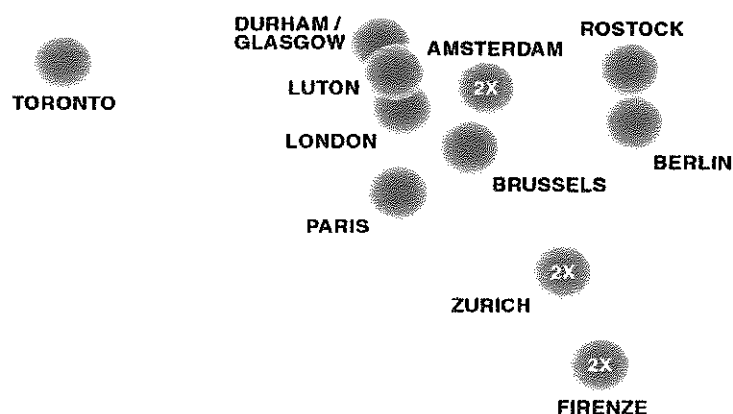
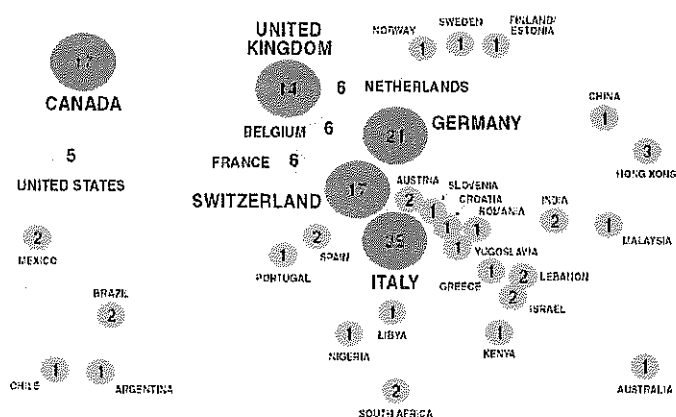


INURA CONFERENCE PLACES 1991 - 2004



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Broedplaatsen [bru:d-pla:t-sun]



Inura Bulletin 27

International Network for Urban Research and Action

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INURA CALENDAR

17-18 November 2004
(to be confirmed)
Luton Marsh Farm visit
see www.inura.org

23-25 January 2005
**Inura at the World Social
Forum - Porto Alegre, Brazil**
see page 22

24-30 June 2005
**Inura Conference 2005 -
Rome, Italy**
see page 24

Inura website: www.inura.org

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Amsterdam, October 2004

INTRODUCTION

Arie van Wijngaarden

The 2004 Inura Conference was held from 13-20 June in Amsterdam. It was a great success: we had a whopping 80 participants, good discussions during the retreat and interesting visits and encounters in the Amsterdam area.

The theme of the conference was The Creative City, referring to the actual discussion of the role of the creative class in the social and economic structure of the city and the necessity of fringe areas. The boat trip along some recent projects in Amsterdam showed us how groups of artists and other squatters occupied empty shipyard buildings and created new work and living space. We met two groups who valued different the possibility of public subsidies and the contacts with the local authorities.

The Amsterdam field trips offered an opportunity to see new projects, meet groups of inhabitants, immigrants and artists.

At the retreat at the Egmond youth hostel there was a mix of intense discussions, interesting presentations, exciting European soccer matches and the relaxing environment of the nearby dunes and the sea. We managed to

structure the research projects of the Inura members in academia and could continue the discussions on the common research project we started at the workshop in Toronto in March this year. Personal contacts during the conference are just as important as the programme itself. Hopefully these contacts continue during the year, knitting the network even tighter together.

We want to thank all the persons who contributed to make the Amsterdam conference a success.
See you Rome in 2005!



THE CREATIVE CITY AND BROEDPLAATSEN: THE AFTERMATH

Martijn Arnoldus

The creative city is echoing in contemporary urban studies. Some feel the creative city is something worth striving after. Others, like Kanishka Goonewardena in this bulletin, are sceptical, arguing that cities have always been creative places and that there is nothing new to be gained from pursuing creative city status. When Richard Florida visited Amsterdam in September last year to give a lecture about his discovery of the creative class, local policy makers, politicians and local business leaders attended in large numbers. The local elite gathered in a renovated old gas station, the Westergasfabriek, that is now being turned into a cultural park with space for creative entrepreneurs, exhibitions, performances and festivals. Additionally, the city district council has its seat in one of the buildings adjacent to the park, because, despite Florida's reluctance to count local officials among the workers at the super-creative core, Amsterdam's public authorities like to see themselves as top-creative people. Those who joined the Eco-Amsterdam trip will remember the site; we had lunch there, and apart from a local film

crew the place was almost completely deserted. With all the buzzing about creativity, the INURA conference could not have been held at a better time. The INURA-Amsterdam group wanted to show that creativity cannot be exclusively claimed by the world of commerce and big money. To put it metaphorically, in our view there should not be a 'Creative City™', but an open source. So we decided to take the conference participants on a trip along some places that are known to resist the commercial interpretation of the creative city. At the same time, we also intended to give an impression of increasing difficulty those 'countercultural' communities have to stay out of, what they would call, the mainstream. Nowhere is that tension as obvious as in the broedplaatsen or breeding place project. The project was started in 1999 after a group of users and residents from squats along Amsterdam's river IJ had submitted a petition to the City Council calling the alarm to the increasing threat of eviction of 'young cultural-economic starters'.

Elsewhere in this bulletin you will find a map showing thirty broedplaatsen locations that the project group has realised since the start of the project. Although the result may seem to be not bad at

all, for the squatters and countercultural communities the project has been rather disappointing. Only a few of the locations have been allocated to them; most of the broedplaatsen consist of studios for individual artists. Two places we visited during the conference (Pakhuis Wilhelmina, which was first squatted and later bought by its users, and the NDSM Dockyards, which were never squatted but instead officially allocated to people with a squatter or activist background) are notable exceptions, as is Plantage Doklaan, the location that hosted the first two evenings of the conference.



For the larger part, though, the broedplaatsen exist in ink and not in buildings. A lot has been written about the project. It has attracted the attention of local and national media, and officials

from other cities have curiously followed the Amsterdam initiative. Broedplaatsen now appear in national policy documents outlining future spatial planning. Cities like Groningen in the north and Eindhoven in the south are actively discussing the need for developing broedplaatsen. Funny thing, if you keep in mind that most of the actually realised broedplaatsen are just heavily subsidised artist studios. It appears that although the odd ateliers outnumber the breeding places inhabited by former squatters and activists, the latter places have actually become the blue print for what broedplaatsen are supposed to look like. In contemporary debates about broedplaatsen the elements of deviation, counterculture and marginality predominate, and there is a strong belief that such places are welcome if not necessary to shape an attractive creative urban atmosphere.

Meanwhile, practical problems start to temper aspirations in Amsterdam. The budget of over thirty million euros has been largely depleted and the project runs out in a couple of months. It is hardly likely that the project will be continued in its present shape. Instead, a special foundation called Atelierstichting (atelier foundation) will take over the role of the municipality. However, without financial funds the foundation

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may find it very difficult to operate adequately. What is more, severe cuts in the municipal budget have already minimised chances of additional municipal subsidies. And then there is the question of who will qualify for the broedplaatsen in future. It is quite possible that only 'officially recognised' artists or students from Amsterdam's art academies will be able to obtain accommodation from the Atelierstichting. That would be very much against the hopes and wishes of activist groups like de Vrije Ruimte (Free Space) that hope to see the broedplaatsen allocated to all kinds of 'social functions'.

Yet, not only is there a lot of uncertainty about additional cultural breeding space, but also about the future of the existing places. The subsidies granted to those places is finite and in most cases the users do not own the ground or the buildings. With the real estate market still pretty over-heated, the users of the breeding places will have to find ways to generate income to pay (rising) rents. Looking for subsidies may not be the best strategy. A request by NDSM Dockyards for a national subsidy totaling 200,000 euros has just been turned down. The advisory committee judged that NDSM has not yet proved its worth as a cultural area. In the end, then, it is the ability to pay

rents that largely determines which kinds of creativity can find accommodation in Amsterdam. That has always been the case, and there is probably no need to worry about it too much. What is worrisome, though, is the current discourse equalling creativity to economic growth and innovation, which demotes all the activities that cannot compete for space in the city to non-creative, obsolete activities. That is a matter of representation, and the squatters and activists are right to challenge that version of the creative city.



■ BROEDPLAATSEN BY BOAT ■ Tino Buchholz

June 14th, the sun is burning as we go for a boat trip. The Prinsengracht, Keizersgracht and all those powerful names in mind we are taking off for the Amsterdam Harbour to get the other picture. By boat we seek to discover inaccessible or even hidden places and developments on the edge of the city. On the edge of society?

Focussing on three specific projects we moored at Pakhuis Wilhelmina, NDSM Dockyards and ADM/Robodocks. Pakhuis Wilhelmina is one of the buildings resisting the developing gentrification process at the waterfront in the inner urban harbour area, providing space for social initiatives and artwork.

The other two projects are located far out in the docklands of the western Amsterdam harbour area. One of them, NDSM, is largely surrounded by water, somehow isolated but on the other hand also "protected" from the outer world; as a "breeding place". When in 1999 the city district council of Amsterdam-North held a competition for this abandoned space, a group of activists and squatters submitted a redevelopment proposal. That proposal was selected and the activists received permission and money to temporary use

and develop the dockyards as a cultural area. These dwellers arose from milieus where it is common practise to squat – however, they tried the “front door” and made it. Along with other projects NDSM became part of a new city program, “de broedplaatsen”, which by the end of 2004 will have secured the existence of about thirty projects of alternative living and working. For future developments it will be of high interest to observe how temporary conditioned solutions as such can make a difference while no continuous perspective is given. To what extent can these initiatives play a symbolic role within the transformation process? What happens if this was institutionalised practise?

To get to ADM (well-known for the Robodock festivals) took us about one more hour by boat and serious sunstroke to get there, facing a huge industrial sight recovering as living space. Wrecks of concrete and steel dominated this impression, with a few individuals to overcome these structures making them feasible for mankind again, demonstrating the survival of man. Well, I may have got sunburnt but maybe this is re-evolution or rather human improvisation at it's best, with somewhat of anarchic tendencies. The community speakers clearly pointed out: “we don't need anybody” and told us not to ques-

tion why or how it happened, but “it can happen!” They sure are an example of how to deal with global struggles affecting the Amsterdam real estate market and local politics. The Robodocks are still not legalised, but are one of the few remaining squatted sites in Amsterdam. Although the users have frequent contact with local officials, Robodock does not receive subsidies from the breeding place project

These initiatives can be seen as an attempt offering space to people who have not found their space yet or who (will) struggle to do so. This also needs to be discussed within the context of individualization – at a high peak – and strategies of regulation. Quotes like: “We don't need anybody” are hardly acceptable. Nevertheless these projects do prove the global transformation process making not only the local struggle visible but new forms of adjustments or better: resistance. Further it is more a question of time and scale to bring this development back into an urban context or the context of society. As a process this does not necessarily need to comply with present regulations or satisfy a current “Urban European City Ideal” but it needs to be considered as a subversive turning point – as a “breeding place” – so let them breed!



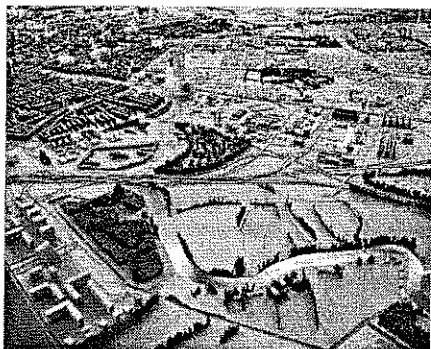
■ FIELD TRIP EXPANDING AMSTERDAM ■

Vincent Kompier

Tuesday was the day for the Inura city excursions. A large group took the excursion “Expanding Amsterdam”, which was aimed at giving an impression of the new large building projects in Amsterdam. We started at the Noord-Zuidlijn visitor centre, where we got an explanation of the city's greatest bore at this moment: many broken up streets and an almost inaccessible Central Station. Buses and trams, especially in the inner city, are often too full. Some of Amsterdam's tramlines are the busiest in the world. The daily number of visitors who come tot Amsterdam to work, shop or have fun, is about 800,000. The current overground bus

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and tram network can no longer transport the passengers either quickly or punctually. Projections indicate that by 2005 there will be 1.3 million passengers and that this growth will continue. Public transport therefore needs to be extended. It is just not possible to provide any more trams in the city centre. There is space, however, underground. This is why Amsterdam City Council has decided to build a new metro line, to improve access to the inner city, to provide a fast link between the inner city and the north and south of the city and to maintain the city's quality of life in the future. An underground metro will not be delayed by traffic jams and can run quickly and punctually.



For years it was not possible to discuss the extension of the existing metro

network because the construction of the existing metro network had caused such large-scale demolition in the 1970s. So there was a heated debate over the building of the new metro line. In the 1997 referendum 123,198 people voted: 79,861 against and 42,961 for construction. In order for the referendum to be valid the number of no voters had to be greater than half plus one of the number of voters in the previous council elections, which means 154,935 people should have voted against. It is the tunnel drilling method that makes the North South Line a unique project. Using this method, two tunnels will be drilled under the historic city centre from the top of the Damrak to the Scheldeplein. The North South Line will provide Amsterdam with a metro line that will connect the most important centres of the city. The inner city will have a fast and reliable connection to the Zuidas (Southern Axis) and to Amsterdam North, both of them areas in the process of rapid development. The Zuidas is rapidly becoming the top location for businesses. In Amsterdam North plans are well advanced for new businesses, shops and housing round the Buikslotermeerplein station. But we still have to wait very long to catch the first metro; March 2011 the North South Line will be in operation...

After looking at the shiny models and a short explanation outside, we took the bus to get to the IJburg visitor centre. Here Arie van Wijngaarden gave us a short explanation on the big model. IJburg is not the first large-scale housing project for Amsterdam. In the 1960's a huge area, the Bijlmermeer, was built and is now seen by many as a failure. The buildings were poorly maintained, and the crime rate rose rapidly. But for IJburg, the same situation existed as with the North South Line. Not everyone was thrilled about the plans. Environmental groups, in particular, were concerned that the development of eight artificial islands would cause too much disruption to animal and plant life. However, they were reassured after promises to clean up the lake and provide a special nature area. But as with the North South Line referendum, there were not enough no-voters to block the building of IJburg. So in 1998 the government started making a whole new part of the city, built on eight artificial islands in the former Zuiderzee. Nowadays Haveneiland (Harbour Island) and Steigereiland (Jetty Island) can be visited. Finally, in 2012 IJburg will have 18,000 dwellings for approximately 45,000 people. About 30% of the total stock on IJburg will be social housing, the rest will be free market housing. The density will be

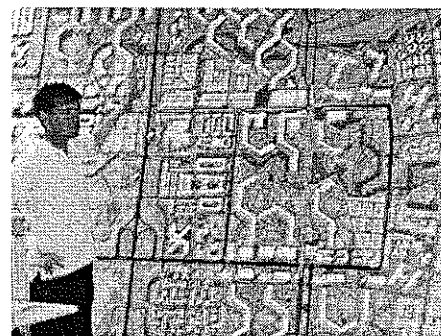
about 60 dwellings per hectare. Not only 'normal' homes will be built, also a lot of floating homes are on the programme, to create housing with a lot of extra quality: the vast view over the water. Steigereiland is the gateway to IJburg. Arie told us about the build-it-yourself housing projects (individual and collective) on Steigereiland, which gives people the opportunity to construct their own homes. There will also be a new pension for homeless people on Steigereiland...

The visit to IJburg ended after a long, sunny, sandy and especially windy! walk through the new streets of IJburg, to the temporary beach of IJburg, called Blijburg. There we had lunch, looking out over the former Zuiderzee. After that we took the bus and metro to the information centre on Bijlmerplein. Here we were shown a video on the Bijlmermeer's history. Originally built as a new town for 90,000 people, nowadays there's a lot more going on. This original CIAM-like part of Amsterdam is now almost turned upside down. A lot of the former housing projects will be demolished. But there is something strange going on in this part of the city; on one hand the large-scale concrete slabs are demolished and replaced by single-family housing in a suburban setting. But on the other hand the

number of non-residential functions, like high schools, offices, cultural institutions, warehouses, theatres etcetera, is growing fast. So there is a striking difference between the new physical suburban appearance and the more urban functions of the new environment. Alas, one of the main qualities of the old Bijlmermeer, the large green areas, are being sacrificed to achieve a higher building density.

We took a look from a bridge, where we could see a very striking example of this renewal. On our right hand we saw the new suburban housing, with a lot of hard surfaces, car parks, pavements and no green at all. On the left side there were the big old concrete slabs in a green environment. Here we had a discussion on where the people will go who are forced out of their apartments for demolition. A lot of them can return in the newly built apartments, because a part of the newly built programme consists of social housing. But these new social housing is still more expensive than the old flats. Therefore, people who don't want to pay higher rents have no other choice than moving to the apartment blocks, which are left over. And many just cannot afford higher rents. But the remaining high-rises will also be demolished in the future, so the pressure on this cheap

social housing is increasing.

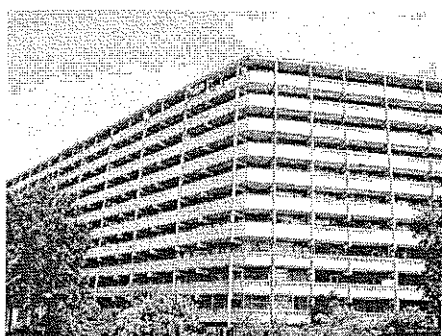


■ FIELD TRIP MULTI-CULTURAL AMSTERDAM ■

*Virginie Mamadouh
Valentina Mazzucato*

The excursion Multicultural Amsterdam aimed at illustrating multicultural encounters in the city of Amsterdam. It took us outside the inner city inherited from the Dutch Golden Age to visit two very different neighbourhoods of Amsterdam, in terms of both their spatial and social structure: Zuidooost and its Surinamese and African communities, Overtoomse Veld and its Moroccan community.

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While others were beginning a long biking trip, our group took tram and the subway to Bijlmerplein in the new Amsterdam extension Amsterdam South-east. It consists mainly of the original high rise constructions of the 1970s, the local version of the Cité Radieuse: huge apartments in high rise buildings in the midst of huge green parks. Due to social problems in the 1980s and 1990s, some of the high rise has been recently demolished and replaced by lower rise buildings, social housing giving way for home ownership.

Bijlmerplein is a square by a subway station, with shopping facilities (Amsterdamse Poort), office complexes, library and the District Hall. We visited the exhibition centre of Imagine IC ('I see' stands for Imagination and Culture). Imagine IC is a group using mul-

timedia to depict identity and culture of migrants in the Netherlands. Sarah Malko introduced us to the philosophy of the group and presented some of their projects: the 'beeldbank' and the running exhibition. The beeldbank (= image bank) is a database of migration experiences; it features records of long interviews with migrants about their personal history of migration to and integration in the Netherlands. The interviews have been processed into short film fragments about one topic. The interactive setting makes it possible for the viewer to choose topics migrants in different periods of time, and watch and listen to the selected fragments. The current exhibition 3x3 deals with three generations in Holland in three families, using visual material from family archives with photographs of migrants, their children and grand children. Another successful project in 2004 was 'wild walks' in which one could walk through the neighbourhood according to the itinerary of one of five typical persons neighbourhood (a homeless drugs addict, a banker, a 16 years old teenager, a Ghanaian migrant and a young mother) while listening to her/his commentary in the headphones.

We left Imagine IC with Isaac Acheampong, a Ghanaian inhabitant and civil servant of the district. A short walk to

the outer limits of the pedestrian area on the Bijlmerdreef. We embarked in four kabo-kabos to the flat Echtenstein (one of the original building). These kabo-kabos are private and therefore illegal taxis. They provide transportation in the district: public transportation is organised mainly NW-SE through two subway lines and perpendicular bus lines run quite infrequently. The established taxi companies (despite a recent wild west liberalisation of the sector) tend to neglect the area and people relies on these taxis often driven by Ghanaian men. With Isaac we visited the Ondernemershuis Zuidooost (= Entrepreneurs House Southeast) in flat Echtenstein. The centre provides advice to beginning migrant entrepreneurs in the languages of the main immigrant groups in the district.

After that, Isaac led us through the renewed neighbourhood from Echtenstein, through the park, through Geinwijk and the rebuilt residential Geinwijk (Geinwijk was the name of the original flat that was demolished in the mid 90s). The new neighbourhood consists of low rise buildings, with a high percentage of home ownership, no green area and regular streets named after people such as Rosa Luxemburg and Bertha von Suttner. Home ownership allowed social mobile migrants

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(especially Surinamese and Antilleans) to stay in the neighbourhood while become home owners. We then visited the new Ganzenhoef area, with the new shopping area with shops along the street walk (in contradistinction with the original indoor shopping malls) where we had lunch in the pedestrian street where ethnic shops and take-aways predominate.

After lunch, we walked alongside the piles of the flyover of the subway to subway station Kraaiennest, with a contrasting view of Kleiburg (no yet renovated) and Kruitberg (renovated, topped off and repainted). Kruitberg has been partially destroyed after the crash of the El Al freight Boeing in October 1992 and is therefore now a shorter flat.

The shopping mall in Kraaiennest was far from enchanting but Tuesday is a market day at Kraaiennest, so it was quite a colourful street life: colourful people and colourful booths.

We took the subway to the West side of the city to our afternoon programme in a district called Overtoomse Veld. A short walk brought us to the basement of a flat where youth centre Opportuna is housed. Initiator Redouan Daafi gave us an insightful account of the development in the neighbourhood and the problems of Moroccan youth in the

neighbourhood. He also presented one of the main project of the centre, that brings of group of young boys to Morocco hoping that the shock of the confrontation with poverty in the country of their parents and the reward of voluntary work will bring them back on track to define an educational project for their themselves and get grip on their life back in Amsterdam.

Finally we walked through the neighbourhood with Eva Van Kempen, a social geographer from the University of Amsterdam. Overtoomse Veld is part of the so-called garden city, the Western extension of the 1950s. We brought a visit to Nisa 4 Nisa, a women's organisation. Fatimah Sabah runs there an open house for Moroccan women. Her aim is to bring them together, for the cosiness but also to talk and learn Dutch and to provide an opportunity for other activities. In other words, she runs a sitting room in the neighbourhood. In addition, she often works together with social agencies that try to reach Moroccan women (for health campaign, educational campaigns, etc.) but generally lack the networks to get to them.

Apart from the position of women in the Moroccan community, Fatimah Sabah also discussed the upcoming problems

with the lack of communication about the large-scale upgrading plans for the garden city. They involve the resettlement of many of the present inhabitants, but many in the Moroccan community are not aware of that and like the neighbourhood as it is now.



■ FIELD TRIP ECO AMSTERDAM ■ *Luca Bertolini & Patrice Riemens*

This was a tough one: a bike tour of 30 plus kilometres across labyrinthic Amsterdam streets, wind and rain ridden bicycle paths, and inhospitable docklands. But there was also much greenery, water, some sun (!), and, the organizers hoped, a clear logic: get In-

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urans an impression of different ways of combining the artificial and the natural in Amsterdam, while experiencing in person what choosing to rely on human automotive power actually means.

There were two trip highlights: the GWL-terrein, in Amsterdam also known as Eco-wijk ('Eco-neighbourhood'), and the alternative enclave of Ruigoord, a squatted village outside the city. At the GWL-terrein, Inurans could experience some of the features that have made it famous, such its car-free nature and energy and water saving devices, sociable urban design and architecture concepts, but also, and crucially, the quite unique degree of involvement of the inhabitants in the planning, development and management of the neighbourhood. Inurans seemed to enjoy, and approve. Who knows, maybe we will see some of this popping up in cities around the world! The omens are there: a German delegation of planners-activists is already scheduled to visit the GWL-terrein this fall. On the day, there was, however, no much time to elaborate: after a quick picnic in newly reclaimed Westerpark, Patrice hurried everybody to jump on their bike and fight their way to Ruigoord through hard blows of South-West wind and acquaint them with the First Law of Ruigoord Pneumodynamics:

The wind is -always- against you when biking to Ruigoord. And also on the way back. But everybody made it (Aphonse Allais would have added: "Oui, mais dans quel etat!")



The exertion was more than compensated by the hearty welcome in Ruigoord, where writer Hans Plomp, a squatter of the first hour and the community's informal record keeper, awaited us in the church (now the village's social centre) with coffee, a lot of material, and enthralling stories. He gave us a round-up of Ruigoord long and agitated story, her convoluted struggles with various authorities, about the many times Ruigoord was almost lost, but yet, like Poland, managed to resurface (she was originally an island after all, low lying and surrounded by choppy seas). It was a

social, cultural, and I would say, inspirational tale as much as a historical one. Hans concluded with explaining the current dispensation which sees Ruigoord officially designated as a cultural 'incubator', prompting him to remark that after thirty years of unending, internationally acclaimed creative activities the village might - finally - be able to come 'out of the egg'...

Just as if everybody was not yet impressed enough by all the stories and material and pictures on show, a walking tour through the village did the rest, with its creatively recycled housing stock (now officially labelled 'studios'), the various exhibition spaces, the big hall to house parties - another Ruigoord speciality of more recent date, and a lifeline to keep the place both financially afloat and in the mind of the trendy Amsterdammers. And then the preserved, small scale natural landscape contrasting with the demented gigantism of the industrial and harbour installations around it - the latter still idle after more than two years (any untold the many thousands euros of taxpayers money...) After a quick soaking up of 'co-ordinates' in the village's informal administrative unit, and some more exchanges with inhabitants happening to be around, it was time to bike back to Babylon... (see above)

At the public INURA meeting in Amsterdam 13 June 2004, members of the easyCity group presented the easyCity project. This project is one of the activities of the Vrije Ruimte (Free space), an organization that is both an alternative think tank on the pressing issues of urban development and a group of activists who aim to move urban change in directions that leave more space for all kinds of alternative and small scale living, working and creating.

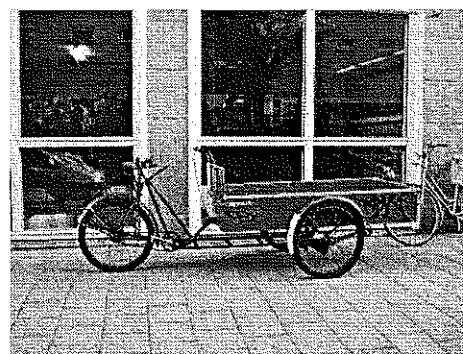
The easyCity project started with an out of the ordinary exhibition. In autumn 2002 the Vrije Ruimte squatted a commercial space in one of Amsterdam's main shopping streets: Kinkerstraat. Within one day the store, which had been empty for over a year, was transformed into an exhibition space called easyCity. Using the well-known tactic of 'ad busting' the exhibition was styled as a branch of the Easy Company, known in Europe for its cheap rates on among other things flights, internet access, and car rentals, advertised with terms such as easyEverything, easyJet and easyCar. The company uses a striking colour orange with chubby white letters. About eight hours after putting the crow-bar between the door and its

frame the abandoned and rather trashed looking shop was transformed into a slick white and orange store slash exhibition space and was officially opened.

The exhibition included a large variety of installations and videos, which reflected the variety of the people that collaborated in the preceding months. There were those with impressive careers of activism and squatting behind them, who used the crow-bar in a routinely manner. But there were also academics and artists who, with a mixture of anxiety and excitement, followed the actions of the professional activists.

The tactic of parody and cynicism, worked out very well in the exhibition. It invited people to think rather than to confront them with a certain activist position. It also drew in people who do not regularly participate in the debates and events organized in the network of squats and otherwise alternative places. By doing this, it avoided the feeling of preaching to the choir that some other events have. During the exhibition, many people who lived in the neighbourhood came to check out what was going on; people who would not have come in if the space was designed in a typical squat fashion and with the common symbols that go with it. Using

the symbols of the more common world of shops and multinationals, it appeared that people outside the so-called 'scene' were more ready to come in, even though in some cases only to ask whether they could book a flight or go on the internet.



After the exhibition the easyCity project also resulted in a video and a book. The video dealt with different aspects of the exhibition week and was shown to the audience at the public INURA event together with the launch of the easyCity book. This book, which is written in Dutch, deals with the topics of the exhibition, focusing on the tension between large-scale developments and small-scale actions of people and the way in which people deal with and act on the contemporary city.

The presentation of the easyCity project tied in with the theme of the evening: the creative city. The project dealt both with the creative city as a strategy of attracting a particular kind of business and labour, and also with the creativity of everyday life in the city. At the centre of both the exhibition and the book lay the ambition to show the activities and perspectives of people who live in cities. Thus it tried to move away from solely pointing towards the global forces, the commercial greed and the political power that affects life in cities. Instead it pointed the focus towards those people living in cities, who deal with this city and in whose lives these abstract forces become concrete. These people are creative in many ways. Sometimes this creativity can be labelled 'artistic' in a more or less traditional sense. Sometimes artists use their creativity to actually intervene in the urban visual. Sometimes this creativity is more activist, trying to redirect urban developments. And then again, sometimes it aims at redefining and changing the dominant meanings and associations of both places and people. All those cases, which are central to both the exhibition and the book, draw attention to the people living in the city, not as victims or as the passive consumers and workers that make the city so lucrative, but as active agents who

make the actual life in the city; who make it a creative space and counteract or transform the dominant forces that we are all so familiar with. Without falling into a naive belief in people's power to really change the world they are confronted with, the easyCity project aimed to show what the city means in peoples lives and to show their creative ways of acting on the city.



■ VARIETY AND IRONY IN 'POST-SQUAT' STUDIOS ■

Steve Korver

(Published in *Amsterdam Weekly* 14-20 april 2004)

Like many Amsterdammers, I am a squat nostalgist. I remember the 1990s as the heyday of cultural squats like the Silo and Vrieshuis Amerika, where the coolest, edgiest and most happening things in town took place. *Freedom yeah!*

Admittedly, I've never had the patience to be a squatter – those endless meetings required to sort out who was going to clean the toilets – but I have always loved being a patron and cheerleader of squats. So I thought it was unfucking-believable when the powers that be decided at the turn of the century to close many of these epic cultural beehives so that more condos and office blocks could be built. Amsterdam was supposed to become a better 'business gateway to Europe'. What a stupidity! This city has always be largely defined by its artistic traditions; without affordable studio spaces, this tradition would die quicker than you can say 'glass-and-steel corporate headquarters'. However, the powers that be did end up admitting that they'd screwed up big time, and even set about trying to deal with the problem by setting aside mil-

lions for the development of 'breeding grounds for the arts' where artists could do their things cheap. But they were spending millions to try to rebuild what had been organic and costless entities. To repeat: *Stupidstupidstupid!* But at least it was something.

So I was interesting to see the over-view exhibition *Broedplaatsvisite* in Arti et Amicitiae. I wanted to see if any cool stuff was actually coming out of these artificial construct. In fact – whisper it – I thought the quality of the art might even be better than that in equivalent exhibitions I had witnessed in the squats of the old, since squatting's one downside was that any slacker with a brush and a bit of space could call him- or herself an artist. However, one can safely assume that only a truly dedicated artist would ever bother taking on the massive amount of bureaucracy involved in getting a subsidised studio in a *broedplaats*. And since only 11 of the 27 breeding grounds that had sent in proposals had been allowed to take part in the exhibition, I figured that there might have been some much-needed quality control.

But then again, these 11 provide studio space for 150 artists. So variety remains the name of the game in this exhibition. And yes indeed, there is a lot of crap. Does anyone really want to watch a video depicting artists putting

up plasterboard partitions in their new *broedplaats*? I don't think so. But happily, one can still enjoy this piece by viewing it as an unintentional metaphor for the city's suppression and white-washing of its rich and happily chaotic squatting past.

And interestingly enough, it is those *broedplaatsen* that originally started as squats or involved people with solid squatting credentials that seem to be producing the most interesting work. In particular, the Rijkshemelsvaart, which hosts its own excellent events, evinces a traditionally squatty embrace of chaos, with furniture built from pallets and a 'breeding dress' constructed from recycled clothes – art that's both funny and inspired.

Pakhuis Wilhelmina, home to many artists who once made their homes in the much-missed and –lamented Vrieshuis Amerika, seems to be out to subvert the proceedings entirely by presenting all the work on simple A4 sheets. And certainly, Arit at Amicitiae, being not only a gallery but also a private club for the city's more established artists, is a very unsquatty institution worthy of the occasional piss-take, especially one by artists occupying a building that not only harbours its own excellent gallery (Consortium) but also one of the coolest new artists' hangouts in town, Café Pakhuis Wilhelmina.

Similarly, OT301 (the Squat Formerly Known as the Filmacademie) and P/////AKT reflect a continued dedication to the principles of the underground. Like Rijkshemelsvaart and Pakhuis Wilhelmina, these breeding grounds host their own artistic events and exhibitions, which are often way more interesting than this one.

So variety and irony abound. This exhibition is certainly worth a visit. Squat nostalgic and art lovers, though, might be better directed to just regularly check the websites of the above spaces.



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THE RESISTABLE RISE OF THE CREATIVE CLASS

Kanishka Goonewardena

'The Creative City' should immediately strike one as an odd phrase, one that we could very well do without. Because it has become such a buzzword since the publication of American consultant Richard Florida's urban economic policy manual *The Rise of the Creative Class*, however, not everyone may feel this way. Indeed, we forget too easily in the company of our 'bohemian' neighbours that cities have been creative places for much of human history, and especially so after the rise of capitalism; and that creativity itself is a fundamental feature of human nature, at least according to Karl Marx's view on the matter. Some historical perspective becomes essential, then, to ask why such an inherently human and urban quality all of a sudden appears to a chosen few in our great cities like a biblical revelation.

Who except Florida and his clients could talk about creativity and class without attending to the contradictions of capitalism? Certainly not Marx or Engels. In *The Communist Manifesto*, they famously praised the bourgeoisie for having 'played a most revolutionary part' in history; for being a class that

'cannot exist without constantly revolutionizing the instruments of production, and thereby the relations of production, and with them the whole relations of society'. That is to say, 'constant revolutionizing of production, uninterrupted disturbance of all social conditions, everlasting uncertainty and agitation distinguish the bourgeois epoch from all earlier ones'—by any conceivable index of 'creativity', 'innovation' or 'growth'.

Yet the same historical process, Marx observed, also creates the proletariat, the massive working class concentrated in cities, upon whose exploited labour arise the bourgeois 'wonders far surpassing Egyptian pyramids, Roman aqueducts, and Gothic cathedrals', such as Florida's favourite 'Nokia cell phones' and 'Lord of the Rings movies'. While acknowledging bourgeois accomplishments, Marx also defined true wealth in the *Grundrisse* as 'the absolute working-out of [human] creative potentialities', which fully accords, as Terry Eagleton notes, with his "absolute" moral criterion: the unquestionable virtue of a rich, all-round expansion of the capacities for each individual'. Capitalism fails to deliver it, as many have discovered; and so it is the task of those whose creative humanity is denied by this social order to create a better one, with nothing less than a

revolution.



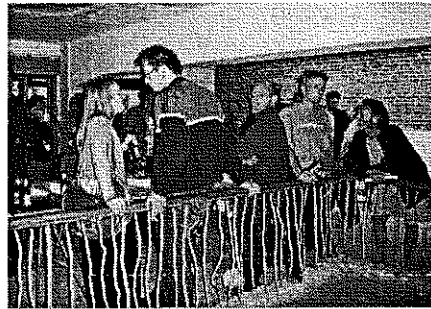
The revolution to liberate 'human creativity', however, is no longer around the corner; in Florida's considered opinion, it is happening as we speak. In case we haven't noticed, he urges us to hurry up and join it: 'It's up to us—all of us—to complete the transformation' begun by the world-historical agency of the 'Creative Class'. 'The transformation now in progress', Florida writes in the latest preface to *Creative Class*, 'is potentially bigger and more powerful [than the] great transition from the agricultural to the industrial age'. Such a staggeringly hubristic hypothesis would represent a reckless historical assessment even if professed by a yuppie on drugs. Coming from a Columbia University educated professor of

'economic development' full of liberalchutzpah for cultural and sexual diversity, it is positively irresponsible.

Clearly, Creative Class intends to address not students of history or cities, and definitely not revolutionaries. As Peter Marcuse remarks, it reads rather like a series of 'after-dinner speeches', tailored for business elites and 'civic leaders' suffering from their late capitalist anxieties. What does Florida offer them? Basically, some numbers (in the form of 'indexes'—on 'talent', 'technology', 'tolerance', etc.—correlated to 'innovation', 'creativity' and economic 'growth' of city-regions) and anecdotes (explaining exactly how 'cool' 'cool' people are, and why our wonderful cities would be doomed without them) that not only motivate, but also flatter. The lecture-circuit audience has responded to Florida in kind, as evidenced in the website selling his book—www.CreativeClass.org. Just click on the modestly labelled button: 'The Praise'.

The economic development set is not alone in 'The Praise' for Creative Class, the narrative style of which recalls Dale Carnegie's 1936 classic *How to Win Friends and Influence People*. Some academics who lost hold of their social-democratic paddles in the rapid cur-

rents of neoliberal globalization have rallied opportunistically to Florida's rewarding cause. Others see through his patently circular logic. For in spite of the wealth of statistics mobilized by Florida on behalf of the 'Creative Class', the numbers actually say nothing about how to ensure the well-being of cities, even within the terms of his ill-conceived 'indexes'—which are notoriously autocorrelated and pregnant with tautologies. 'Places that score high on [the] Tolerance Index', Florida finds, 'are very likely to have a culture of tolerance' (original emphasis). In defence of the index, we sure hope so.



Do good jobs and urban prosperity follow the 'Creative Class'? Or is it the reverse? Pressed with such direct questions by critics, Florida pleads innocence and feigns ignorance on the subject of his rambling treatise: 'I'm

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not suggesting that gays and bohemians literally cause regions to grow' because 'we are only beginning to understand how to do it'. But like his idol Bill Clinton, Florida knows how to speak different words to different folks. For the Chamber of Commerce, he has these. 'Place is the key . . . that solves the chicken-and-egg problem, matching people to jobs; jobs to people'. The popularity of the snake oil rubbed by Florida on boosters obsessed with 'competition' and 'growth' comes down to three tried and trusted terms: location, location, location.

Surrounded by yes men (and women), oblivious to criticism, and blinded by 'The Praise', Florida stays 'on message' just like his intellectual sparring partner George W.: 'The real challenge of our time is to compete [sic] the system we have given rise to'. We know here he means 'complete', and that this is not a typo. For there is more than one such symptomatic slip in Creative Class, especially in Florida's flawed attempts to demonstrate his (fast fading) familiarity with left literature. The author of *History and Class Consciousness* appears in its endnotes as 'Georg Lukas [sic]', which is closer to the producer of *Star Wars* than to the founder of Western Marxism. Likewise, the subtitle of *One Market Under God* by Thomas Frank—one of the best critics of the

'Creative Class'—reads 'Extreme Capitalism, Market Populism, and the End of Economic Development [sic]', whereas the real thing ends with the word Democracy. What else can we expect from him: 'growth' for 'grass'? No sophisticated psychobabble need be summoned to explain why some people see 'development' when they read 'democracy', and 'compete' instead of the relatively harmless English word 'complete'. Tolerant types may understand us if we say that 'the answer is blowing in the wind': the wind of 'competition' and 'growth', of which the H. John Heinz III Professor of Economic Development at Carnegie Mellon University is no longer a respectable scholar, but a striking symptom. Much the same can be said about his book, which deserves scrutiny not for any inherent intellectual interest, but as an 'index' of the moral-political bankruptcy of our 'civic leaders' and tenured professors unable to envision an alternative to Third Way neoliberalism and its consequences in cities. If creativity is necessary in this situation, it will not be for the rigorous response to Creative Class that we surely need, but to transcend the historical condition that turns Richard Florida into a celebrity while the bohemians overrun our cities primed for 'competition' and 'growth' and banish the wretched of the earth to somewhere else.

■ FROM POSSIBLE URBAN WORLDS TO THE CONTESTED METROPOLIS: URBAN RESEARCH AND ACTION IN THE AGE OF NEOLIBERALISM ■

Ute Lehrer
Roger Keil

Our presentation looked back at the activities and publications of the International Network for Urban Research and Action (INURA) from 1991 to 2004. We examined two different aspects of the work INURA has been involved in. First, we explored the major organizational transformations INURA underwent and traced the major theoretical, practical and political developments linked to these changes. We were specifically interested in how the understanding of urban reality has shifted over these years in terms of intellectual and experiential practice. Secondly, we sketched the ways in which selected major cities where INURA members have been active have changed since the inception of the organization.

We examined how INURA members have analyzed these changes and how this has been reflected in the ways the organization has acted and progressed. We posit that in both areas of our ex-

amination we can observe the reflection of developments associated with the neoliberalization of cities since the 1980s.

We put forward the hypothesis that INURA offers an excellent opportunity to study the 'glocalization' of urban politics and what Adam Tickell and Jamie Peck called the development from roll-back to roll-out neoliberalism in cities around the world. We suggested that the INURA experience allows us specifically to observe three important shifts in the way we have been looking at urban development and politics during the recent period:

First, while in the early years INURA activities and publications predominantly in European cities have been concentrated on the defence of the burgeoning alternative spaces and movements sectors as well as the social utopias they carried with them, more recent work has been organized around the critique and struggle against the established neoliberal regimes in cities. Not surprisingly, the history of INURA reflects the trajectory of urban activism from the early British experience with urban neoliberalism – symbolized in the dismantling of the Greater London Council – to the reform project of urban governments in Frankfurt and Porto Alegre and the full-fledged establish-

ment of an aggressive neoliberal regime in Toronto.

We looked specifically at the role of large-scale projects (the Docklands in London, waterfront redevelopment schemes, train station expansions, etc.) as symbolic expressions of urban change in the 1990s.

Second, next we cast light on the changing nature of urban politics and movements, particularly squatter and anti-poverty movements in the redefinition of INURA's agenda. We highlighted the specific role of regionalization of global city politics in the governance system of INURA cities. We noted a distinct tendency in most cases of a trend from 'spatial compromise' to the outright suburbanization of metropolitan politics resulting in a marginalization of 'urban' political issues in the process.

Third, we showed how the discourse about the urban experiences has broadened from a mainly European perspective to include also positions from North America, East Asia, the Middle East and the South (Cape Town, Hong Kong, Beirut, Porto Alegre, Mexico, Toronto, etc.) While early statements and perspectives in INURA revealed a Europe-centric perspective on urban change and struggles, recent

activities and publications demonstrate that the organization has come to reflect the ways in which any urban experience is now likely also a global experience. These global urban contradictions will reflect themselves in the organization in the future in no uncertain manner and INURA will have to discuss its role and its internal politics in a complex world. Onward to the Rome meeting, where this will be a special focus!

On the back cover you can find maps with the global distribution of Inura listserv members and the Inura conference places.



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■ INURA EGMOND: COMMON RESEARCH AGENDA ■

Ute Lehrer

The goal of the retreat in Egmond (INURA Amsterdam conference) was to come up with a common research agenda. It was a continuation of the discussions we had started at last year's INURA conference in Berlin and then again at the specific research meeting in Toronto in March of 2004. After much deliberation it was decided that a loosely formulated common research agenda would be the most suitable approach, and to have a coordinating group for all the various projects. The working title for the common research agenda is "Urban Transformation in a Global World" (UTGW) and the coordinators are Raffaele Paloscio (for Global South), Sebastian Müller (for Europe), and Roger Keil (for North America, Australia, Hongkong). Their role is to function as a clearing house, this means that INURIANS should let the specific coordinator of their world region know about their individual projects, including applications for funding, and if they are interested in collaboration with other projects/INURIANS. The coordinators' role is to keep track of various projects and to build possible

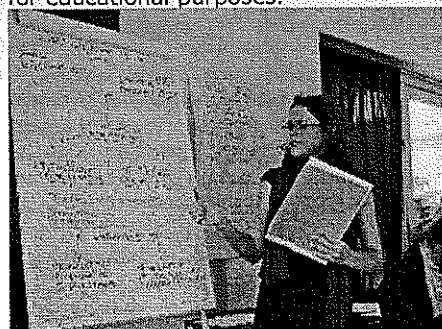
UTGW:

Should be understood as **5-year project**.

- + It should be accompanied by a working website
- + Write up of individual research projects should be under 500 words
- + If email is sent out concerning the UTGW, it should be indicated in the subject heading.

Material outcomes of this common research project could be in the form of:

- Meetings:** workshops, conferences,
- Written products:** papers; reports; books, news paper articles, pamphlets etc.,
- Digital:** interactive website; visuals
- Artistic:** installation, art projects, videos, visuals, etc.,
- Education:** teaching modules; CD-Rom for educational purposes.



■ RESIDENTS MAKE THE CITY: R4R-EUROPE ORGANISES A RESIDENT UNIVERSITY IN THE HAGUE ■

Daniela Wüllers

Throughout Europe, urban renewal is stagnating and this stagnation is having a very adverse effect on the liveability of European cities. This is the reason that R4R-Europe organises a three days Resident University in October in The Hague in the Netherlands. The objective of the Resident University is to allow people living in neighbourhoods in various European cities to learn from one another and to let professionals in neighbourhood renewal learn from what they have to say. The university consists of contributions made by representatives from each country, excursions to projects, and plenty of discussion and exchanging of ideas. While government administrations, owners of buildings, architects, urban planners and other professionals are unable to find answers to the stagnation of urban renewal, the vitality of cities is increasingly being put to the test. It was for this reason that the motto for the European Resident University is "Residents make the cities". This emphasizes the importance of neighbourhood renewal

for the vitality of cities as well as the crucial role that people living in these neighbourhoods can play in this renewal.

Residents for Regeneration (R4R) is an organization founded to help people living in neighbourhoods dealing with renewal issues to build on and share the expertise they have acquired with their own and other communities. The idea for R4R originated in England under the leadership of Dick Atkinson who works in Balsall Heath, a Birmingham neighbourhood. In England, a model has emerged in which people living in one neighbourhood who have gained experience in this process can advise people living in other neighbourhoods and get paid for their efforts as well. Inspired by a visit to Birmingham, several people from the Netherlands decided in February 2002 to found a Dutch equivalent: R4R-Nederland. This network of different neighbourhoods in the Netherlands grew across the border to Belgium, Denmark, England, Germany and Italy and one year later R4R-Europe was founded. These two foundations are involved in a range of activities:

Consulting: authoritative persons living in neighbourhoods where renewal efforts have been successful are being

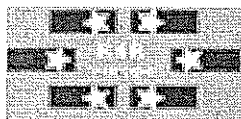
paid to provide residents in other neighbourhoods (and/or professionals dealing with these issues) with consulting services.

Inspiring: by meeting one another and visiting successful projects, people inspire one another, thus renewing their convictions about the possibilities for making improvements in their cities.

Communicating: intercommunication is being stimulated; networks are being built.

Exchanging: successful experiences are being recorded and made available to people living in other neighbourhoods and to professionals.

The Resident University in October 2004 wants to give more residents the possibility to exchange their experience, problems and ideas and to learn from each other. But it also wants to give professionals the chance to learn from residents and get to know something essential about the every day life.



Residents for Regeneration

INURA BOOK: THE CONTESTED METROPOLIS

Early 2004 a new Inura book was presented in several European and North-American cities: **"The Contested Metropolis- Six Cities at the beginning of the 21st Century"**.

The book is a great success, up to now (Oct 2004) more than 1000 copies have been sold.

The contents of the book are:

Introduction Raffaele Paloscia

Achievable Utopias

- Practicing Utopia: Sustaining Cities *Leonie Sandercock*
- Summing up a Political Vision *Alberto Magnaghi*

Berlin: from MetropoLust to Metro-poLost

- Introduction *Constance Carr and Ute Lehrer*
- Berlin: Re-Unified but Not in one Piece *Constance Carr*
- Reality or Image? Place selling at Potsdamer Platz *Ute Lehrer*
- From SOLIDARICity to Segregati-oTOWN *Volker Eick*
- Alternative publics: between repression and emancipation *Ahmed Allahwala and Constance Carr*

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- Subculture - Pioneer for Music Industry or Counterculture? *Ingo Bader*

Crossing Brussels: exploring the diversity of the European Capital

- Brussels: from a Multicultural and Fragmented City Towards the Mediterranean Capital of Europe? *Stefan De Corte, Eric Corijn & Walter De Lannoy*
- Neighbourhood-contracts: towards participatory planning? *Stefan De Corte and Christine Goyens*
- In the Ground: Convivial Culture in Brussels *Marie-Eve Cosemans*
- The Universal Embassy *Tristan Wibault*
- The Zinneke Parade - An artistic citizens' Parade?

Firenze: Insurgent City

- Contested Spaces: Stories and Geographies from Another Florence *Giancarlo Paba*
- La città cancellata *Lorenzo Tripodi*
- Urban Transgression beyond the Geography of Transgressive Spaces *Giovanni Allegretti*
- Urban Geographies, Colored Networks, new Social Practices *Camilla Perrone*
- Rights and Fights. Urban movements in Florence *Marvi Maggio*
- Planning Stupidities and Children's Intelligence *Annalisa Pecoriello*
- Insurrections in the History of Flor-

ence *Gabriele Corsani*

London: un-contested capital?

- Introduction *Michael Edwards*
- "ACTION for Equality" *Louanne Tranchell*
- Grassroots activity in London - new perspectives *Penny Koutrolidou*
- Wealth creation and poverty creation: global-local interactions in the economy of London *Michael Edwards*
- Community participation in major schemes of urban regeneration in London: King's Cross and the "Elephant and Castle" *Michael Parkes*
- Vision for London - a Project for a Contested Metropolis? *Esther Caplin*
- Neighbourhood regeneration; a view from the local state *Bob Colenutt*

Toronto: Outside the Glamour Zones

- "Substitute City" *Roger Keil*
- Toward a new suburban dream *Karen Wirsig*
- Image-Making by the Water: Global City Dreams and the Ecology of Exclusion *Susannah Bunce and Douglas Young*
- Poverty of planning: Tent City and the New Official Plan *Adrian Blackwell and Kanishka Goonewardena* - for PLAN-NING ACTION
- Creole City? Culture, Capital and Class in Toronto *Kanishka Goonewardena and*

Stefan Kipfer

- In Lieu of a Conclusion: Beyond the Competitive City? *Stefan Kipfer and Roger Keil*

Zurich: from Paranoia City to Ego City

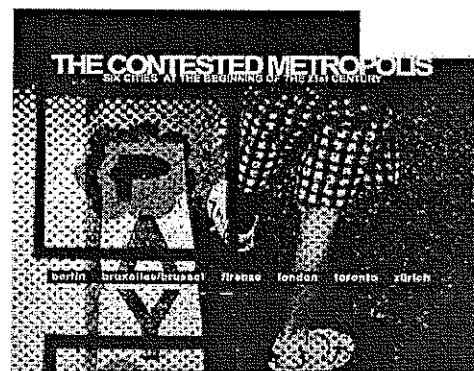
- A New Paradigm of Urban Development for Zurich *Christian Schmid*
- Postindustrial Zurich -15 years in search of a new paradigm of public planning *Andreas Hofer*
- The New Metropolitan Mainstream *Christian Schmid and Daniel Weiss*
- Creative and Innovative Microenterprises between Subculture and World Economy *Philipp Klaus*
- KraftWerk1-more than just nice living *Andreas Wirz*
- The Rise and Fall of Great Railway Station Redevelopments The Case of Eurogate / HB Südwest *Richard Wolff*

Afterword

The spirit of INURA *Fred Robinson*

A Declaration for Urban Research and Action *INURA*

The Contested Metropolis is published by Birkhäuser, Basel, Switzerland. ISBN 3-7643-0086-8.



INURA ANNUAL REPORT

Philipp Klaus & Richard Wolff

INURA 2004 - a push forward

INURA is flourishing. More and more people are interested in our activities, contributions etc. The book "Contested Metropolis", edited by the INURA Florence group and the INURA declaration gave us another positive push forward. Many people reacted on these initiatives as being interesting and important in today's debate on cities. Avoiding buzzwords and putting emphasis on change by resistance and pro-active practice are crucial in our network. A great conference on the various topics

of the "creative city" was organised by the INURA Amsterdam group and enhanced by in-depth-visits and rich discussions on cultural strategies. Also this event was noticed in many parts of the world. Local activities add to the "INURA project". Tours in the Ruhr-area and a meeting in Porto Alegre just before the World Social Forum in January. For all information you can address to us. Consult our homepage with the new 'agenda' menu and do not hesitate in sending us news, reports, calls for our homepage www.inura.org.

The INURA Common Office is still working very well and reminds its services:

- Competence Center on Urban Research and Action
- Information provision for members and non-members
- Member Administration (member list, fees etc.)
- Homepage editor / updates
- Support for INURA conference organisers and Bulletin makers
- Articles or contributions where INURA is visible

We are looking forward to seeing you in Porto Alegre or Rome

Minutes from the INURA ANNUAL GENERAL MEETING, 17 June 2004 - Egmond - Netherlands

INURA Book

INURA Book "Contested Metropolis - Six Cities at the Beginning of the 21st Century"

Bulletin

Great issues #25 and #26 edited by INURA Berlin and Amsterdam. Helpful when they can be passed on to other people interested in urban issues.

Common Office (ICO)

INURA website info kept up to date. Homepage and additions. Suggestion to include slides of INURA activities on website. Make more use of website and listserve throughout the year. Please inform ICO about address changes, INURA Toronto for changes in the listserve.

Membership fee: can now be paid by credit card, online, via website.

Fundraising: For 2004 INURA Zurich was able to raise 5'000 SFR for running the office.

INURA Conference 2005

It was agreed to hold the INURA 2005 in Rome

The dates are June 24 - 30, 2005.

For the retreat an organizing committee was formed: Laura Collini, Ute Lehrer, Louanne Tranchell, Britta Grell, Marvi Maggio.

Some topics that should be discussed in

Rome: growth and size of network / structure of network / role of INURA offices / use of INURA label / strengthen common office? / travel fund / standards and principles of communication within network and at conferences.

INURA conference 2006: Ruhr Area



Future activities : discussion

Research Project.

After preparatory meeting in Toronto, in Egmond it was decided to continue work. INURA Florence (Lorenzo and Laura) will put up a website as a workspace for the research project and as a data-bank. It will be linked to the Zurich-based INURA website.

Ute volunteered to publish a flash-bulletin to inform about progress of the research project.

Everybody agreed to send a 500 words

description of their research proposal to Ute. For each proposal it should be stated if it is open to new participants. One result of the research could be another INURA book.

Other Ideas:

- Education: put together a course (on CD) that can be used world-wide.
- Develop internet conferences in between regular conferences.
- More local activities (e. g. like the Rhein-Ruhr visit), also in support of local groups/issues.
- Have small events (e. g. in Porto Alegre, Beirut or South Africa)
- Have summer / winter schools
- Publish theme-specific bulletins

Minutes by Philipp Klaus and Richard Wolff



INURA AT THE WORLD SOCIAL FORUM 2005 IN PORTO ALEGRE

Claudia Dall'Igna

INURA/WSF 2005

The World Social Forum came to existence four years ago as an alternative event parallel to the World Economic Forum; open to all those who believed in the possibility of a world different from that discussed and reinforced in Davos. People came to Porto Alegre and last year to India to get together, talk about their alternative visions of this world, show our strength, also to feel this power we can have when we are all together, claiming, fighting, demonstrating, working hard to make a difference and to turn this in a better world for everyone.

Yes, there is also partying, anthropological curiosity, some cosmopolitan feeling that we in Porto Alegre can only experience through the Forum which is the city's major event ever, the crowd, the heat, chaos sometimes. But the atmosphere is of good will, based on the principle that people are around for in a common interest.

In January 2005 the WSF comes back to Porto Alegre. The theme for this year is something like ANOTHER WORLD IS

POSSIBLE. Sounds familiar! It is not all set yet as September is the date when themes, groups, programs will be defined.

INURA is already in the WSF discussion groups list. You can have a good look into the WSF site (<http://www.forumsocialmundial.org.br>) for a better idea of its history, and subscribe for updated information on the 2005 event, in Portuguese, English, Spanish and French versions.

We from INURA, here in Porto Alegre, saw this as a good opportunity to get some more INURA people together again around this major event in order to make easier as possible for people to travel up here, experience the FORUM, possibly running an official INURA seminar within the WSF which will make possible to discuss our actions and get together with groups like us. But also make possible for the people coming over to have a better, closer idea, of what life in Porto Alegre is like, by showing the place around, and most important getting to talk to some people who are taking their actions as different ways of resistance to this excluding, sometimes cruel system in which we all live.

In this sense we are preparing a small INURA meeting for the 3 days previous to the FORUM. The WSF goes from the

26th to 31st of January 2005.
Most probably the INURA/WSF event will happen as a Project housed on the Faculdade de Arquitetura of UFRGS (Universidade Federal do Rio Grande do Sul), in order to make it official, with official programs, certificates, etc...

THE DRAFT PROGRAM

23 January – Sunday afternoon

Safari

Walk around the city centre to capture its physical and social dynamics, (Centro, Cais MAUÁ, edifícios culturais, triangulo Matriz /Alfândega/ Mercado, etc...) Possible boat ride in the late afternoon.

24 January – Monday

Bus ride

For a general view of the city, the hills (some are protected natural areas, some are legally or illegally occupied, a sight of the periphery, islands, neighbourhoods)

morning

1-Ilha Grande dos Marinheiros (informal recyclers – garbage collectors) – visit and conversation with some people of one of the non-official recycling structures in a very impoverished area of the delta.

2-Collective for sorting solid waste

(galpões de reciclagem) official organizations for sorting and selling material from 'selective' urban waste, also located in the periphery but usually on the hills, with support of the municipality, now facing problems of shortage of material as the informal collectors get most of the waste before municipal workers. Meet at one of the plants some of the workers, and someone from the program.

afternoon

In Loco at Vila Cruzeiro. In Loco is a group of students that started independently inside the architecture school of Uniritter to develop their own project of approaching the impoverished community neighbour to their University, working with them for two years with very interesting projects to get to know their needs, looking for redefining some open areas for communal use. Vila Cruzeiro – meeting local residents and leaders to talk about the experience with In Loco, their projects and outcome.

In Loco will be presenting some material they have produced about their experience and expectations for the future, as they have recently faced a crisis since they have being absorbed by the University's official structure.

25 January – Tuesday (FAUFRGS)

morning

1-OP (orcamento participativo) Brief critical presentation on the participatory budget experience in Porto Alegre.

2-Boca da rua - Conversation with people from an organization of young homeless people who write and sell a small newspaper with their stories on traffic lights in a way of getting visible, be connected to society, and make some very small money. (still working on this contact).

afternoon

Time reserved for INURA talk, open for a review of what has been seen, presentations, common projects, etc. The deadline for an application for the Forum activities is in September. There is also the possibility of coming as a delegate of an organization or school, press, etc... This gives people access to some special events, but costs the institutions some money. We don't have numbers for that yet. They will be out on September. We could have some INURA delegates.

PRACTICALITIES

Cost

The cost of the Inura programme will be about USD 25.00.

Accommodation

Because the WSF is a major event for POA there is no way you can get a hotel room if not through an agency. For the forum prices go up, and people have very short time to confirm the bookings, as time goes by. There is an agency taking care of the Inura's bookings. People interested should contact Pablo at macchiturismo@macchiturismo.com.br to fix dates, rooms and payment. Pablo Macchi, Macchi Viagens e Turismo, Phone / Fax: + 55 51 3388 2324 The rates we've got at the moment are: hotel: Savoy, from January 26th to 31st daily rate - single occupancy: USD 25.00, double: USD 37.00, triple: USD 45.00

For information and images on Porto Alegre you can check <http://www.portoimagem.com>, or on www.portoalegre.rs.br (municipality) and turismo@smic.prefpoa.com.br (tourist information office).

We hope some of you can find the time and the means to come over, so can we have some INURA people in Porto Alegre for a rich experience for all of us.

About the INURA/WSF event you can contact Claudia Dall' Igna at dalligna@portoweb.com.br

INURA CONFERENCE JUNE 24-30, 2005, ROME

Silvia Macchi

The City Plan as a Struggle

The next conference is going to take place in Rome from June 24 to June 30. Since 2002 Rome has been marked by a strong struggle for participation in urban planning decision making. The main issue was the new Master Plan that was going to replace the 1967's one.

Since the first meetings organized by the municipality in order to explain the plan to the citizens, it was evident that any remarks would be receive by the technical staff much more as an impertinent objection rather than as a participative contribution. Anyone who tried to understand more in depth the plan choices received the same answer: how can you think to have something to add to the 8 year work of the technical staff? After few weeks of such a behaviour, assemblies began to be organized all over the city by different organizations: neighbourhood committees, "centri sociali", eco clubs, cultural associations, etc.

On July 2002 the Network for a Participative Master Plan did its first assembly and on September a large campaign began in order to obtain from the city council more time and some technical

resources. During 6 month the Network worked hard and with any means (hundreds of assemblies, street demonstration, peaceful invasion of city government's offices, meeting with the technical staff and political representatives, a website, a mailing list, a book, articles on local newspapers and interviews on local radios and TV, etc.) in order to involve Rome's inhabitants in the discussion on the new Master Plan and to make pressure on the city government. The main slogan was: Rome does not deserve such a plan!

The Network gets some relevant results concerning the plan's assumptions on planning rights. More over, the large opposition to some new "planning rules" proposed by the technical staff has affected the national discussion about a new planning law, reopening the debate on the relationships between city strategies and economical globalization.



PARTICIPANTS INURA AMSTERDAM 2004 CONFERENCE

Participants

Albert Martens	Brussel
Alessandra Nguyen Xuan	Roma
Andreas Bentler	Dortmund
Andreas Hofer	Zurich
Angela Stienen	Bern
Anna dell'Olio	Milano
Anna Uttaro	Roma
Barbara Rahder	Toronto
Beatriz Garcia	Mexico City
Bettina Koehler	Wien
Britta Grell	Berlin
Camilla Perrone	Firenze
Christian Schmid	Zurich
Claudia Dall'Igna	Porto Alegre
Clive Wren	London
Daniel Blumer	Bern
Daniela Wüllers	Dortmund
Douglas Young	Toronto
Emilie Kirkpatrick Adin	Toronto
Emily Silverman	London
Fred Robinson	Durham

Giancarlo Paba	Firenze
Giovanni Allegretti	Firenze
Iacopo Zetti	Fiesole
Ingo Bader	Berlin
Ismail Petersen	Kaapstad
Jacqueline Groth	Paris
Jens Sambale	Berlin
Johan Moyersoen	London
Julie-Anne Boudreau	Toronto
Kanishka Goonewardena	Toronto
Karen Wirsig, Felix	Toronto
Keith Shaw	Newcastle
Laura Colini	Firenze
Libby Porter	Birmingham
Liv Geeraert	Brussel
Lorenzo Tripodi	Firenze
Louanne Tranchell	London
Lucio Giecillo	Roma
Manuel Lutz	Dortmund
Marcello Cruz	Green Bay
Marcus Voelker	Düsseldorf
Mark Saunders	London
Marvi Maggio	Firenze
Matthias Bernt	Leipzig
Michael Edwards	London
Michele Munafo	Roma
Morag Torrance	Oxford

Myriam Stoffen	Brussel
Nik Theodore	Chicago
Nolapot Pumhiran	London
Philipp Klaus	Zürich
Rachel Bland	Kendal
Rachid Chamoun	Byblos
Raffaele Paloscia	Firenze
Renate Berg	Berlin
Richard Milgrom	Toronto
Richard Wolff	Zürich
Roberto Marcelli	Roma
Roger Keil	Toronto
Sabin Bieri	Bern
Sebastian Mueller	Dortmund
Silvia Lozzi	Roma
Silvia Macchi	Roma
Stefan De Corte	Brussel
Stefan Kipfer	Toronto
Supapim Harinasuta	London
Tino Buchholz	Dortmund
Tom Deforce	Barcelona
Tom Dumez	Brussel
Ute Lehrer	Toronto
Volker Eick	Berlin
Wadih Barbara	London
Wim Embrechts	Brussel
Yanhao Fu	London

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Amsterdam crew

Annemarie Dekker	Oosthuizen
Arie van Wijngaarden	Amsterdam
Eric Duivenvoorden	Amsterdam
Floris de Graad	Amsterdam
Klaske Havik	Den Haag
Luca Bertolini	Amsterdam
Martijn Arnoldus	Haarlem
Patrice Riemens	Amsterdam
Valentina Mazzucato	Amsterdam
Vincent Kompier	Amsterdam
Virginie Mamadouh	Amsterdam



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(secretariaat)

*BroedplaatsAmsterdam is een projectorganisatie van de gemeente Amsterdam die tot taak heeft
meer betaalbare ateliers en (woon-)werkruimtes voor kunstenaars en alternatieve, culturele
ondernemers te vinden en te ontwikkelen.*

PROJECTENKAART

GESUBSIDEERDE PROJECTEN

- 1 Plantage Doklaan
- 2 Kraijenhoffstraat
- 3 Nieuwe Argentinie
- 4 NDSM-werf
- 5 Berberisstraat
- 6 Zeeburgereiland
- 7 Quarantainegebouw
- 8 Zeeburgerpad
- 9 Pakhuis Wilhelmina
- 10 Don Bosco School
- 11 Beijerweg
- 12 Luycksterrein / Brouwershuisje
- 13 Marcusstraat
- 14 Florijn
- 15 Jacob Obrechtplein
- 16 Swammerdaminstituut*
- 17 Voormalige Filmacademie
- 18 Bonte Zwaan
- 19 Spaarndammerstraat
- 20 Buyskade
- 21 AWIC
- 22 Frederik Hendrikstraat
- 23 De Heining
- 24 Danzigerbocht
- 25 Pakhuis De Zwijger
- 26 De Grote Geusplein
- 27 Diderotstraat
- 28 HTS Wiltzanghlaan / Huyckstraat
- 29 Pniëlkerk
- 30 Elektronstraat
- 31 Galerie Sarphatistraat
- 32 Raamgracht
- 33 1800 Roeden
- 34 De Wittenstraat
- 35 Petersburg
- 36 Edelsmedenschool

NIET GESUBSIDEERDE PROJECTEN

- A Westerdokseiland
- B Westerstraat
- C Krelis Louwenstraat
- D Huygenslocatie
- E Van Gendthallen

* Opgeheven