

## MASTERSTUDIO CITY & CULTURE 13 – 18 JANUARY 2014

2002 the master's programme Urban and Regional Planning  
University of Amsterdam organizes yearly a course intended  
masterstudents, academics and professionals in the field of urban  
regional planning, urban sociology, urban design and city and  
regional government. Until last year in collaboration with SLIM  
use Intensive and Multiple use of space).

every year an other current topic - in the front line of disciplinary  
development - is placed in the centre to discover new insights, to  
discussed with domestic and international experts. These courses  
acquired a special place in recent years, particularly within  
social groups concerned with the quality of spatial planning in  
Netherlands.

pts mainly a form in which knowledge – high quality and  
national level – and practice meet, complement and reinforce:  
masterstudio, where students and professional learn and work  
together on a specific issue. Students are thus offered a unique  
opportunity to deepen and broaden their education. Professionals  
refresh their knowledge on an international level.

the course is organized in a studio of one full week consisting of  
sessions in the morning, working groups in the afternoon, resulting  
in policy advices to the City of Amsterdam. Furthermore, on each  
of the five days a case of practice in Amsterdam will be presented.  
Professionals are decidedly invited to participate. Organisations  
research institutes, city departments, consulting firms and urban  
planning offices can purchase participation for several employees on  
several days.

### REGISTRATION

For registration, please visit [www.urbanstudies.uva.nl/education](http://www.urbanstudies.uva.nl/education)

### COSTS

Full seminar: € 1000 / Per day: € 220

### CONTACTS

Ir. San Verschuuren ([v.j.m.verschuuren@uva.nl](mailto:v.j.m.verschuuren@uva.nl))  
Wietze Gelmers ([w.gelmers@uva.nl](mailto:w.gelmers@uva.nl))

## RE-MAKING THE CULTURE(S) OF THE CITY

Since the Chicago School and the urban sociology of Georg Simmel, cities have been always investigated as spaces where new cultures, values and institutions have been developing. Cities are at the same time 'shaped by' the cultural frameworks of its inhabitants, and generator of new social practices and values, from subcultures to mainstream cultures. Culture has been more recently addressed from an economic point of view, with works on the role of cultural institutions in urban regeneration (Bilbao effects), the role of cultural background in feeding creative industries for urban economies (Creative cities), and the theme of multiculturalism and conflict in studies on practices of exclusion/inclusion in urban policies.

In the masterstudio of 2014 we propose a new reading of the theme of the 'culture of cities'. The main assumption is with the major urbanization of the world, cities are becoming spaces of cultural innovation, but also spaces where history is interpreted, adapted and projected in future policies. We will not address 'culture' in terms of 'the industry of culture' (from city marketing, to culture-led gentrification for example) but address culture in its social and political terms, as a field where new practices of urban transformation and urban management can be discovered.

Amsterdam in particular is a very interesting context to study the new position of cultural activities in city planning. The City-department of Culture and Arts has recently drafted the new Kunstenplan 2013-2014. The plan builds over a large amount of key projects developed in the city, that have largely changed the cultural relevance of Amsterdam in Europe and in the world. Projects such as the Rijksmuseum, the EYE film museum, and the Stedelijk Museum are among the most relevant urban interventions of the last years. Cultural policies are among the first players in urban regeneration and urban redevelopment, and today they tend to target new urban areas, less central (i.e. industrial heritage and spaces). These large projects however are the product of the years of economic growth (1992-2007). New demands might arise with the current economic crisis, and new players will appear on the level of subcultural economies and neighborhood economies.

## INTRODUCTION

The masterstudio is structured as a series of 5 lectures on different topics. Here we present a broad description of these sub-themes. However, the specific speakers will be able to provide their own interpretation in class:

## GENERAL INTRODUCTION ON CULTURE & CITIES

What's new in today's cultural policies? What are the new spatiality of cultural networks and the most salient issues for policy makers? Culture in planning requires a new definition and understanding, emancipated from a perspective centered on growth and attached to the developments in real-estate industry and entrepreneurial governance. Culture needs to be actualized according to recent movements of protest against mainstream, traditional and top-down visions of cultural planning. Traditional distinctions are disappearing (i.e. mainstream/sub-stream) and new conceptual frameworks need to be developed to understand the potential of culture in post-crisis urban change.

## CULTURE AS A DRIVER IN URBAN DEVELOPMENT

What is the outcome of 20 years of cultural planning and what spaces are today remaining for alternative conceptions and networks?

The theme will discuss the contemporary shape of consolidated city-regional networks of cultural institutions, such as large museums and cultural industries. We will read the current urban structure as the product of a culture-led urban development, often proposed as large scale projects or more diffuse policy networks. The new features of cultural industries can be also discussed. Yet, it is important to contextualize such structures in view of the current radical changes in economy, looking at the potential (early) impacts of the crisis over strategies of reorganization of cultural amenities in the urban space.

## ALTERNATIVE SPACES OF CULTURE

What is alternative today? Is there a counterbalancing cultural environment to that of mainstream amenities and global networks? In what way civic activism expresses itself in the urban space? What are the new emerging niches and how do they affirm themselves within the spaces of freedom left by consolidated cultural infrastructures? We will discuss the spatial reorganization of self-managed networks of cultural activities. These can be practices of emancipation, protest and dissent towards contested projects of large scale cultural planning. But also Do-it yourself urbanism and bottom-up movements of cultural development. We will try to identify what are the new (peripheral) centers of these cultural movements and trends.

## HERITAGE AND REUSE

What is today's heritage? We will broad the scope of heritage, discussing the dissolving distinction between 'historical heritage' and other forms of heritages. The theme discusses the spatial challenges posed by 'vacant history', broadly considered as landmarks, signs and traces of past periods, rather than simply as instrumental symbolic landmarks. We will be working on the definition of vacancy and unused urban space as a type of 'heritage', which requires particular policies.

## A NEW CULTURAL POLICY?

How do we innovate cultural policies and cultural planning? What actors, resources and strategies are needed to address cultural development in a no-growth environment? We will discuss the actor constellations of today's spatial cultural policies. We will try to frame planning practice as a task of

MONDAY 13 JANUARY

FRANCO BIANCHINI

-Leeds Metropolitan University, UK-

## ISSUES IN EUROPEAN URBAN CULTURAL STRATEGIES

My presentation will focus on the changing objectives of urban cultural strategies, and underlying notions of citizenship, in Europe since 1945. I will discuss the participatory turn of urban cultural strategies in the 1970s and early 1980s, and their increasing orientation towards economic development and city marketing during the last three decades. I will then examine aspects of the impacts of the economic and political crisis which became evident in the second half of the 2000s on European urban cultures and cultural policies. There will be a discussion of trends including: the crisis in local authority funding, which has major implications for cultural services; growing socio-economic polarization and inequality; the increasing multi-ethnic and multicultural character of European cities; the rise of populist anti-immigrant political movements; the standardisation and corporatisation of many city centres, and the often controversial development of night-time economies. The final part of my talk will deal with possible urban cultural policy responses to the crisis. There will be a discussion of some of the achievements and limitations of: recent European Capitals of Culture; emerging strategies for community cultural engagement; guerrilla cultural projects experimenting with alternative visions of the city, and cultural policies aimed at fostering intercultural exchange and innovation. The history of the concept of urban 'cultural planning' will be briefly outlined, and some of its potential applications in the context of the current crisis will be illustrated. In particular, there will be a discussion of the principles of urban cultural planning as an interdisciplinary, collaborative, innovation-oriented and critical approach. Lastly, the talk will explore issues of implementation, including training needs, the emergence of new professional specializations, the importance of political mobilisation strategies and alliances for the cultural sector, and the complex art of mapping local cultural resources.

DAY ONE

MONDAY 13 JANUARY

HANS MOMMAS

-Tilburg University, NL-

## BACK TO BASICS: ABOUT CULTURE AND THE URBAN FUTURE

The cultural agenda of cities is on the move. Whereas on one side we see a 'culturalization' of everyday life in the sense that everything around us gets 'cultural', that is a thicker layer of symbolic meaning, on the other hand we see a 'de-culturalization' of culture in the sense that the cultural domain is more and more losing its independent cultural status. 'Culture' is transformed from a vertical sector into something of an ever-present horizontal layer or quality.

Overall, this is producing a lot of confusion, with cultural policies and public cultural programmes either being marginalized or side-tracked, or jumping on the bandwagon of creative industries and city branding programmes, servicing innovation and real estate development purposes.

In this opening lecture we will explore what is happening here. How do 'cultural practices' today relate themselves to the city? And in return, how does the city, as a collectivity of networked communities, and as an economy, relate itself to 'culture'?

In the end the argument will be that we need another storyline about the specific significance of 'culture', going beyond notions of 'intrinsic value', 'the creative', or 'the war on talent', instead focussing on the critical role of the symbolic in a postmodern, post-crisis city, in search for new, more sustainable urban futures. How could such a storyline inform current urban cultural policies? And what does this imply for the role and the position of cultural amenities?

DAY ONE

ABSTRACTS

TUESDAY 14 JANUARY

**BASTIAN LANGE**

–Humboldt University Berlin; Multiplicities, Germany–

## **URBAN DEVELOPMENT AND CULTURAL PLANNING – PRACTICES, PROJECTS AND PARADOXES**

Many cities states have a long history of support for culture especially in the field of high culture (state orchestras, galleries and theatres). The main objective here is to provide culture as a public good and to prevent market failure as many cultural expressions like for example orchestras or dance theatres cannot survive without subsidies due to market forces. There are some problematic aspects of the traditional cultural policy: first I observe that traditional cultural spending has declined in most European states and cities and there is always the danger that culture tends to lose out in competition with other services like, the health or the military – especially in times of shrinking state budgets (Pratt 2009). Second, the subsidies for culture always rely on a politicized definition which cultural forms and practices deserve support. And despite evidence to the contrary, this definition separates the arts and culture from commercial culture.

On the contrary, the lecture presents a closer look at the way new coalitions and activists organize “culture” with distinct spatial, social, and common resources in times of complex crises. Therefore, some bottom-up projects will be presented and discussed as well as their potential added-value for urban policies as well as for new forms of cultural planning.

TUESDAY 14 JANUARY

**GRAEME EVANS**

–Maastricht University, NL and Middlesex University, UK–

## **CULTURE AS A DRIVER IN CITY DEVELOPMENT**

The association of culture with urban regeneration is now a well established phenomenon (Evans 2005) and one that draws on the boosterism of the past (Tuan 1977), notions of the city as a ‘brand’ – particularly a cultural (city) brand (Evans 2003) – to the now familiar ‘creative city’ (Evans 2009) and its expansive geographies in creative and knowledge regions. These are manifest in iconic architecture and public space re-design, area-based regeneration (quarters/districts) and mega-events. This includes the emerging paradox of the digital city, where clusters of creative ‘virtual’ activity supersede former cultural quarters in what remains of the industrial city.

This session will revisit these processes commencing with a review of policy rationales for creative city development in large (Evans 2009) and in smaller cities (Evans 2012) with key examples. A conclusion here is that whilst serial replication and ‘fast policy transfer’ is evident, the relationship between the culture of cities and culture-based urban development is both variable and particular, even where the physical manifestations looks the same. A case study of Maastricht as a small, ‘peripheral’ culture city will serve as an example of an aspirational cultural agenda viewed through the lens of a recently failed bid for the Dutch European Capital of Culture (2018) (Evans 2013a) and tensions between culture-led urban development and cultural democracy.

If the culture(s) of cities is to be ‘remade’, this begs the question ‘in whose image’? The opportunity through cultural planning as a more democratized and informed approach to cultural (urban) development is suggested (Evans 2013b, Kunzmann 2004), in contrast to the city branding model (Kavaratzis, Warnaby and Ashworth 2014) – a case of comparative (cultural) versus competitive (city) advantage.

## **ABSTRACTS**

DAY TWO

DAY TWO

WEDNESDAY 15 JANUARY

DEBORAH PEEL

-University of Dundee, UK-

## CIVIC AND CIVIL CULTURES: THE POWER OF WE?

It is increasingly recognised that arts and culture have the potential to strengthen communities, redefine public places, and challenge social barriers. In the UK, public initiatives, such as the National Lottery, introduced in 1995, have stimulated a range of measures across policy areas, involving the public, private and voluntary sectors. Following the perceived success of Liverpool as European Capital of Culture in 2008, the Department for Culture, Media and Sport initiated a new scheme for the regions in 2009, enabling cities and areas across the UK to submit bids to become UK City of Culture for a period of one year. The bidding requirements invite submissions which are innovative and inclusive; represent the distinctiveness of the local area; demonstrate cultural excellence; and which are realistic and deliverable in practice. The city of Derry/Londonderry in Northern Ireland was the UK's first City of Culture in 2013.

The first stage of the bid to become UK City of Culture in 2017 was submitted in April 2013. In June, Dundee in Scotland was shortlisted, along with Hull, Leicester and Swansea. In determining the shortlist, the judges highlighted the "WeDundee" website, involving active community engagement, as an innovative process and vision which helped the bid to stand out.

This lecture will adopt a social constructionist perspective to a) explore how local authorities and communities variously shape how culture is presented and re-presented internally and externally, b) examine alternative civic and civil perspectives, and c) identify lessons from these experiences.

DAY THREE

WEDNESDAY 15 JANUARY

JAAP DRAAISMA

-Urban Resort Amsterdam, NL-

## STRUGGLING FOR ALTERNATIVE CULTURE: DECLINE OF THE SQUATS AND RISE OF THE 'BROEDPLAATS' IN AMSTERDAM

The presentation will discuss the meaning and practices of 'alternative culture' in Amsterdam. After years of economic booming and neo liberal politics, nowadays there is no serious example of counter power in Amsterdam politics. There is difficulty in making new ways of organizing people or radical alternative programs as an answer to nowadays economic crisis. Several economic oriented initiatives have however proliferated in the last years: from city farming / food production to food cooperatives, from Thrift Shops to Repair Cafés, from Food Banks to Building Collectives. On the cultural level, the Lord Mayor's slogan "No Culture without subculture" (2001) marked the recognition of the importance of 'alternative' culture for Amsterdam. Both for the High Culture, as for the international marketing of the city. In the presentation the city program 'broedplaats' will be explained and explored. It is a program to safeguard / stimulate alternative culture started in 2000. It creates cheap buildings for (sub-)cultural and social initiatives. It starts as an alternative for the evicted squatted places. After 2004 it turned to be a tool to stimulate cultural and creative industries. Alternative places in Amsterdam again flourish, after a severe drawback in the '90's when Amsterdam was booming.

A critical view is taken looking at the impacts of the xenophobic policy of the Dutch national governments of the last 10 years, accompanied by severe cuts on subsidies for culture and promoting a simplistic view on culture seen as national heritage.

ABSTRACTS

DAY THREE

THURSDAY 15 JANUARY

**MICHAEL HEBBERT**

-Bartlett School of Planning, UK-

## **REJECTION OF THE OLD AND NEW? THE PHILOSOPHY OF RE-USE**

My lecture considers various examples of old and not-so-old buildings recycled for new uses, drawing partly on practical experience as a member of a preservation trust for historic industrial buildings in Manchester, and an advisor on church buildings and railway stations in London. I ask how and why we try to re-use older buildings. Most obviously, there's a justification based on the concept of architecture, townscape and landscape as cultural patrimony - with all the associated techniques for defining 'significance' of sites and assessing their status as local, national, European and world heritage. But conservation is not driven just by the argument of cultural merit: it's based also, as I show, on considerations of collective memory, local identity, economic competitiveness and environmental stewardship. Two provocative questions run through my lecture. What about modernity and the Modern Project, with its rejection of old building? And what about social activism, counter-culture and squatting, with its rejection of new building? The philosophy of re-use takes us right to the heart of the agenda Re-Making the Culture(s) of the City.

DAY FOUR

THURSDAY 15 JANUARY

**MARINKE STEENHUIS**

-SteenhuisMeurs, NL-

## **CONTEXT OF INDUSTRY: FEELINGS AND MEMORIES**

This lecture is about the context industry. After sixty years of demotion and makeability, concepts like context, identity and mentality are back on the spatial agenda. How can we create location environments that are socially, culturally and economically sustainable? Building sites always bear the marks of history. They contain hidden and visible structures and remains of prior occupation or cultivation. They are a product of the org-ware and stories of the time. More and more, developers, architects and urban planners must take a position in regards to the historic past. On the one hand, there is a practical side to this matter: why shouldn't the existing cables and pipelines be reused? Existing buildings or structural elements in the terrain can be useful. On the other hand, the designer needs to consider the cultural perspective. Each site provokes feelings and memories; it has cultural historic qualities that may enrich or affect design projects. Residents and stakeholders often have strong historic ties and sentiments, which are, for no apparent reason, not always acknowledged. The societal paradigm shift we are now facing, brings changing social and cultural values in which heritage and re-use fit in wonderfully. Starting with a short introduction on the tendencies amongst young people - the decision makers of tomorrow - Marinke will present the different 'languages' spoken in the field of heritage and re-use and show some cases with different (design) approaches.

DAY FOUR

**ABSTRACTS**

FRIDAY 16 JANUARY

**ANN MARKUSEN**

-University of Minnesota, USA-

## **ACTORS AND FUTURES IN URBAN CULTURAL PLANNING**

Urban cultural capacity and activity arises from a complex set of co-operating (and sometimes conflicting) actors, including artists, culture bearers embedded in communities, cultural participants, non-profit arts organizations, city cultural agencies, urban developers, and more. Each brings a unique configuration of beliefs, motivations and resources to their work. This lecture explores the urban locational preferences and activities of patrons and consumers of art and culture, arts organizations, and artists, as well as those interests who see arts and culture as instrumental to their goals. I offer evidence that arts participants are today less interested in being passive audiences and care more about the urban and social settings of the venues they patronize and want to be more involved in artistic creation, even to the point of co-curating. These developments challenge past and recent investments in large-scale flagship arts and cultural capacity, as well as evolved cultural production processes. They also place greater emphasis on culturally-differentiated and distinctive offerings. I review how cities large and small in the US and elsewhere have adopted large-scale cultural capacity to these challenges and have diversified their cultural policies to support small-scale decentralized arts venues and ephemeral street-based performance and artwork. I also explore how some organizations and cities are building a broader, more diverse constituency for cultural activity through program innovation and by opening up venues and spaces to direct participatory arts activities. I review the challenges to existing city arts agencies from these developments and how planning and cultural policy may change as a consequence. Recent US initiatives and funding for creative placemaking are reviewed for their strengths and weaknesses.

**DAY FIVE**

FRIDAY 16 JANUARY

**MAURITS DE HOOG**

-Physical Planning Departement Amsterdam  
and Delft Technical University, NL-

## **CULTURAL CLUSTERS, ENVIRONMENTS FOR INTERACTION**

The Dutch Metropolis research focussed on clustering processes in the culture, knowledge and convention sectors in Holland. In addition to their number and extent, the way facilities cluster also matters: location and context contribute to the attractiveness of a city or region as a prospective business location, or as a travel destination. In our research clusters are analyzed as specific spatial environments for interaction.

The lecture will focus on the spatial and functional structure of different types of cultural clusters in Amsterdam, on their location and development and on relations between one another. From the 1970s on a lot of new cultural facilities have been realized in Amsterdam, enabled and in many cases also financed by the City. The main assignment now - in times of financial crisis - is to integrate them better in their context and to develop the clusters as a whole. Oosterdok United will be presented as a new approach towards the role of planners and planning in cultural policy.

**DAY FIVE**

**ABSTRACTS**