be hygienic and it should be used intensively. There is a big demand and we want to help as many people as we can. This is also a very big space and difficult to develop, so you need strong group of people that all want to concentrate and keep the wharf as a breeding place.**

**Marc:** This Stratego game, you used to get an idea of what was going on or to start it up?

Eva: To start having people bound together...because you don't know how you are really going to deal with it, you need a sort of to find out. **Nothing like this exists and we have to invent everything ourselves, but we believe you can build this.**

At a certain point, after this free association you have to say 'ok, and now we have to make it concrete'. And now we have to make good agreements together.

**Marc:** And then it gets Monopoly, with money and streets...

Eva: Yeah, because now you have this individual interest and also collective, and you want to help them both, to satisfy individual person but also be a good group.

First you start with a philosophy how you want to develop certain place. That is something that we have been busy with for the last 10 - 20 years, in town, in the city. Part of us tried to be very serious partner in this, with writing a book, and developing model - city as a CASCO - it is a philosophy. And we asked City Council 'give us a place to experiment with this'. We need a sort of ground where you start from and his certain limitations. We were already with a big group of people that wanted to do this, but there is so much space so we needed more people so we had to cast them, to see how do they feel if they want to be developer as well, because we have something to offer. **Where in Amsterdam do you have this kind of place where you can really experiment with your dreams?**

**Fred 01 001 top down**

**Marc:** Do you find the structure of Kinetisch Noord operative enough?

**Fred:** You can imagine that two of you are one cluster, and we are another cluster. **Then, you tell me how do you want to develop. I want to have my space; I want toilet and possibility to eat something in the lunchtime. That is what I want.** But if they force us to think about what direction we have to go, are we going to deliver workspace to you and me or do we prefer to get 3 people with us and to develop our own cluster. Or do we want to say - we want to have free lots. If they ask me to think about this I have no knowledge about it and I don't give a shit. I want to have my own space to work and I want to make a deal with you, because you are next to me and two other people and that's it. **Another thing is level of rent that has to be paid. You cannot ask her and me - what kind of rent do you want to pay, what is fair? Because we say - one Euro**



is fair. But that is really going on there.

When you make a business plan you have to see what the costs are, that we know more or less now. And then you have the income on the other side...

**Fred 01 003 top down**

Marc: Does that have to do with that certain aspects you can't organise bottom-up or does it have to do more with a view how your organisation should work. That there should be maybe certain kind of core that sets certain direction and then gets an input?

**Fred:** Yes, of course. That is the way I think it should work. **You build a framework, as an organization and then you fill it in bottom-up. But you have to present your framework, than the people at the floor can shoot at it and make their contribution.** If you are going to talk straight from the beginning with everybody, than it you waste a lot of time, a lot of energy.

**Eva 01 044 bottom up**

**Eva:** I planned when I started this, if I really want to start this and do it well, I have to give up 3 years of my life, because you have to go for it, for 24 hours. Now we are on 3 years, and then I'm going to have another 2 years because now I have a feeling that we have a good group, that I can completely let go, and then do certain things for the next 2 years, but after 2 years I want to stop, because I want to go back to my old field again, and I'm also designing my own working space now inside.

**Eva 01 040 complexity**

**It is quite complex, and with so many parties involved - individual artists, collectives, foundations with their own boards, there are associations, there are youth initiatives, and there's us and there's our**

**board, and there's City Council, and the Administration Noord and there are housing**

**corporations** - there are so many parties involved, which is very complicated. All with different ambitions... and how, that is the art...

I think in Rotterdam it would be easier, ones they like your concept, and they like the idea, they put an arm around you. And here they say 'come, come, it's great' ...and then 'Wow! What did we do wrong? We are doing our homework, we finished everything in time'.

**We don't have a lot of money, so we're only a small group, which I think is good, because if you have a big organization you also take away the initiative from people.**

**Pe\_2 Codes - abstraction**

**Eva 02 009 incubator**

That's what I think it's nice about organic process; **the City Administration wants organic process - if you really want it, don't give it away now to the market parties.**

Maybe City Administration will be like 'ok, but we really want also some big money projects here'. For us this is not in our interest because we are not into financial interest, we are into social interest.

**Eva 02 011 incubator**

First the City Administration thought 'Oh, the BV Durf should invest into the Kinetisch Noord'...we were like errr...so, we lobbied at the Central City Government - get some more money, or a credit or something that we can be independent. Now they are weakening our position like 'no, whatever happens, the BV Durf will go on, with or without Kinetisch Noord'.

**How are they going to guarantee our need than here? Obviously we need a**

**very strong City Council that can guarantee our needs.**



Pf\_

# Coast model

## > North IJ bank.tmp

Urban Catalyst at Amsterdam Noord

pioneering North bank voids

beach scenario

Pf\_1

Pf\_2

Since early 1980's, liberalization of economy on a larger scale has gradually changed the cultural and social profile of Amsterdam towards commercialization, even a kind of urban boredom. Influx of commercial programs into the city went hand in hand with exodus of activities in the lower income range.

On the other hand, (or on the other bank of the IJ), Amsterdam Noord is already for decades regarded as a kind of 'urban dump' of Amsterdam where traditionally second rated programs can be placed.

As a possible natural resolution of the 2 described processes, we propose a model in which the traditional inferior position of Amsterdam Noord will be turned into an advantage.

Amsterdam Noord will become a complementary, symbiotic element to the central city of Amsterdam - the central city will continue to develop with an emphasis on all commercial aspects; in turn, the North IJ bank can become a 'safe shore', where ideas and project that can not 'survive' market competition in the central city can get grounding, time and space to develop.

>>>



**We hope that we can develop this area with a strategy of bringing people in, giving them an opportunity to start business. There is a lot of need for cheap working places in Amsterdam.**

**We offer space, we offer cheap square meters and parking facilities. All the people that come say – oh, this is fantastic, we feel pioneers, we feel that in this place nothing is finished, everything is in development.**

&gt;&gt;&gt;

In every urban domain, this proposal is valid - housing for specific population and with experimental typologies (for instance students) will perfectly compliment tendencies in the housing market in the central Amsterdam; the same goes for spaces for startup businesses and offices, for non-commercial cultural and educational institutions, for sports and recreation, even for green.

The Kinetisch Noord project has already had such a large impact in the city, that it has become a kind of a sensor - an instrument for registering marginal needs of Amsterdam that can be used to create ideas and scenarios for larger area of the North IJ bank.

At the same time, City Administration Noord is already practicing a policy of planning through feedback - receiving multiple initiatives, evaluating them and incorporating them in their plans.

It seems that the moment is right to bring all these circumstances together into one strong and determined policy; the North IJ bank - the coast for urban pioneers.



# Cruiseschip welkom wat Noord

ROB ROMBOUTS

AMSTERDAM - Stadsdeel Noord krijgt een nieuwe blikvanger: de ss Rembrandt, het voormalige vlaggenschip Rotterdam van de Holland America lijn (HAL), meert mogelijk nog dit jaar af aan de pier bij het Douwes Dekkerterrein. Noord ziet de komst van het 220 meter lange cruiseschip, dat tot hotel en cultureel centrum wordt verbouwd, helemaal zitten.

"Het schip ziet er fantastisch uit. We hebben de plek en bekijken nu de juridische mogelijkheden," zegt woordvoerder Leo Bonije.

Va goedgeondernemer Erik de

Vlieger heeft samen met een groep investeerders een bod gedaan op het cruiseschip, waar 28,5 miljoen dollar voor wordt gevraagd. De Rembrandt ligt nu aan de ketting in Freeport op de Bahama's, nadat de reder eind vorig jaar failliet is gegaan.

"Het schip is aangekocht met als voorwaarde dat we een ligplaats krijgen," aldus De Vlieger, die binnen een maand duidelijkheid wil.

Het liefst ziet De Vlieger het schip aan de zuidelijke IJ-oever, zo dicht mogelijk bij de passagiersterminal. "Iedereen op het stadhuis zegt het fantastisch te vinden, maar de gemeente heeft niets op papier."

Een woordvoester van de gemeente Harenburg

aan de zuidelijke oevers geen plek is om een hotelboot af te meren. "We hebben hier een ligplaatsbeleid waarin geen permanente accommodatie onder valt. Alleen de gemeenteraad kan een uitzondering maken."

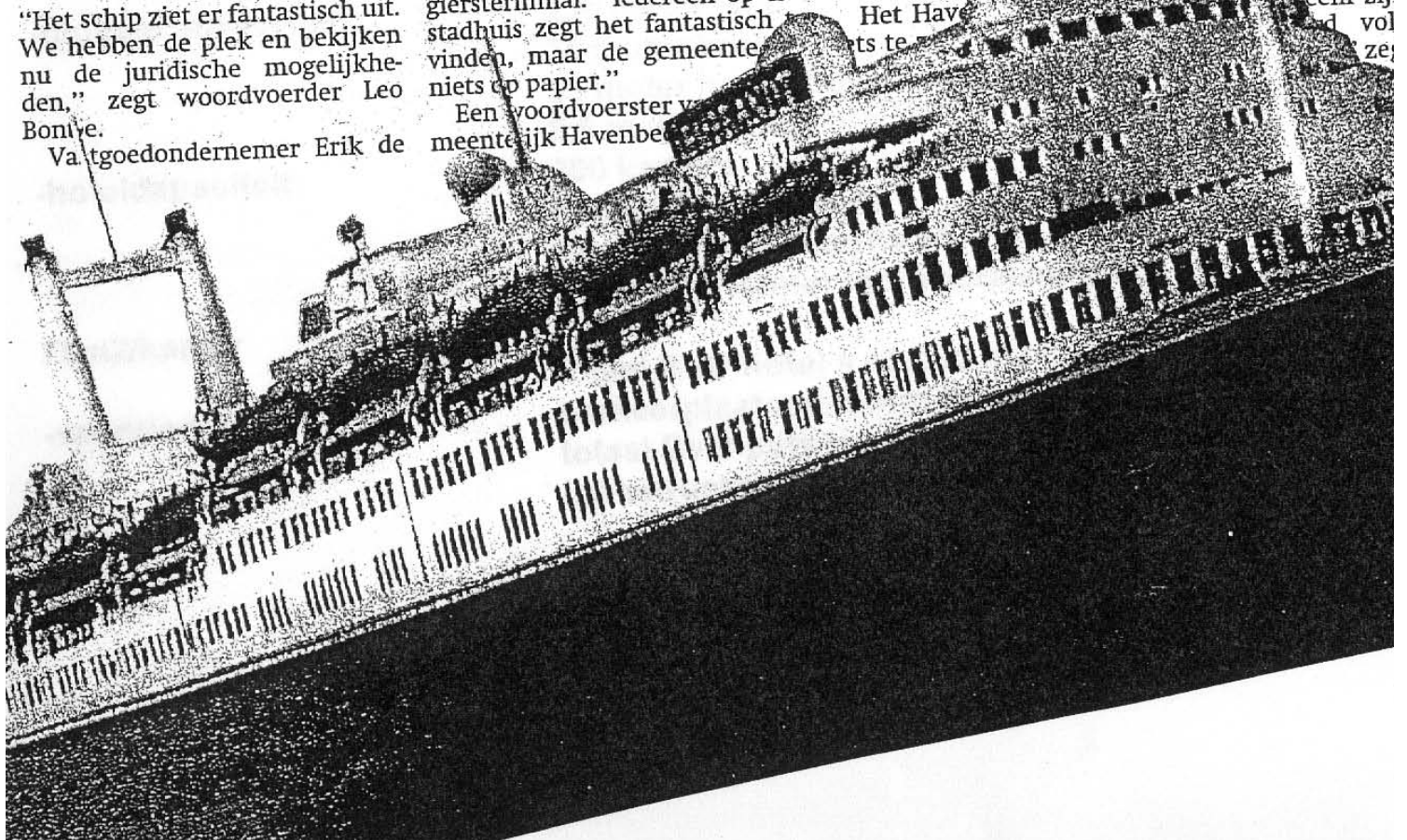
Het stadsdeel krijgt binnenkort advies de Rembrandt te verplaatsen aan de zuidelijke oever. De gemeente heeft een 'trauma' over de oude aan de enige hotel die achter het Centraal Station staat. Die boot is veel te groot voor de hotelkamers graafte land.

Het Haven

ts te

Noord ook goede ze happiger. drijvend project de ontplooiing ke IJ-oevers."

De Rembrandt De Vlieger een gulden verbod de voormalige Noord, die van het schip kon hotel met ze een kunstenaar en voor verhuur op exploitatie en o brandweer een zij





# ...d betreft

Noord zijn een uniek ast goed in : noordelij-

dt volgens zes miljoen

Shipdock, M-werf in ieger is. Op weesterren- rd kamers, rum en za- wachten

travergun- te ring van met geen he schip is me ikaanse iege f Imca Vast- e zuvelijke

oevers eigen kades in de Hout-en Mercuriushaven. Bovendien be- heert Imca een pand aan de Silo- dam en aan die plek zou De Vlie- ger zelf de voorkeur geven. De Vlieger bezit het World Fashion Center, Teleport Towers in Slo- terdijk en de Millennium Towers in Westpoort.

De Rembrandt, toen nog Rot- terdam geheten, werd in 1959 in gebruik genomen en werd het vlaggenschip van de Holland Amerika Lijn.

De gemeente Rotterdam zag er vier jaar geleden vanwege de hoge kosten en de aanwezigheid van asbest van af om het schip als hotelboot terug te halen. ge- gens De Vlieger zit noemenswa- asbest



## Glimpse into the current 'boat' initia- tives that support the coast scenario:

1 – Ferry to arrive to NDSM terrain in the beginning of the 2003, in this way there will be direct link to the Central station, ferry ride would take about 10 minutes.

2 – Steam ship 'Rembrandt', formerly called 'Rotterdam', was a flagship of Holland – America line. It was built in 1958 as a luxury long distance boat. Nowadays company that owns it got bar rupted and at the moment it is laying at Bahamas. There is serious initiative to bringing ship back to the Netherlands an make out of it hotel. First proposal was made to the city of Rotterdam and this was refused because of the maintenance costs (asbestos ). Next proposal went to the city of Amsterdam and initiative wen to the hands of Amsterdam Noord wher study was made for placing of this huge ship. The last option is to position it at tl end of the quay in front of the NDSM south (XXL site). It would probably get p mition to be placed there for a period of 10 years.

3 – British initiative 'Harbour quay', futu- tic boat hotel that would be used as bus- ness / congress facility. Such a boats wol be placed in different big cities as a part this initiative proposal also came to Amsterdam and was redirected to Amsterdam Noord.

4 – New student housing boat, initiative that started because of a lack of student housing in Amsterdam. Such a boat existi ed from 1964, as it was in a bad state around 1970 it was dismantled.

5 – Botel Amstel, is the most realistic prc- posal for hotel boat that would be replaced in 2006 from the Central station area to the NDSM south (XXL site). This agreement is already made and boat would be placed along east side of the existing quay.

6 –Youth hotel ship or platform, initiative by Amsterdam youth organisation. This hotel will find its final place at the Houtenhaven on the southern bank of tl IJ river, as this area will be for longer tim under development they have proposed place hotel somewhere along the banks Amsterdam Noord.

## Pf\_1 Coast model > North bank

### Pf\_1 Pioneering the North bank voids

#### Erik 01 006

It's sometimes literally not on the map, while it is such an interesting area. It is on the sunny side and if you draw the circle of the historic canals it falls within the inner-city area.

#### Eva 01 024

Marc: Why is NDSM interesting for this BV Durf?

Eva: Because **it's the gold coast of the North**. It's very well located, it has the Sun, it's deserted, still, the other side has already been built, and it's quite near the center. You can see the Central Station; it's over there. There's so much to develop here. Obviously the whole harbor activity is not successful here, so close to the center, so it's in a very interesting place to develop new...

#### Fred 01 009

Fred: For Amsterdam Noord is very important to have something that will attract so many people from all over Amsterdam, but also North of Holland, Holland and even international in this area - art and culture. Now they become part of the centre of Amsterdam, because there will be a ferry. **It will be so easy to come here, even great to go with a ferry over this water, everyone will do that, it will be in the Lonely Planet guide.** There will probably come a low budget hotel here, and that is already being arranged. That is great! And that is interest of Amsterdam Noord.

#### Fred 01 004

Fred: This is such a unique area, such a beautiful area with such a potential is that you should not develop small different parts from inside out, but that you should make an overall view of what are possibilities and what

do you want. And that is something that I miss.

Why not hire very creative art design, art office, architects or urban designers and than tell them - do what you want, create **strange** things but make this one part. Maybe even including Akzo and Oranje Wharf, the last part where the ships are being renovated and built, because this is not going to develop in the near future.

#### Eva 02 003

Milica: **This is a kind of spot where people who need space and opportunity can come in, but in a way your wharf is some kind of sensor that show what people need but they can't have in normal city. City is normally for the majority and here are all marginal or special needs. So I am really curious were there some surprising motives, what kind of people came to say 'we need also space'.**

Eva: The funny thing is that obviously we have been working within this structure for the last 10 years. So there is certain atmosphere in town because a lot of buildings were squatted and now they are gone. So, there is need and people are there.

#### Ted 01 006

We hope is that we can develop this area with the strategy of bringing people in, giving them opportunity to start business. There is a lot of need for those cheap working places in Amsterdam.

**We offer space, we offer cheap square meters and parking facilities. You can come there. All the people that come say - oh, this is fantastic, we feel pioneers, we feel that in this place nothing is finished, everything is in**

**development.** It is a little bit strange, so it is a very attractive environment for pioneers. And that is what we want to offer to them. And I think that it is going very fast, a lot of people that are coming there, they are discovering the area and a lot of them say - wow this is very interesting. **At this very moment our only problem is that we have land enough, we own a lot of land but we don't have a lot of buildings - that is a strange thing.**

It was very interesting to hear in Naples that the guys from Berlin are saying - we have a lot of buildings and what you see is that people are going from one site to the other and to the other... But **what we have here is very cheap land but no buildings, so we are trying to invent a way of making cheap buildings to accommodate those activities. On one hand we have low land and on the other hand we are going a little bit higher on the market, so we want to make buildings where rent is 200-300 guilders per square meter but also for 100 per square meters - surely we want this mix - because we want to have these people, than it will develop itself. That is what I am convinced of - that is our development strategy.**

## Pe\_2 the Coast Scenario

### Pe\_3 Prototypes - open register for ideas

#### Eva 01 022 Ideas BV

Marc: What is BV Durf dealing with?

Eva: Well, they're want to make a feasibility plan in the whole construction of the development. The BV is maybe

a wrong name; we are still examining what would be the right form to develop it. It could also be the VOF - other legal structure, because BV is very autocratic already. How it works now is that you have 'quarantine', the core team who is preparing, thinking about all these ideas, and there is a Board with all the managing directors. Our Board as well is participating in making decisions.

Still, I think it's very old-fashioned, it's not open. **In the 'quarantine', where we all have to prepare ideas for the Board - they hire advisors. So you don't see the people, you don't see whom you're dealing with, you don't see the agendas.**

We're very open about 'this is what we want to do. We don't have any finance, but we have all the right ideas, we know success factor, etc...' They have all hired someone to do the work for them.

**I think you should have a really good Ideas BV, and then boooooom, be creative (ha, ha).** The board should say only 'Ok, we want to have this many apartments' and then we can think it out.

#### Ted - prototype I

**I think that what is happening now is very interesting, there are a lot of locations on the northern IJ bank where something is happening. Buildings are used for starters. So every building that is available is used for it. Low rent starters policy - and I could show you some buildings that are very interesting.**

For instance, there is a building which is very huge and very ugly and 4 years ago there was a sort of private plan made for it and we thought - well is that illegal, it smelled a bit, can we trust to what is happening in there? The private developer, he made just a little working places, but quiet a lot of them, it's a huge building. We saw

what was happening there, now there are 180 little companies in this building and everything that you can imagine is in there: ateliers, but also Turkish confection centre, sort of ceramists. It is on the other side of northern bank, I could show you, but there are more buildings like that.

#### Ted - prototype II

Het Parool, 6th April 2002 - 'Woonen in het Noord'

#### F. Bijddendijk Pragmatic flexibility I



*'Unless it's an old building, with spacious rooms, high ceilings and a lot of character.*

*But has the purpose of an ordinary house, built 20 years ago, ever changed? No, houses of that kind are demolished, because they were designed purely as dwellings, based on narrowly defined functions.*

*From my own practical experience, I know very well why that is. Apart from the fact that I'm trained as an architect myself, I spend a lot of time talking with architects. And quite often, they confess to me that they only have a grip on design process if they know precisely what function a building must fulfill. The function is still a basis for it's form.*

*The old saying 'Form follows function' appears to be more deeply rooted in architects thinking than I ever suspected. And it's gradually becoming a misconception. Buildings should have an option of changing their purpose. And by that I mean: all buildings; even, or especially: dwellings.*

*I call this 'the accommodation capacity'; the possibility for buildings to have several different functions as their purpose. This fits perfectly with the desire to*

*offer people freedom of choice.*

**Construct dwellings with high storeys, with solid supporting constructions that allow interior walls to be moved around, and above all create an abundance of space. Dwellings of this kind are ideal for ensuring the occupants freedom of choice, while also creating an accommodation capacity which, in the long term, can allow dwellings to change into work space, recreation space or exhibition space.**

**This is the reason behind my first plea to architects, here: forget the function, concentrate on the accommodation capacity. And now I'll let you in on a secret: we, people who commission the buildings, are prepared to pay money for this.**

#### Erik 01 012 Pragmatic flexibility II

**Ana:** Is this organic plan just related to the phase of generating an idea of what it could be or does it relate also to physical realisation of the site?

**Damien:** Both. **Erik:** What we see, what the underlaying reasoning is ... If you look for example at the city centre of Amsterdam, over the years, at the Grachtengordel, all the time you see that the buildings along the canal have been used for storage in the early days, than they became housing of the rich people, than it became offices, so what you see in the last centuries is that it changes all the time.

**Milica:** In a way it is exactly the same of what is going to happen here now. **Ana:** Everything is temporary.

**Erik:** That is so interesting. If you look at urban planning as it has been done so far, it has been very fixed. They are going to develop it is if it is going to be always like that.

**Our idea is to create**



structures that facilitate changes over time. For instance, develop a building that has rooms which are three metres high, have a very thick floor, are soundproof, have a high-voltage system, and have a strong climate protection so that you can either live in it, or have a small company in it.

Milica: It is similar to the idea that Kinetisch Noord is now pursuing. They call it CASCO. There are similar ideas.

#### Erik 01 014 Big Buildings

What you see at the moment in the Netherlands is that there has been a combined working and living, but it's always in such a way that you have a separate room in your house where you have a computer.

What we looked into is, - is it possible to have really an extreme mixture of functions, where you actually have a true activity which is a bit polluting or makes noise, like a small factory combined with a residential function. So, we played around with the architects with ideas to develop buildings that for instance have on one side a factory, on the other side houses and a thick wall in-between. Kees Christiaanse made a structure for a very large building - in the centre functions without light (a photo lab, etc.) and on the outside living areas.

#### Erik 01 015 post-stamp plan

You can also work with a detailed noise plan instead of the usual 'noise contour'. This is one of the innovations, what we call a *postzegel-milieuplan* - an environmental plan the size of a stamp. So on a detailed level you can talk about how to deal

with integrating noise and functions. That's all incorporated in the ideas of BV Durf.

# Krakers in gebouw Kiekens

Van onze redactie

**AMSTERDAM-NOORD**  
Zondagavond om zeven uur hebben zo'n driehonderd krakers van de kraakgroep Centrum zich toegang verschaft tot het pand van de voormalige machinefabriek Kiekens aan de Kadoelenweg. Het pand stond al ongeveer twee jaar leeg.

Volgens Anna, de woordvoerder namens de krakers, leent het pand zich uitstekend voor onder meer het inrichten van een donkere kamer, schil-

deren en koken. In dit stadium wil ze echter niet kwijt hoe veel krakers er nog in het pand aanwezig zijn.

Inmiddels is er contact geweest met het stadsdeel Noord, de politie en een potentiële huurder van het pand. „De contacten verlopen heel soepeltjes. We willen de komende dagen in gesprek blijven. Met name zijn we geïnteresseerd in de ontwikkelingen rondom de huurder, die een mondelinge overeenkomst schijnt te hebben met de eigenaar van het pand”, aldus

Anna.

Nieuwsgierig als ze waren hebben veel omwonenden een kijkje genomen op het terrein. De serene rust van de voorbije twee jaar heeft ineens plaats gemaakt voor de nodige reuring in de buurt. Anna: „We hebben een verbazingwekkend leuk contact met de buurt. We willen ze ook heel graag uitnodigen voor een inloopavond, volgende week. Daar zullen we wat meer mededelingen doen over het hoe en waarom van de actie.



De politie nam kort na het kraken poolshoogte in het pand en constateerde dat het niet nodig was om direct tot ontruiming over te gaan.

**Kaarsje in vensterbak veroorzaakt brand**

**AJAX en DE PIET**

Foto: Martin Damen

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