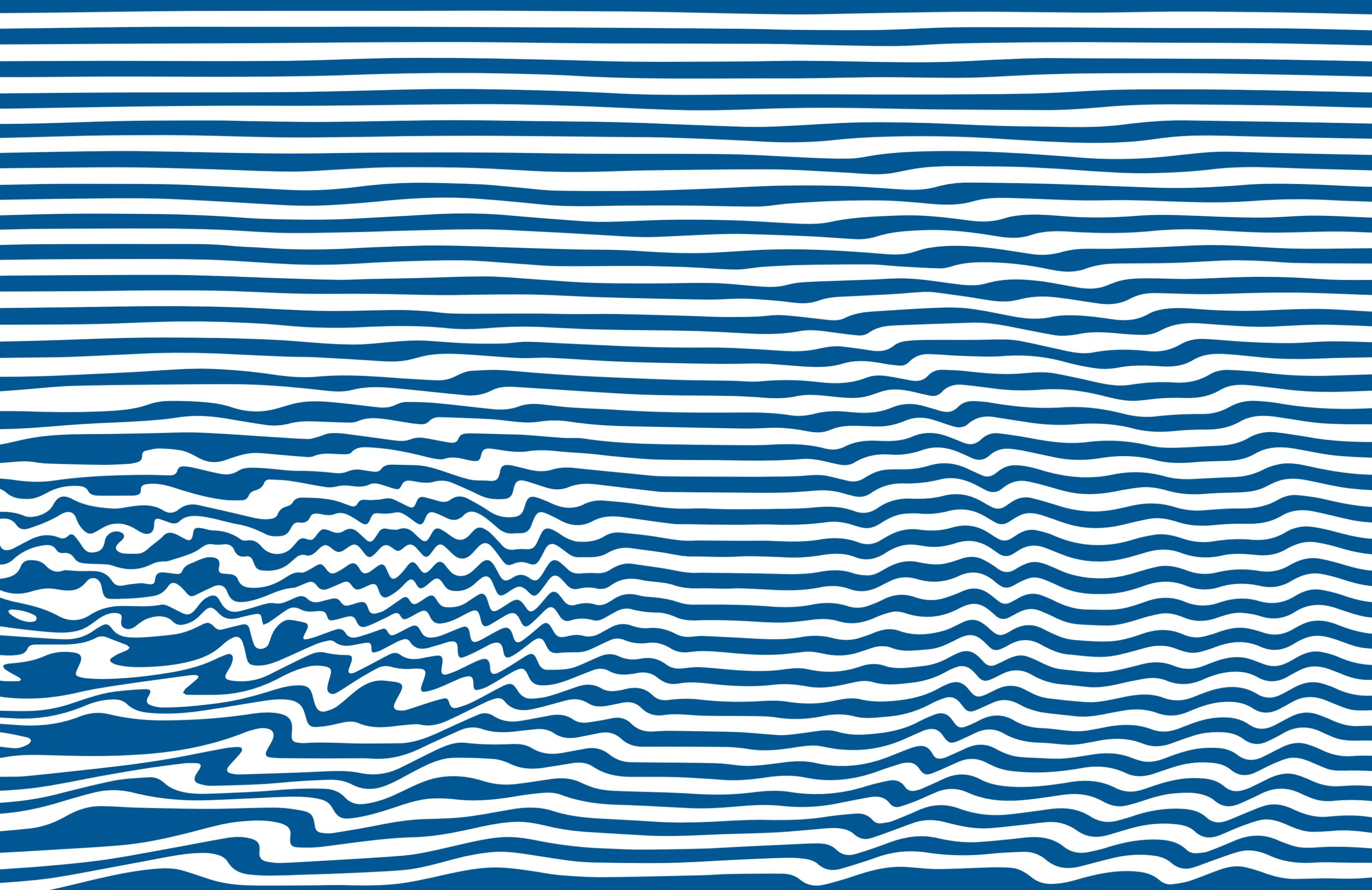


Marineterrein Amsterdam



EDITORIAL	5
<hr/>	
ENCOUNTERS Dirk Vis	
<hr/>	
Herman Wagter: Incubator for dreamers	11
Jerzy Gawronski: Three centuries of innovation	20
Daniël 'Kip' Doornink: VR: transcending reality	31
Sebastiaan 't Lam: Makers connect and converge	51

RESTAURANT PIONEERS JaapJan Berg	
<hr/>	
Scheepskameel Elegant cuisine	16
Pension Homeland Oasis in the hectic city	46

FUTURE DREAMS Saskia Naafs	
<hr/>	
Gerard Menkhorst: It will become a dynamic area	22
Patrick Spaans: Companies fall in love	24
Liesbeth Jansen: Escape the hustle and bustle	26

SPECIAL SPOTS JaapJan Berg	
<hr/>	
Jeroen Hofman Photo essay	35

DYNAMIC CITY Marieke Berkers	
<hr/>	
In the shadow of a growing metropolis	43

STORY Carolina Trujillo	
<hr/>	
Woven land	53

OTHER	
<hr/>	
Discovery Days	13
The DNA of the water	18
About the Memorandum	34
Community Marineterrein	60



31



16



35



14



22

New encounters, new colours

For a long time, navy blue was the dominant colour at Marineterrein Amsterdam. Now, as a direct result of the gradual transformation of this area, other colours are slowly starting to emerge. Tying in to the themes of focus, connection, and innovation, the area started to attract pioneers in 2015 who are engaged with various innovations and projects. This largely happens in-house and is not visible to visitors or passers-by. This magazine will therefore take a closer look at the people who currently work in the area. It will examine how their ideas and projects can help to shape the future of urban life in general and Marineterrein Amsterdam in particular.

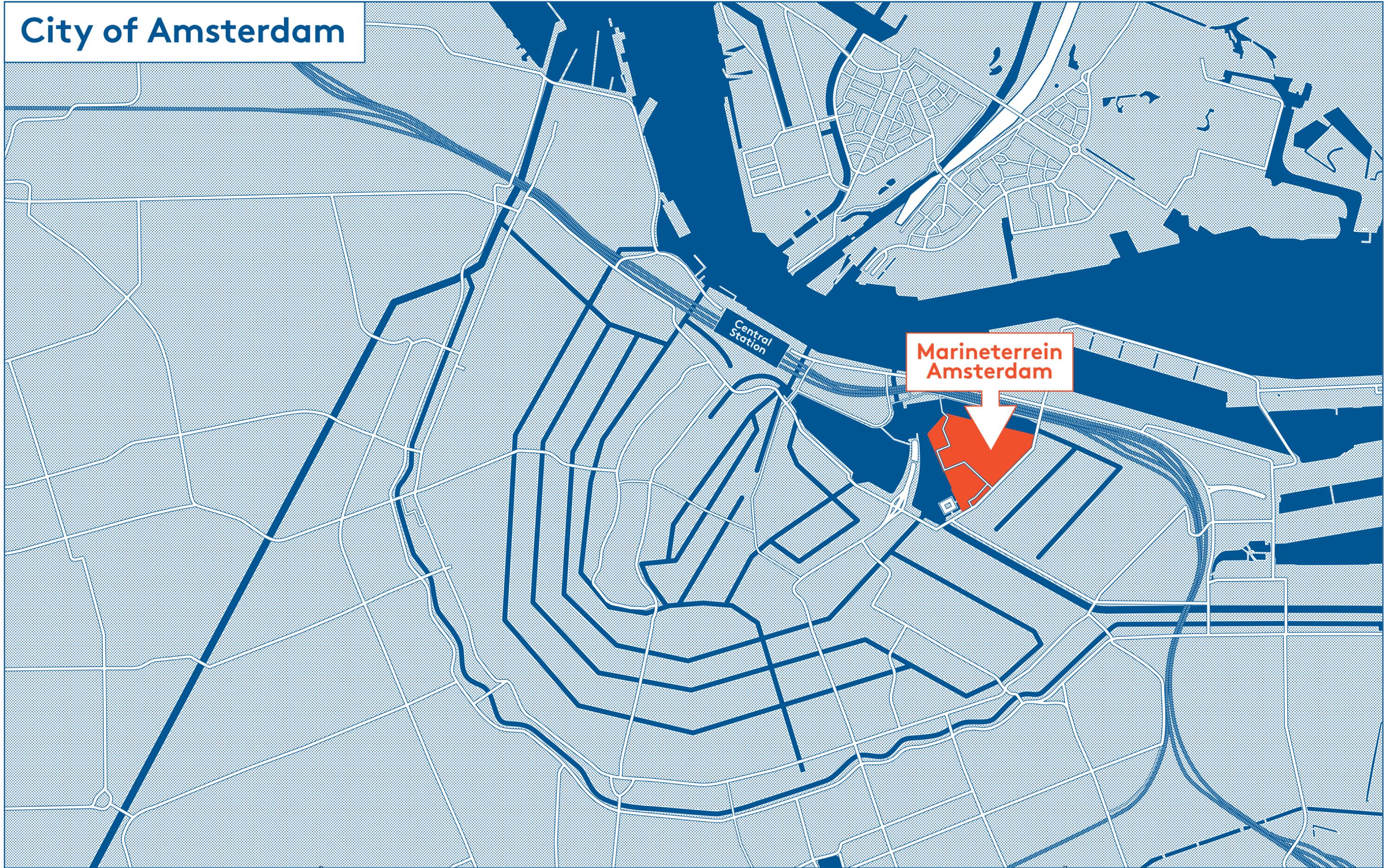
Writer Dirk Vis met four thinkers and doers who are making important contributions to the development of the area. Each of these individuals is developing, testing, and applying innovations that will one day have an impact on our lives. Journalist and researcher Saskia Naafs interviewed three representatives of the local government, the national government, and Bureau Marineterrein Amsterdam, asking them to share with her their dreams and expectations of the future of the Marineterrein. This magazine also features two hospitality entrepreneurs, who explain the meeting places they created and the role they play in the synergy and interaction of the area. The essay 'City in Sight' examines the connections and relationships of the Marineterrein and the rapid growth

and future development of Amsterdam and the surrounding metropolis. The area's rich history will also come to light through a description of several unique locations at Marineterrein and through the short story 'Gevlochten Land' by Carolina Trujillo.

The transformation of Marineterrein Amsterdam, as initiated in 2015, resulted in a July 2017 memorandum signed by the Municipal Executive. This ushered in a new phase in the relationship between the Marineterrein and the city. It also marked the end of a long period in which the Marineterrein was closed to the public. The Marineterrein will gradually acquire a unique, innovative, and colourful place in the social and economic fabric of the city.

This magazine gives readers a glimpse into the future of Amsterdam and the Marineterrein, from the perspective of the people and the initiatives that currently operate there. ♦

City of Amsterdam



**Marineterrein
Amsterdam**

**Central
Station**

'This is where highly advanced ships were built for the Admiralty of Amsterdam, the precursor to the navy'

The Oosterdok lock as seen from the Oosterdok, with the Marinewerf and 's Lands Zeemagazijn in the background. Image from the nineteenth century.



**A conversation with Herman Wagter, technology strategist at
Bureau Marineterrein Amsterdam**

'Incubator for dreamers'

Text Dirk Vis
Photography Lonneke van der Palen

'This place has something magical about it that I want to preserve,' says Herman Wagter. The technology strategist at Bureau Marineterrein Amsterdam is clear, articulate, and passionate. The Marineterrein, the area he is tasked with managing in terms of technological innovation, is the small foreland in the centre of Amsterdam, where the navy ruled for hundreds of years and which regular citizens like me can now visit. We sit opposite each other at a table in the former commander's quarters. This place certainly has something magical about it, but where does that magical quality come from and how can it be preserved? Would the technological strategist suspect that questions like these are something writers like me struggle with every day?

Herman Wagter is working on the area on behalf of Bureau Marineterrein and in collaboration with the Municipality of Amsterdam, the Dutch government, the Ministry of Defence, international companies, network organizations, and local initiatives. For more than 350 years, this area was used exclusively by the Ministry of Defence. Now, it is being opened to the public, bit by bit. Bureau Marineterrein plays a facilitating and selective role to create new initiatives that suit Amsterdam, the history of the location, and the future of the city.

'What suits the history and the vision of the city?' I ask.
'It starts at sea,' says Herman, a marine. 'As soon as you set sail, you enter a new world. You have to rely on each other on a navy ship; you're entirely dependent on your team in a crisis situation. And that feeling is mutual. In order to

overcome challenges in life, you have to constantly look for the edge – the cutting edge. Different rules apply. The navy created the same situation on land. In a sense, this area simulates the sea. It's like a docked ship. The seventeenth-century wall that surrounds the Marineterrein, the fences, the guards, and the blurred map on Google Maps make this possible. The navy cut itself off from society in order to protect that society. Here, things happen that can't be done anywhere else. This is a hotbed of innovation, and always has been.' It is precisely that spirit he hopes to preserve. 'The new Marineterrein should defend the knowledge, techniques, skills, and ideals of our society,' says Herman. 'This public space is unlike any other part of the city. However, there's no zoning plan at the moment. The electrical infrastructure was installed by the Ministry of Defence, and not by

your run-of-the-mill electric company. This raises several questions: are cars allowed in the area? Will an innovator-in-residence use automatic delivery bots to determine whether the area can remain car-free while staying mobile and accessible? A study like this could serve as a model for the entire city centre,' he says.

'We want to attract innovative companies. This isn't your everyday breeding ground or a hub for start-ups; rather, it's intended for scale-ups [start-ups that reach maturity and continue to grow, Ed.]. It's intended for dreamers that want to achieve commercial and international success. It's serious. It's not about gentrification, but about scaling for impact.'

I'm not familiar with this term, but I think I know what he means: here, small-scale work is being carried out on things that will have a big impact. One example is a company that develops green roofs made of plants and grass. Like the rest of the world, Amsterdam is starting to experience the effects of climate

'We welcome the energy of the world and the market'

change. Green roofs will help to counter this by creating a buffer during periods of heavy rainfall. 'What's a media company like DFFRNT Media, run by Dutch celebrity Winston Gerschtanowitz, doing here among these start-ups?' I ask. 'Well, money has to be made somewhere,' Herman answers. 'His company is an excellent example of creative entrepreneurship. What the area really needs is some livening up. There's already a hotel, and a new residential area will be built soon as well. There's also free Wi-Fi everywhere. The wooden benches and tables on the grass are free to use and can be moved around.

All new initiatives introduced here will match the old ones. The entry requirements are dynamic and flexible. Liesbeth Jansen, director of Bureau Marineterrein, helped develop a series of themes based on global trends that align with Amsterdam's needs. We welcome all new ideas that come our way and that fit these overarching themes. We welcome the energy of the world and the market. Amsterdam is doing a lot with sensors, which is why we're making room for a scale-up here. Tree-wifi is a company that develops bird-houses with sensors, which consumers can soon use to easily and affordably measure the air quality around their homes.'

After our meeting, I cycle around the area. The wall on the shore side is a monument and testifies to the area's unique history. New cycle bridges were erected on the other side, making the area easily accessible. Nevertheless, these bridges seem to highlight the unique status of the area. The buildings are still surrounded by fences erected by the Ministry of Defence, but the only remnant of that past will be the recruitment and selection department. The Ministry of Defence will gradually make way for civic initiatives.

The technological strategist described this area as an oasis. The Marineterrein is a well of innovative energy in the city. Once you open this oasis up to the public, the well will quickly run dry. But if you close off the oasis, you won't be able to capitalize on new opportunities and help them bloom. To Herman, 'interaction' is the magic word and the ultimate goal. This interaction is between society and developments that push the boundaries of our potential – an interaction between a future dreamed and a past shared. The Marineterrein's connection to its 350-year past is just as strong as its faith in the future.

'Here, we're laying the foundations for what people will encounter in the city over the next thirty years,' Herman says. 'Products and systems that will replace outdated structures.'

I see what he means. By taking a different approach to the area, we can take a different approach to time. At the Marineterrein, people reflect on societal threats and opportunities; on things that most of us never stop to think about. These are important things, particularly given that our current lifestyles are unsustainable. Climate change, declining resources, and an increase in toxic substances are just some of the threats we face. That serious approach is palpable here. The area is buzzing with the energy needed to support effective interventions. Here, developments are being made that can later be implemented on a grand scale. Here, the administrative, educational, military, financial, and ecological all converge. Herman Wagter aims to create a sustainable society capable of overcoming unforeseen circumstances. This calls for a certain measure of serendipity. While you can't plan for it, you can create the right circumstances and give fate a helping hand. That's what Herman is doing.

'What do you do?' Herman asked me at the beginning of our conversation. 'Why is a writer interested in a hub for scale-ups?' That's a good question. I briefly explain my technical background and my fascination with how things work, without really answering his question. On the other side of the water, the city looks busier, more touristy, and more banal than ever. What I should have told Herman was this: 'We're both trying to answer the same question. How can you expose something while retaining its mystery?'

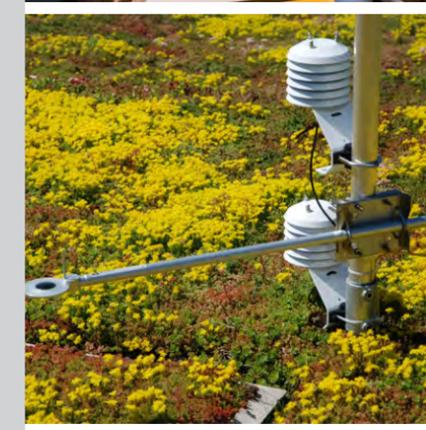
Read more about Dirk Vis' encounters on page 20.



The development of the Marineterrein is progressing nicely, as evidenced by the many companies and institutions interested in relocating here. At the moment, the area is home to some thirty organizations and dozens of projects. These figures are expected to increase in the near future. In order to present the area's industriousness to the public, several open days are organized each year.

During these Discovery Days, the public can enjoy tech workshops, test labs, discussions, expert presentations, maker meet-ups, and virtual reality demonstrations. They can also take guided tours, participate in fitness workouts, and enjoy an outdoor cinema. A special kids' lab is organized for children. The Discovery Days also offer the perfect opportunity for the general public to ask their burning questions about the development of the Marineterrein.

The Discovery Days are organized by Bureau Marineterrein in collaboration with on-site organizations and various project partners. Stay up to date on the latest programme news and the upcoming Discovery Days by subscribing to the newsletter at marineterrein.nl



A woman wearing a black swim cap and blue goggles is smiling while swimming in a pond. In the foreground, another person is swimming, seen from behind, near a large, circular structure made of black corrugated hose. The structure is partially submerged and contains lily pads. The water is dark blue with ripples.

'Beautiful, functional, and cosy'

In 2013 it was announced that the Ministry of Defence would gradually vacate the Marineterrein, after which the area would be opened to the public. The Voorwerf was officially opened on 1 April 2015. The entire area will be opened to the public in phases, with the final phase ending in 2018. The Ministry of Defence's staff logistics department (*Dienst Personeelslogistiek Defensie*) will remain on-site until mid-2018.

The elegant cuisine of Scheepskameel

'Our German wines take you on a journey of discovery'



Photography Janus van den Eijnden

Scheepskameel is housed in a nineteenth-century building at the Marineterrein and run by Pieter Smits and his business partners. The restaurant beautifully marries a historic setting with contemporary design.

Text JaapJan Berg

The menu at Scheepskameel is divided into five types of dishes: raw, vegetables, fish/meat, cheeses, and desserts. This division is a literal translation of the open, single-storey kitchen, which is divided into an equal number of stations. Guests are encouraged to put together their own dishes. First, however, they can choose from an extensive collection of outstanding German wines. For owner Pieter Smits and his business partners, the wine list forms the backbone of their restaurant concept. 'German wines are always underestimated in Dutch restaurants,' says Smits.

'That's a real shame, because there's so much to discover! With this wine list, we want to introduce our guests to German wines and take them on a journey of discovery.' Exclusively offering German wines demonstrates the courage and boldness of Scheepskameel. Smits is keenly aware that the success of Scheepskameel rests largely on the popularity of Amsterdam as a tourist destination and the growing interest in new restaurants among locals. 'But in order to achieve success and a packed restaurant, you have to try hard and distinguish yourself from the competition,' Smits adds.

Scheepskameel is Smits' second restaurant in Amsterdam, having previously opened the restaurant Rijsel in a side street of Weesperzijde along with Iwan Driessen. These days, he divides his attention, time, and energy among both restaurants, which both offer simple, homely dishes made from high-quality ingredients inspired by French cuisine. The building in which Scheepskameel is housed and its location in the city centre certainly contribute to the restaurant's success. 'This building and the surrounding area exude class and elegance. Nowhere else in the busy city centre will you find such a spacious area.' The building, which also houses the IJsfontein game development company, dates from the nineteenth century and once served as a shipbuilding yard, a coast guard barracks, and a barracks for the technical programmes of the Royal Netherlands Navy. When Pieter Smits and his business partners were asked if they were interested in opening their new restaurant here, the decision was easily made; particularly because they were given free rein to design the interior. The interior, which has changed dramatically over the years, was replaced with the perfect restaurant and kitchen division, including an acoustic ceiling and restored low windows. The design was created by colleague Niels Wouters, owner of



Photography Studio KNOL

De Goudfazant and Café Modern in Amsterdam-Noord, who also designed the Rijsel interior. ♦

'Nowhere else will you find such a spacious area'

Examining the DNA of the water surrounding Marineterrein Amsterdam

At Marineterrein Amsterdam, inventors and developers are testing their latest innovations. The water quality in the Marineterrein's inner harbour is tested with the help of 'biotrack', a new technique to measure DNA in the water. This advanced method allows you to quickly determine whether the water is clean enough for a refreshing swim.

This research was made possible by: the Municipality of Amsterdam, Bureau Marineterrein Amsterdam, Deltares, Waternet, and Bioscope.



'Three centuries of innovation'

A conversation with Jerzy Gawronski, professor of Maritime Archaeology

Text Dirk Vis

Photography Lonneke van der Palen

With my colourful hat, my open shirt, and my old-fashioned race bike, I cruise down the cycle paths and under the trees of the Marineterrein. That's allowed now; I'm allowed to be here and it feels a bit strange. I can't escape the feeling that it's still a bit of a no-man's land. I park my bike in front of the Department of Monuments and Archaeology, run by the Municipality of Amsterdam. Jerzy Gawronski is an urban archaeologist and professor of Maritime and Urban Archaeology of the Late Middle Ages and Early Modern Period, in particular of the city of Amsterdam, at the University of Amsterdam. He specializes in shipping. His inaugural address in acceptance of his professorship was about the harbour as one of the key elements of the city. As an urban archaeologist, he was also closely involved in the construction of the Noord-Zuid metro line. He is also an enthusiastic storyteller. 'My work straddles two worlds,' says Jerzy, 'government and science.' When different worlds overlap, a mediator is necessary; someone to facilitate the interaction. Jerzy has been involved in the development of the

Marineterrein from the very start.

'Three years ago, I was one of the first civilians to work on site. In those days, visitors entered through the small, old gate and had to show their passports in order to obtain a day pass. Those who parked their bicycles outside the bicycle racks would be reprimanded by a uniformed marine.' Jerzy Gawronski came here to help determine the universal values used by Bureau Marineterrein Amsterdam: maritime strength, the link to the water, the history, and the future ideals. Jerzy is extremely articulate when discussing these issues. 'The water reflects the city; its surface is like a mirror. In the old riverbed of the Amstel – under Rokin street, which will soon boast a new metro station – my team discovered some 700 objects, some of which date back to 2500 BC, when mammoths and Neanderthals roamed from here to England across a non-existent North Sea. We found Bronze Age daggers and mobile phones from the 1990s. We categorized all of these discoveries and incorporated them into publications, exhibitions, and lectures.'

In essence, an archaeologist is someone who tells stories. Jerzy's stories are inspired by the objects he unearths. The story of the city started 2,000 years ago, when the uplands in Noord-Holland gave way in a matter of decades, giving the water free rein. That's the story

according to Jerzy. This also marked the creation of what would later be known as the Zuiderzee. Settlements began cropping up along the estuaries, now known as Edam, Volendam, and Amsterdam. The latter became the biggest by far. 'This area of land was reclaimed around 1650. It's all new land; a newly built city. The islands behind it – Wittenburg and Oostenburg – were home to the Dutch East India Company, and later Stork. This place has three centuries of high-tech innovation. Het Scheepvaartmuseum used to be the arsenal. Where we're sitting now used to be the dock, a kind of floating city. This is where highly advanced ships were built for the Admiralty of Amsterdam, the precursor to the navy. It was the rocket science of the time.' Jerzy views ships as more than just wooden objects with sails. 'Ships are highly complex constructions. They are carriers of information, much like modern USB sticks. The harbour is a hard disk. In the seventeenth century, products from around the world would arrive here. We've found cowry shells here, which are beautiful shells from the Indian Ocean that were once used as currency. They were stored in the harbour and used to trade with people in other parts of the world. The ships also transported all kinds of things back to the Netherlands.' His short monologue covers a range of different time periods and histories. Jerzy's words ring true in the world around us; a film with geological twists and turns and human details that is far more vivid than anything you'd see in the cinema and far more realistic than 3D television. 'This harbour belonged to the navy until the end of the nineteenth century, when the southern railway embankment and the central railway station were constructed. At that point, the navy relocated most of its activities to Den Helder and Hellevoetsluis. Today's changes were set into motion more than a hundred years ago. After the shipyard closed in 1915, the Ministry of Defence kept this area as a centre

of power. When the IJtunnel was being excavated in the 1960s, the sand was used to fill the dock. This story really is film-worthy.'

Jerzy gets us some more coffee. His team photographs all of their discoveries across from the kitchenette in the studio. Several of these discoveries are on display in the corridor, including a whale scapula, daggers, and Golden Age pitchers. 'The history of the Marineterrein is entwined with the history of Amsterdam and the Netherlands. Amsterdam is older than our kingdom. This area used to belong to the Ministry of Defence – to the Dutch government – but it was also part of the city, part of the "Republic of Amsterdam," as proud locals would call it.' Here, again, the different worlds overlap. 'This place belongs to Sinterklaas in November,' says Jerzy. 'But it also served as a refuge for Geert Wilders and Ayaan Hirsi Ali when they were being threatened.' Here, different rules apply. Herman Wagters from Bureau Marineterrein described it as an 'oasis of interaction'. That's nothing new and is an apt description of the area. Jerzy may not interact directly with people at the new Marineterrein, but while the businesspeople, the investors, the makers, and the casual visitors meet and interact on the green grass, Jerzy has already done his part: what happens here is in line with history. Studying historical objects helps us understand their original use, but also raises new questions about the people who made them and used them. Jerzy helps us interact with the past. Who is helping us interact with the future?

Read more about Dirk Vis' encounters on page 31.

Jerzy Gawronski



Gerard Menkhorst, project manager at the Central Government Real Estate Agency:

'It will become a dynamic area'

The plans for the Marineterrein offer plenty of room for interpretation. Gerard Menkhorst from the Central Government Real Estate Agency expects the Marineterrein to be one of the most popular locations for innovative companies in the Netherlands in twenty-five years' time.

Text Saskia Naafs
Illustrations Daniël Maarleveld

'I remember thinking how fantastic this area was when I passed it on the train to Amsterdam,' says Gerard Menkhorst, project manager at the Central Government Real Estate Agency. 'The area has been part of the city for 360 years, but very few people outside Amsterdam even know of it.' We are on the first floor of the former commander's quarters. On the table before us lies a largely blank map of the Marineterrein, hinting at the endless possibilities this area holds. 'It's such a wonderful, central location, with an amazing view of the city centre, Het Scheepvaartmuseum, the Zuiderkerk church, and NEMO,' says Menkhorst. 'What's more, it offers a quiet place from which to admire the city. That makes it truly unique.' The Central Government Real Estate

Agency is gradually taking over the area from the Ministry of Defence, with the ultimate aim of selling it. The final transfer is scheduled for July 2018. The Dutch government is collaborating with the Municipality of Amsterdam to find new property owners and tenants for the area and, more importantly, to determine its new function. 'The Central Government Real Estate Agency will remain closely involved in the development process,' explains Menkhorst. 'We won't sell to just anyone.'

Calling card

According to Menkhorst, this is a complex challenge for the Central Government Real Estate Agency. 'The scope, location, and historic significance of the area make this project rather challenging. There aren't many central locations in Amsterdam that you can pretty much develop from the ground up. This area is unique in terms of its size and its highly coveted location.'

Ideally, the Marineterrein will become a valuable addition to Amsterdam and the Netherlands. Instead of becoming a picturesque tourist attraction or quiet residential area, it will be an innovative area with international allure; a calling

card for the city and the country. 'We have lofty ambitions and hope to attract leading international companies; companies that choose to settle in the Netherlands because it offers such an important place in the heart of the capital.' This, however, does not mean the area will be filled with offices. 'Naturally, we will also build homes to create a lively area that serves multiple purposes.'

Room for interaction

How does Menkhorst define an innovative company? 'A good example is Makerversity, which is already located at Marineterrein. They develop innovative manufacturing technologies. In addition to companies that develop innovations on the computer or in the conference room, we're looking for businesses that can make and test their innovations on site.'

'Innovation thrives on interaction'

Menkhorst hopes to see interaction and collaboration between these companies. 'Innovation thrives on interaction, as research has shown.' For this reason, he envisions an area with public spaces and spots where the people who live and work there can meet and interact. This could be the park on Kattenburgerstraat, along the harbour, during weekly jogs, or in the restaurants and cafés. 'I really hope people will get

together on one of the terraces or perhaps during special pitch evenings.' The Marineterrein could become a sustainability leader, according to Menkhorst; however, this would require additional innovations and improvements. Menkhorst believes that a great first step would be to make the area car-free. 'The nicest places in the city are the areas where you can have a leisurely stroll, without feeling stressed by the surrounding traffic.'

Dynamic area

Menkhorst is not worried about the future. 'Anything is possible with a lo-

cation like this; however, that does add pressure, because you want to make the most of these possibilities.' Hundreds of parties have submitted an application to relocate to the Marineterrein. 'Ensuring the success of the Marineterrein calls for careful management. The government is responsible for overseeing the plans and maintaining its resolve. If a company does not fit the image of the area, we have to have the courage to say no.'

Flexibility is the key to success. 'The buildings have to serve multiple purposes. At the moment, it's innovation, but if that changes ten years from now, the

area has to be able to adapt,' Menkhorst explains. This means tall, wide buildings that can accommodate offices, labs, homes, and gyms. 'Much like the warehouses along the canals, the Marineterrein will serve different purposes over time.'

If it were up to him, the Marineterrein would become a dynamic place that changes continuously; 'a beautiful and lively urban area' that locals are proud to show off to their foreign friends. 'If there isn't a soul around on a Friday afternoon, we will have failed in our mission. It has to be lively.' ♦

BIO
Gerard Menkhorst has worked for the Central Government Real Estate Agency since 2008, which manages a large and varied property portfolio. The Central Government Real Estate Agency regularly divests buildings and sites. Menkhorst has worked as a project manager for several unique projects, such as the development of the Bijlmerbajes prison complex and the Hembrug site in Zaandam.

Patrick Spaans: strategic advisor at the Municipality of Amsterdam:

'Companies fall in love at first sight'

What do those closely involved with the Marineterrein hope to see in the future? Patrick Spaans from the Municipality of Amsterdam wants it to become 'an urban environment that is beautiful and cosy at the same time. It is Amsterdam, after all.'

A Thursday afternoon in June and it's sweltering at the Voorwerf (the former shipyard building). In front of us we see water, with the Amsterdam cargo ship of the Dutch East India Company and the NEMO science museum as the undisputed eye-catchers. Behind that we see the contours of the high-rise buildings on Oosterdokseiland and the hustle and bustle of the central railway station. Patrick Spaans, a strategic project advisor with the department of Land and Development at the Municipality of Amsterdam explains where he sees the Marineterrein in twenty-five years. He hopes it will still be a place he enjoys visiting with his children, who will then be adults.

Behind us is a park, concealed by the old city wall along Kattenburgerstraat, which offers a green oasis in the middle of the city. A few neighbourhood locals sun themselves on the grass field while three students take off their shirts to have a refreshing dip in the water. 'My hope is that people will be able to soak up the sun twenty-five years from now; that it will still be a place to relax and unwind.'

The sky's the limit

Spaans first became involved with the Marineterrein in 2011, towards the end of the financial crisis. The Ministry of Defence had announced its plans to vacate the area and the first plans were being submitted. One idea was to turn the area into a park; another was to fill it with residential housing. 'The economy has started to pick up and it's time to make a decision,' says Spaans. 'The pressure on the Marineterrein is increasing. It's a pretty sizeable piece of land in the heart of our nation's capital, so it's not a decision that should be taken lightly.'

As a result, the municipality and the Central Government Real Estate Agency are determined to develop the Marineterrein slowly, in consultation with current and future residents and businesses. 'It's an honour to develop part of the city centre in this way,' says Spaans. 'It's not about generating profit, but about increasing the societal value for the entire city.' Nevertheless, Spaans warns against turning the area into something Amsterdam will later regret. 'That's why it's so important to keep the area flexible. This means no buildings that only serve one purpose and no indefinite rental contracts. The zoning plan is also being developed slowly and in consultation with other parties. We're taking our time to think about the functions

we want here.' With the arrival of the IJtunnel in the late 1960s, the area was halved and cut off from the city. Spaans thinks the area should be connected to the city once more. 'The Marineterrein shouldn't become a stand-alone area. In my opinion, it should have a stronger connection to the city. We could build another bridge near NEMO and remove physical barriers, such as the wall on Kattenburgerstraat. In any case, it should be a special place with a unique atmosphere.'

No new icons

Connecting the Marineterrein to the Kattenburg neighbourhood means that no high-rise office buildings can be erected; the preference instead is for a friendly and inviting block of residential buildings with facilities built against the wall or possibly on the other side. On the Dijkgracht side, in the direction of Oosterdokseiland, Spaans envisions slightly taller buildings. These

won't be huge, pompous buildings or new city icons,' he says, suggesting that the area will not be heavily built up. 'In twenty-five years, half of the area will be built up and the other half will be empty.' According to Spaans, the square behind the small harbour will become the beating heart of the Marineterrein. The area will not be filled with docked boats or host large-scale events. 'The harbour should remain accessible for swimmers.' The hustle and bustle in other parts of the city centre should not encroach on the Marineterrein area.

Love at first sight

Above all, the Marineterrein should become home to new businesses. 'The start-ups that have outgrown the multi-tenant commercial buildings elsewhere in the city, such as Spaces and WeWork, are more than welcome here.' They can rent workspaces in buildings that have an open and inviting atmos-

phere. 'There will be no heavy doors concealing what goes on within,' says Spaans. Instead, a conference centre and makers spaces will be created, in addition to facilities that appeal to companies outside the Marineterrein. Spaans hopes to attract innovative companies that are looking for more space and close collaboration. 'Philips, for instance, could open a small division here; but it has to remain small-scale in nature. If Google relocates its headquarters here, I will have failed in my mission.' Spaans wants the area to become a fun place to work for small companies and inspire in them an instant love for the city. To achieve this, the area should also include restaurants, sports facilities, residential buildings, and academic institutions. With respect to the latter, Spaans hopes to see 'modern vocational education centres' that offer training programmes tailored to the needs of companies. He envisions partnerships with the Amsterdam Science Park and the High Tech Campus Eindhoven. Above all, the area should become open and inviting – not a place that opens its gates at 9:00 AM and closes them again at 5:00 PM. 'It should become an urban environment with all possible amenities at your fingertips. It should be beautiful, functional, and cosy. It is part of Amsterdam, after all.' ♦

BIO

Patrick Spaans has worked for the Municipality of Amsterdam since 1997. For the past eleven years, he has served as the strategic advisor for Land and Development – the department that prepares municipal land for construction, grants leases, manages real estate, and guides and supervises spatial projects. Spaans was previously involved in the redevelopment of the Bijlmermeer.

Liesbeth Jansen, project director at Bureau Marineterrein:

'Here you can escape the hustle and bustle'

A memorandum was recently drafted with guidelines for the redevelopment of the Marineterrein; however, the contents of this memorandum do not hint at the exact plans for the area. Liesbeth Jansen, project director at the Marineterrein, dreams of a dynamic area with quiet spots for rest and relaxation.

In twenty-five years, the Marineterrein will be a lively place in the heart of the city, where there is lots to do and see, as well as spots for quiet contemplation. You can meet friends, sit on the grass, swim in the harbour, attend an exhibition, or discover what the area's innovative companies are working on. This is what Liesbeth Jansen, project director at Bureau Marineterrein, envisions for the area. Jansen serves as a crucial link between the owners of the site and the buildings (the Ministry of Defence and the Central Government Real Estate Agency), the municipality, and current and future users. Her role is to bring all of these parties and ideas together. Jansen oversaw a similar project at the Westergasfabriek site, which under her leadership was transformed from a 'dirty pool of mud' into a 'metropolitan culture park,' as she describes it. 'When I first started on the project, no one had any interest in developing the area. It

was heavily polluted at the time and was situated on the outskirts of the city.' This does not apply to the Marineterrein, which is located in the heart of the city centre. Since the Ministry of Defence announced its plans to vacate the area in 2013, project developers have been scrambling to claim the redevelopment plans as their own. The suggestions ranged from transforming the entire area into a park, filling it with residential buildings, and transforming it into a second Zuidas district.

Huge potential

Hundreds of companies and institutions have submitted proposals to Jansen. 'This area has incredible potential; in terms of design and content, anything goes. An amazing opportunity like this only presents itself once every thousand years.' For this reason alone, the involved parties – Liesbeth Jansen included – are foregoing easy money in favour of solutions that create economic and social value in the long term. According to them, the ideal solution is to create an innovative district with fast-growing start-ups, scientists, and pioneers in the field of sustainable technology. Together they will help to create

'There's definitely an element of management involved'

a leading, innovative environment. Jansen is primarily interested in companies willing to work together and show off their talents. 'It's important to create buildings with an open and inviting atmosphere, which offer ground-floor views of everything happening inside,' says Jansen.

Innovation and culture

These companies are expected to create secondary employment opportunities for the city. The area will have room for offices, residential buildings, educational facilities, restaurants, and facilities for sport, recreation, and culture. 'In this way, we will create an area that appeals to companies, residents, and visitors.' Jansen wants to link innovation and culture. 'I foresee partnerships with Eye Film Museum, the IDFA documentary festival, a world's fair for the wonders of the twenty-first century, and temporary pavilions. It should become a place that offers surprising knowledge and cultural insights; a place for interaction and cooperation.' According to Jansen, the area should attract people who are inquisitive, adventurous, and enterprising. In short: go-getters. 'This could be young people or senior citizens.'

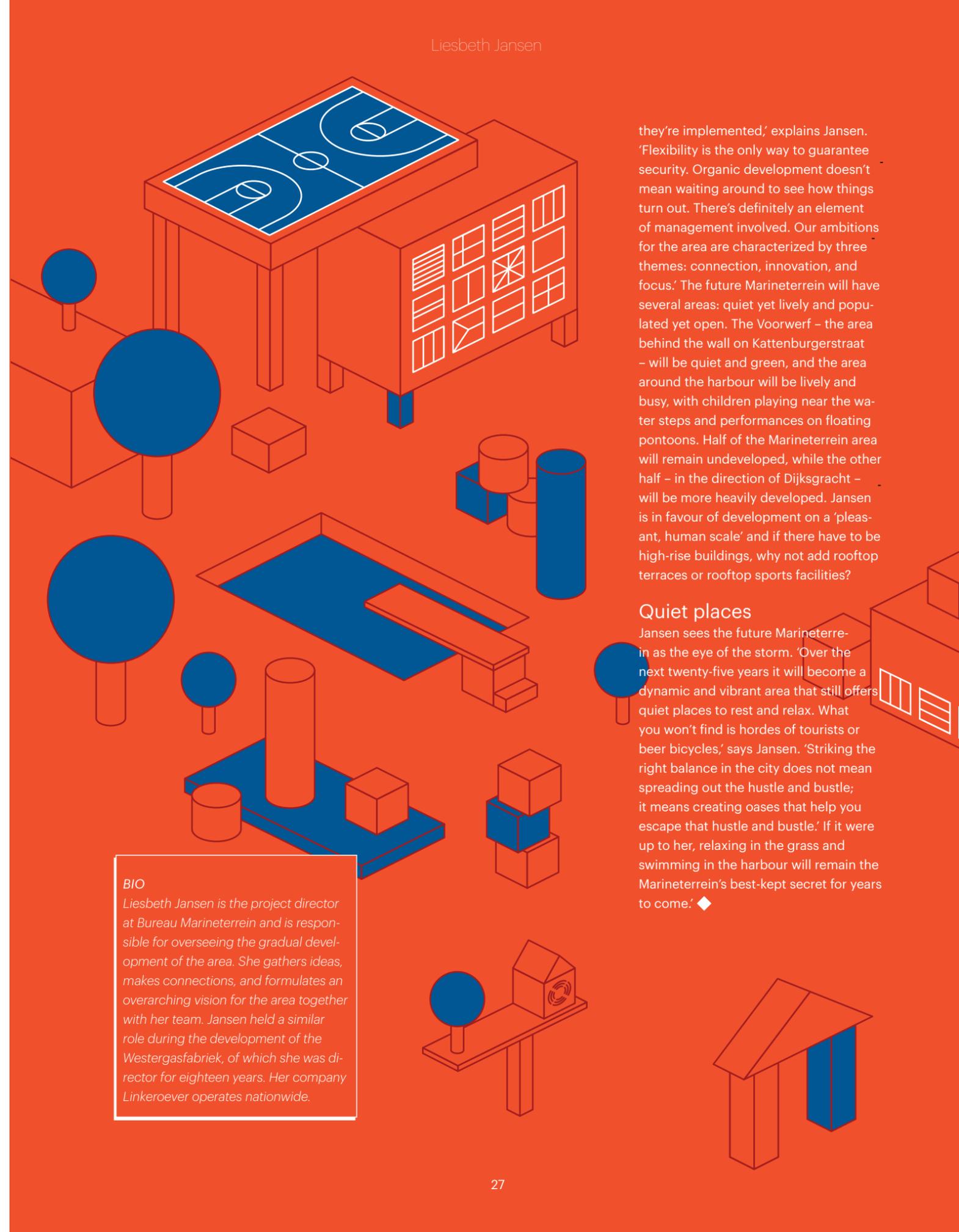
Slow and steady

In twenty-five years' time, Jansen does not want to see a monofunctional area filled with office buildings, which only attracts people who have to be there. 'That would be a shame. It has to become an integral part of the city.' How can this be achieved? By adopting a slow and steady pace and by making careful decisions, as there is currently no need for additional housing or large offices. Bureau Marineterrein is committed to the organic development of the area. This means there is no master plan. 'Master plans are often outdated by the time

they're implemented,' explains Jansen. 'Flexibility is the only way to guarantee security. Organic development doesn't mean waiting around to see how things turn out. There's definitely an element of management involved. Our ambitions for the area are characterized by three themes: connection, innovation, and focus.' The future Marineterrein will have several areas: quiet yet lively and populated yet open. The Voorwerf – the area behind the wall on Kattenburgerstraat – will be quiet and green, and the area around the harbour will be lively and busy, with children playing near the water steps and performances on floating pontoons. Half of the Marineterrein area will remain undeveloped, while the other half – in the direction of Dijkgracht – will be more heavily developed. Jansen is in favour of development on a 'pleasant, human scale' and if there have to be high-rise buildings, why not add rooftop terraces or rooftop sports facilities?

Quiet places

Jansen sees the future Marineterrein as the eye of the storm. 'Over the next twenty-five years it will become a dynamic and vibrant area that still offers quiet places to rest and relax. What you won't find is hordes of tourists or beer bicycles,' says Jansen. 'Striking the right balance in the city does not mean spreading out the hustle and bustle; it means creating oases that help you escape that hustle and bustle.' If it were up to her, relaxing in the grass and swimming in the harbour will remain the Marineterrein's best-kept secret for years to come. ♦



BIO
Liesbeth Jansen is the project director at Bureau Marineterrein and is responsible for overseeing the gradual development of the area. She gathers ideas, makes connections, and formulates an overarching vision for the area together with her team. Jansen held a similar role during the development of the Westergasfabriek, of which she was director for eighteen years. Her company Linkeroever operates nationwide.



Bureau SLA designed wooden panels in the shape of European flags for the Netherlands' Presidency of the EU.

'Amsterdam locals are becoming increasingly global'

Photography: Studio KNO1



**A conversation with
Daniël 'Kip' Doornink,
founder of VRBase**

'VR allows you to transcend reality'

**Text Dirk Vis
Photography Lonneke van der Palen**

'Can you meet at three o'clock?' texts Daniël 'Kip' Doornink. We had agreed to meet on a different day, but I'm here now anyway and Daniël immediately accepts my offer. I have some time to kill and decide to have lunch at Pension Homeland. I study the Marineterrein on Google Maps, remembering when the area used to be completely blurred, as it was being used by the military. Now, the aerial view of the area looks a bit like a gemstone pattern. Coincidence or not, it's a striking metaphor for what happens here. I arrive at Doornink's company, VRBase, with plenty of time to spare. VRBase is located on the open-plan third floor of the same building that houses the creative platform Makerversity and is flanked on two sides by floor-to-ceiling windows. The office furniture is black, as is the coffee machine at the bar. There is a seating area with Eames-inspired chairs and a gold-coloured racing bike. Beautiful young people are seated at desks, cacti are on display in black pallet racks, and virtual reality demo glasses and

controllers are laid out on an inviting desk. I knew that virtual reality (VR) had outgrown its nerdy infancy phase, but I had no idea it could be this stylish.

VRBase is a company and a hub for smaller VR businesses. I spot a curly-haired young man and instantly know that this culturally resplendent individual is the linchpin of the organization. 'Daniël?' I ask.

'Hi.'

'Dirk.'

We shake hands. 'Call me Kip ['chicken' in Dutch, Eds.],' he says. 'Call me Vis ['fish' in Dutch, Eds.],' I say. Daniël 'Kip' Doornink worked as a banker for seven years, donning expensive three-piece suits. Now he wears the classic CEO start-up outfit: a hoodie and plimsolls. A deep-seated conviction inspired him to trade in the financial world for the virtual one. The budgets may be tighter here, but he considers the work to be both significant and motivating. In addition to being the founder and CEO of the company, Kip is also a mentor for the VR projects of Venice Biennale. He undoubtedly has a Bitcoin, Ethereum, or other cryptocurrency account;

a modern-day digital asset, a sort of modern-day cowry shell. Kip recently returned from a trip to Berlin and leaves tomorrow for Malta to announce his own VR investment fund. A person like this is fascinating to a writer like me. He seems to have materialized from the virtual reality he now trades in. He's also the reason why VR looks so good.

'To be honest, I had completely forgotten about our previous appointment, because my assistant is on holiday.' We have the entire conference room to ourselves. He receives several phone calls, e-mails, and brief walk-ins during our conversation. I was offered coffee four times by four different people. Kip rattles off industry buzzwords at record speed, while I make a mental note to use as few of these words as possible. Kip has been working on the 'base', as he calls it, for ten months now. The base does three things: it serves as a hub for VR start-ups, it has its own production branch, and it serves as an investment fund. It's a bit like the Makerversity for VR. Everyone here experiments with VR. The base covers an area of roughly 1,600 square metres, and I've only seen

a fraction of it. Its location near the city centre of Amsterdam is extremely appealing and regularly draws business contacts. It is also located near the Amsterdam Internet Exchange (AMS-IX), one of the largest internet exchange points in the world. AMS-IX accounts for more than ten per cent of all jobs in Amsterdam, where the transatlantic telecommunication cables make landfall from the North Sea.

'The base receives zero subsidies,' says Kip. 'A Japanese investment fund invested in the base and several major industry players got involved because they were interested in the European content. These investment funds are pumping millions into it because they're convinced

'I want to use my corporate network to compete with the United States'

that what we're developing here will give them a great return on their investment.' It's serious, I hear the technology strategist say. Kip can explain exactly which stage the base is currently in, the future market for VR, and the role the base will play in this market. He is opening a second location in Berlin and a third in Paris this September. 'I want to use my network to turn Europe into a united front that can compete with the United States. That may sound overly ambitious, but it's the truth.' Kip puts together production teams consisting of various members so that major companies only have to hire the base. The team members all have their own specializations and complement one another. If the word 'guild' weren't so terribly outdated, they definitely would have used it. The base works with Dutch cultural players, such as Paradiso, Muziekgebouw, Efteling, and RTL, in addition to international media moguls. One of the things they create is 360-degree television programmes and films. 'Why VR?' Kip has been obsessed with

virtual reality since the age of twelve. He had a Virtual Boy from Nintendo, which he still owns, but really fell in love after discovering Oculus's DevKit 1. 'Since then, I've only experienced "presence" twice,' says Kip. That's another buzzword: presence. It's an industry term that refers to being fully immersed in virtual reality, both physically and mentally. 'At a certain point you're just this dot, a spirit.' I'm starting to understand him. 'The ultimate goal is to

achieve lasting presence without the glasses,' I say. Kip nods, then adds: 'Presence can be strong, which makes it great for entertainment, but it's more than that; it's also an important tool for simulations. VR for good, if you will.'

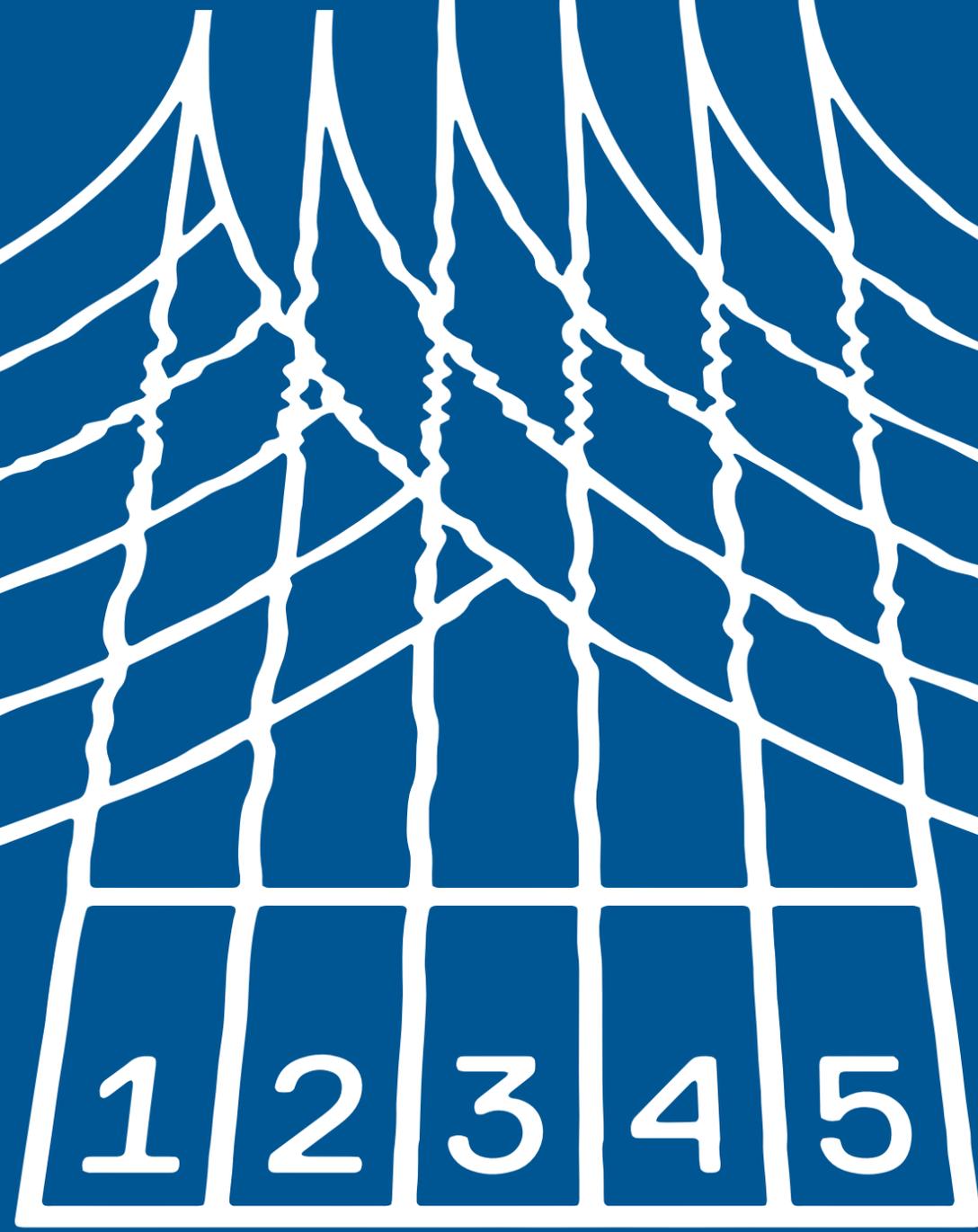
The base is working on a VR project for a national

theatre festival that connects you to another random festivalgoer. In the alternate reality of VR, you don't know if this other person is big or small, light or dark-skinned, rich or poor. Everyone is equal, at least temporarily, and you can experience this equality physically. This can help to give VR a political layer. 'My new favourite VR content is Star Trek.' In this game, you carry out missions with other players on a Star Trek ship. I'm allowed to have a go, but first Kip has to calibrate the equipment by configuring the sensitivity of the headset and the game controllers. While he's busy, he marks where the actual room and the virtual room overlap. It's like watching a musician tune his instrument, an actor run voice exercises, or a singer do vocal practice. Sometimes Kip puts on the headset and takes the controllers, making adjustments here and there on the keyboard. Everything is purely practical, but his actions reveal the range of movements and motions that are possible in VR environments: running with dinosaurs, flying through

space, hovering above a city. Kip is like a mediator between virtual reality and actual reality. While I watch him, I realize that mediators or intermediaries are the living symbols of the Marineterrein; they represent the transition between two worlds. The time has come to put on the glasses. The game is still loading while billions of stars appear in the distance. I no longer have a body. I know that I'm in a busy area in the heart of Amsterdam, but I see the universe all around me. Then, a spaceship materializes around me. I recognize the Star Trek bridge and I find myself sitting in the captain's chair. I'm joined by three other crewmembers; the helmsman looks like Kip. We're flying – or is it sailing? – slowly through space when Kip tells me what to do: safely pilot the ship through a meteorite storm. I give the command to adjust our course, and our ship manoeuvres gracefully through the minefield of meteorites. I can't take my eyes off the beautiful nebulae, the celestial bodies, and the purple-orange universe around me. As we complete our missions, the hours pass like minutes. Kip's presence is similar to reading your favourite literature. When two different worlds converge seamlessly, magic happens. There's always an intermediary who orchestrates this overlap by perfectly aligning the transition between reality and virtual reality. I want to show you the mysteries of the world and simultaneously make it even more mysterious. I think the famous Dutch author Harry Mulisch once said that, but Herman Wagter, Sebastiaan 't Lam, and Daniël Doornink are living that every day. They are also intermediaries. I sincerely hope you get the chance to meet them one day.

Read more about Dirk Vis' encounters on page 51.

Sport, play, and activity is an important theme for the development of the public spaces at Marineterrein. Sport and exercise are common activities here, given that members of the navy spend a lot of time keeping fit. Before the arrival of exercise equipment and running tracks, the training programmes consisted largely of rowing.



Memorandum signed by Municipality

In July 2017, the Municipal Executive made a decision in principle regarding Marineterrein Amsterdam, thereby plotting the course for the future design of the area.

If the Municipality of Amsterdam wants to develop an area, it has to do so in several phases. The exploration phase determines the desirability, the possibilities, and the direction of the spatial development of an area. This initial phase is concluded with a memorandum signed by the Municipal Executive. For Marineterrein Amsterdam, this memorandum was signed on 18 July 2017. The first phase involves a memorandum and a decision in principle. The memorandum explains why the area is being developed, the features and characteristics of the area, the general plans for the area, the follow-up research, the relevant consultations, and the spatial plan and decision. The memorandum, which is based on the research studies, provides a general explanation of the future developments. The decision in principle is the starting point of the second phase, in which the feasibility of the spatial plan is described in more detail.

Ambition

The Marineterrein has been used by the Royal Netherlands Navy and its predecessors since the mid-seventeenth century. Several Defence departments vacated the premises in 2015 and are expected to have fully vacated the area within the next year. The area will embark on a new course starting in mid 2018. While the exact details are as yet unknown, the memorandum does outline the general plans for the area. The emphasis

will be on creating an innovative economy that incorporates business, education, and science. Due to its unique location and the added value the area should bring to the city centre, the region, and the country as a whole, the Marineterrein will become a place where leading institutions and internationally oriented companies can develop, test, and apply innovations.

Creative and adaptive

The emphasis on innovation is in line with the growing importance of knowledge and creativity for the national economy and national employment. Inner city environments create excellent incubators for innovation. Innovation flourishes through interaction, which includes personal encounters, knowledge exchange, and the development and application of knowledge. In addition to adequate business facilities, attractive public spaces, cultural and social facilities, sport and exercise facilities, and new residents all fuel the interaction we want to achieve. Truly innovative environments are in constant motion. In order to respond adequately to these continuous changes, methods that allow for the easy and flexible application of new developments will be sought during the construction, planning, community-building, and use phases.

Initial design ideas

At present, half of the area is undeveloped and the other half is developed. The public area consists of the public quays on the Oosterdok, an intimate square near the inner harbour, and green spaces dotted throughout, such as the Voorwerf (the former shipyard area). Most of the buildings are intended for

business, academic, and scientific purposes; however, to create a diverse urban area, sports facilities, cultural and social facilities, meeting places, and accommodation will be developed as well. The area will be virtually car-free and only accessible to pedestrians and cyclists. An additional pedestrian and cycle bridge to NEMO should strengthen the connection to the city centre. Prominent and historic buildings will be preserved.

What is the next step?

The government owns the Marineterrein and is in charge of overseeing its future development. The municipality and the Dutch government are jointly responsible for defining the key development points. The present phase of the spatial planning and decision-making process – the feasibility phase – will focus on conducting additional research, collecting responses to the memorandum, and formulating a concrete policy on the further development of the area.

This phase will run through to mid February 2018 and will end with a final decision by the Municipal Executive on the project memorandum and project decision. The basis for this will be the 'Nota van Uitgangspunten' (memorandum of principles) drawn up by the Dutch government and the Municipality of Amsterdam, which outlines the key starting points for the future of Marineterrein Amsterdam. The municipality will translate this into a zoning plan. This will provide a solid basis for managing the development of the area in the long term.

More information can be found at marineterrein.nl/planvorming ◆

Green light for feasibility research

Special Spots

Photo essay Jeroen Hofman
Text JaapJan Berg





1

An alluring entrance

The long and narrow listed shipyard building on Kattenburgerstraat is the Marineterrein's pièce de résistance. This 107-metre-long building and its connecting wall has long been symbolic of the Marineterrein for Amsterdam locals and visitors alike. The sporadic windows in the structure subtly hinted at the activities carried out inside. Only the top of the old and new buildings extended above the barrier. In fact, the three gates on Kattenburgerstraat were the only structures to suggest the mysterious world concealed within. Dating back to the seventeenth century, the Poortgebouw (gatehouse) is the oldest of the three gates and was designed by architect Daniël Stalpaert. Before the area was opened to the public in 2015, the gate was almost always closed. Now, the entrance has been restored to its former glory and the gate itself is much more visible. And rightly so, as this had long been the main entrance to the Lands Scheepstimmerwerf, Rijkswerf, and Rijksmarinewerf shipyards. Above the gate, carved images of shipbuilding tools, such as an axe, are reminiscent of the hard work that was carried out here on the powerful seagoing vessels.

2

Pit stop for Sinterklaas

It may be hard to imagine, but the Marineterrein was much larger before the early 1960s. In those days, the boundary of Het Scheepvaartmuseum extended past the current NEMO building, making a ninety-degree turn back to Dijkgracht. The dikes that used to be there once concealed a large reservoir, serving as a testament to the shipyards of the past. To make room for the IJtunnel, the entire southwestern corner was demolished, including the historic buildings that once stood there. To compensate, the largest part of the old reservoir was filled in, as the navy was never expected to reduce in size. Rotterdam architecture firm De Weger designed several new buildings, including the commander's quarters. In addition to serving as a residence, this building was used to host dozens of secret meetings and private parties. The hedge that separates the terrace from the water is a testament to this discretion, while the well-equipped kitchen also hints at the level of class. It's no wonder that Sinterklaas makes a hard-earned pit stop here every year after his festive arrival. Before mounting his white horse at the Marineterrein for a tour of the city, he stops to enjoy some pepernoten and other sweet confectionaries.

3

Old and climate-adaptive

One of the first things many notice as they enter through the gates of the Voorwerf (the former shipyard building) is the majestic trees: sycamores, chestnut trees, and lime trees. They reinforce the feeling of stepping back in time. While the exact age of these trees is unknown, the width of their trunks suggest they are a century old, some perhaps even older. The trees were an important consideration when the plans for the area were being drafted. One important advocate of this focus was Tree Ground Solutions, a company located on the Marineterrein that specializes in maintaining tree health by optimizing their living conditions in an urban environment. The company develops innovative methods to capture excess rainwater for longer, which is then used to water the trees during periods of drought. The underlying assumption is that healthy trees not only create a pleasant living environment, but also help to make the city climate-adaptive.

4

Quiet view

Some buildings at Marineterrein clearly exude the history, while others do not. The former shooting range, which was used for shooting practice until relatively recently, falls into the latter category. The range is hidden behind the building that now houses Scheepskameel restaurant and the offices of IJfontein, a platform for serious gaming developers and designers. The building is beautifully situated along the Oosterdok quay with views of the NEMO building, the railway tracks, and the lively Oosterdokseiland. Unfortunately, the building's users cannot enjoy the view. Firstly, there are no windows in the rather unsightly little building; and secondly, the work carried out within takes place in different worlds and dimensions and requires the full concentration of the users. In the past, the bad guy pop-up targets used to draw all the attention. In 2016, however, IJfontein replaced these with other illusions that are better suited to a laboratory geared towards testing, researching, and developing virtual reality applications. Shooting practice has made way for more constructive activities, although the quiet concentration has remained.

5

Traces of art

Without prejudice to important virtues like efficiency and functionality, various craftsmen, architects, and artists made their mark on the Marineterrein. They left these traces on the many stunning vessels that were launched here and on the buildings, the stained-glass windows, and the fountain. The most concrete expression of the relationship between art and the navy was a visit by Vincent van Gogh from May 1877 to the summer of 1878. Van Gogh, who was 24 years old at the time, came to Amsterdam to prepare for his theology studies. His uncle, Jan, was director of the Marinewerf and offered him a place to sleep and study in his home in the shipyard building. In one of his famous letters, Van Gogh wrote: 'This morning at a quarter to five there was a terrible thunderstorm here; shortly after, the first gang of workmen came through the gates of the yard in the pouring rain. I got up and went out into the yard, taking a few copybooks with me to the summerhouse. I sat there, looking out over the whole yard and dock.'

6

Urban athletics

Exercise, sport, and recreation remain popular themes at Marineterrein. Not only does this preserve the legacy of the area's marine past, but also adds an additional dimension to the area. The public spaces, the quays, and the surrounding water form the perfect spot for rest and relaxation – a quality that many Amsterdam residents will appreciate in a city that continues to grow. Oases of rest and relaxation already exist in the form of city parks, but what makes the Marineterrein so unique is that the sport and recreation facilities are an extension of the area's existing features. The area already has sports fields and a sports hall where soldiers can work on their fitness. While not yet opened to the public, these classic sports venues are an excellent springboard to modern urban sports and fitness. Of course, you can also go swimming in the reservoir where the navy vessels were once docked. Strange? Not if you consider that a public swimming area – known as the Dijkgrachtbad – was created in the nineteenth century in the dike of the same name next to Mariniersplein square.



4

5

City in sight!

The Marineterrein in the shadow of a growing metropolis

Amsterdam is expanding rapidly. Around 2034, the city is expected to surpass the magic number of one million residents. The number of visitors and tourists is also expected to increase significantly. What does this mean for the Marineterrein? The development of the thirteen-hectare area on Oosterdok goes hand in hand with a bigger question: what do we want life in Amsterdam to look like in fifteen years' time?

Text Marieke Berkers
Photography Maarten Pedroli

How will we get around in Amsterdam in fifteen years' time? What types of transport will we use and which routes will we take? For the Marineterrein, the development of the Hamerkwartier district on the north side of the river IJ is particularly important. The large buildings on the sunny side of the river used to house large-scale companies like Stork, Draka, and Hoyer, but have since made way for some 2,400 residences. Building plans are being developed rapidly in other parts of Amsterdam-Noord as well. The ferry ports are packed

during rush hour, with some 43,000 people travelling to the other side of the IJ by ferry each day. The municipality expects this number to double by 2030. In order to temper this huge influx of ferry-goers, the municipality is considering building one or more cycle bridges across the IJ. These connections came one step closer to fruition in January 2017, when the Municipal Executive decided to construct a new crossing point for cyclists and pedestrians between Java-eiland and the northern bank of the IJ. This connection will transform Katteburgerstraat into an important cycle route. As a result, the Marineterrein will become an important stop along one of the key cycle junctions in the city.

Sightseers

Tourists will also be able to use these routes and spaces. According to the municipality, Amsterdam will welcome some 23 million visitors in 2025 – an increase of 35 per cent. Recreation experts are concerned about this explosive growth. How successful will Amsterdam be in the long term at distributing visitors more equally across the city and the region? The city centre is becoming increasingly busy. With the Marineterrein being situated just outside the heart of the city, it's tempting to create more space by simply opening the gates and letting visitors in. However, the area is expected to attract even more visitors in the near future. In addition to the effect created by the new routes through and past the Marineterrein, the construction of several hotels in the area will draw increasingly larger crowds. A large hotel will soon be erected on both Oostenburgereiland and Java-eiland. As a result, the Marineterrein will become a stepping stone between the two development areas. Will tourists use the area as a connection between the hotel, the city centre, and the railway station? Or will the Marineterrein become more than just a transit area? What does the area have to offer tourists? The decision to develop the Marineterrein gradually and relatively slowly makes it possible to carefully answer questions like these. The municipality took the first step this summer by the municipality in the form of a memorandum (*Principenota*). This memorandum outlines the general development of the area and explains the steps required for research, consultation, spatial planning, and decision making.

Breaking barriers

The development of the metropolis is having the biggest impact on residents in neighbourhoods that border the development locations. They are being confronted with major changes to their immediate environments, fuelled by the

arrival of new users and facilities. The residents of Kattenburg, the neighbourhood that borders the Marineterrein, joined forces in a neighbourhood platform called Buurtplatform Kattenburg/Marineterrein. Their statement of principles made it clear that they are future-oriented and greatly value sustainability, nature, and good road connections. This is understandable, given that Kattenburg went without a city park for years and was finally given a vibrant green oasis when the gates of the Marineterrein were opened to the public. Traffic on the busy Kattenburgerstraat is another sticking point, as is the large, historic wall that surrounds the area. The sealed wall on Kattenburgerstraat is also problematic, as it conceals the atmosphere of the neighbourhood hidden within. The question is: what is the best way to remove these barriers? If it were up to the local residents, Kattenburgerstraat would be cleaned up by reducing the amount of noise and atmospheric particulate matter. In order to achieve this, residents, governments, and Bureau Marineterrein will have to work together. One option is to transform the busy road into a slow-traffic route and create pleasant and inviting public areas. The neighbourhood could certainly use a boost, as it currently lacks through roads for cyclists and has very few cafés, restaurants, and other forms of entertainment. At the moment, most residents prefer cycling, exercising, and dining at the Marineterrein or just across the bridge on Dijkgracht, where the restaurant Hannekes Boom and Mediatic art centre are located. Culture, education, and sport provide opportunities to liven up the interaction between the Marineterrein and its surroundings. The initial plans are being drawn up by Bureau Marineterrein, the area's current tenants, and the neighbours in Oosterdok (NEMO, Openbare Bibliotheek Amsterdam, and Het Scheepvaartmuseum). Perhaps the biggest opportunities in Kattenburg relate to the composition of its residents. The diversity of the local

residents is the perfect foundation for a vibrant and lively area, but one problem is the shortage of housing for elderly residents. What should the strategy be? Do you create more lifelong homes in the area or do you draw on the advantages of a close-knit community and create more home-care accommodation at the Marineterrein? The opportunities are endless in terms of taking the development of Kattenburg as a whole into account in the plans for the Marineterrein.

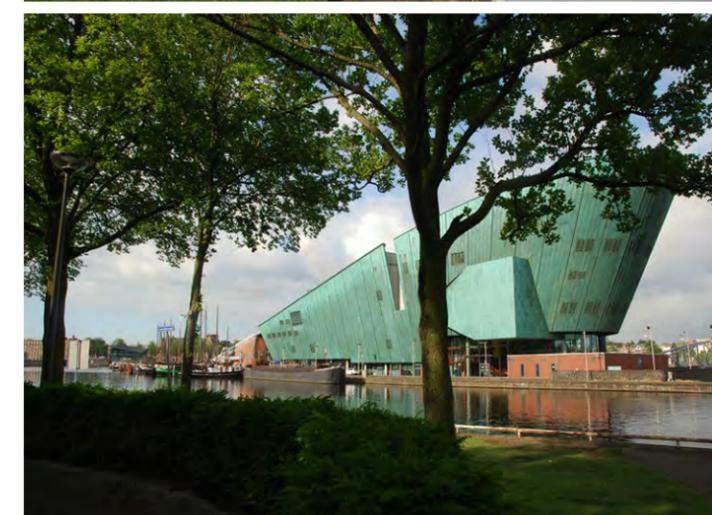
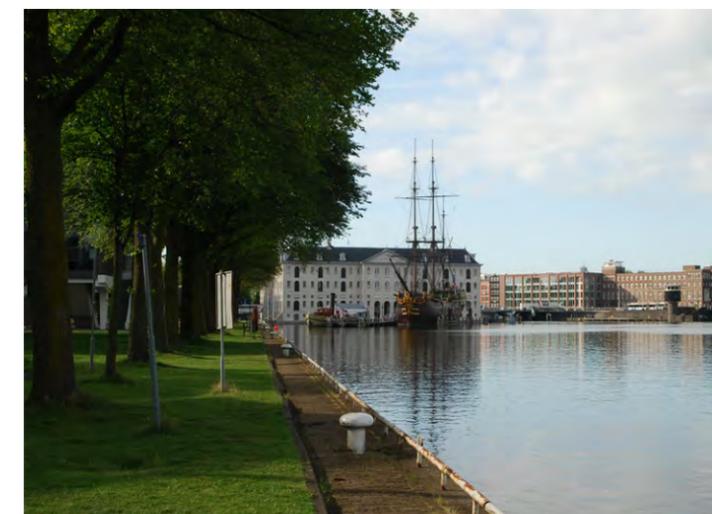
Inclusive city

Perhaps the most challenging problem for Amsterdam locals is the steady conversion of some public neighbourhood facilities into urban facilities. City parks are becoming increasingly busy as the city grows. As a result, these once green parks are slowly being converted into urban parks made of concrete. This transition can be distressing. Residents in areas that are making the transition from neighbourhood to urban environment are not afraid to speak up when noise, crowds, and unknown users start to bother them. This is particularly noticeable near the Foodhallen (food halls) in West and in the area around Oosterpark. Due to its central location, the significance of the Marineterrein transcends the community or neighbourhood level. However, this does not mean we should do away with the intimate atmosphere of the place. An urban area can also feel intimate, as the Amstelveld square clearly illustrates. This does call for clear decisions to be made on how to create such an atmosphere. On a larger scale, we should also ask ourselves who will be living in and visiting the city in fifteen years' time. The policy in Amsterdam was always to create an inclusive city; a city for everyone. The success of this policy is illustrated by the inclusion of Amsterdam on international lists that praise its social cohesion and its high-quality accommodation for lower income groups. However, with the

housing prices on the rise, Amsterdam is quickly becoming unaffordable to many. What does this trend mean for the Marineterrein, which enjoys a prime location in the city? Do you sell the land to a foreign investor for a hefty sum? Or do you use this prime real estate to express your inclusivity?

English

The developments in Amsterdam not only interest local residents, foreign companies are also keeping a close eye on the country's capital. Last year, 157 new companies set up shop in the city – a record, according to the municipality. These international companies create new jobs and new incomes. They choose prime locations in the city, both for themselves and for their international employees. Most companies prefer the vibrant city centre over a building in a boring industrial estate. For instance, the internationally operating Dutch company Booking.com plans to relocate to a building across from the Marineterrein and next to the conservatory on Oosterdokseiland. With the conservatory, the public library, the Hilton Hotel, and the central railway station as its direct neighbours, the buildings in this area are filled with international workers and visitors. 'I Amsterdam', the city's marketing slogan, is quickly becoming reality: Amsterdam locals are becoming increasingly global. English is the primary language spoken in most restaurants, cafés, businesses, and academic institutes. As in the Golden Age, when ships for the admiralty were built here at the most innovative shipyard in the world, the Marineterrein and its innovative thinkers and makers will be thrust into the international spotlight once more. The contours of the Marineterrein are slowly taking shape, but its function will call for charting a course that addresses citywide issues. ♦



'This is the best terrace in Amsterdam' in Amsterdam'

Pension Homeland is an oasis of calm in the hectic city centre



Photography Arjen Veldt

The building where naval officers used to spend their free time, now houses Pension Homeland. Koen Vollaers and Astrid van der Meiden created a 1960s atmosphere with all the comfort and familiarity of a living room.

Text JaapJan Berg

Pension Homeland is located in the former officers' mess built in the late 1960s when the site was redeveloped due to construction of the IJtunnel. The officers' mess was one of a series of buildings that included the commander's quarters and the commander's building. The complex is situated where the old reservoir once was. The buildings replaced even older structures and now hark back to a time in which functionality and efficiency dictated the design aesthetic. The interior of Pension Homeland features beautiful designer lamps, furniture, and murals from the 1960s and 1970s. Walking through the doors is like stepping back in time. But looks can be deceiving, and much of the interior and many of the details were only added after the current users arrived. Owners Koen Vollaers and Astrid van der Meiden could let their imagination run wild and showcase their love of the era of optimism and freedom. Both made their mark at Pacific Parc at the Westergasterrein, Rollende Keukens, Amsterdam Plage, Trouw, and Elf. The duo chose to preserve several original details from the time when officers lived and worked here, such as the panelled ceiling above the bar. They also kept much of the original layout. The living room, the billiard room, and the café are still in their original location; the restaurant is located in the same area where the officers once ate; and the size of the sleeping quarters remained unchanged. The building now has 31 bedrooms with a total of 53 beds. The rooms were fully updated with modern conveniences,



Photography Matthijs Immink

such as a fast internet connection, but also feature 1950s-style murals with themes like 'land ho', made by artist Jan Verburg.

The mix of old and new gives Pension Homeland its unique atmosphere. 'We love this area and the atmosphere in and around the building,' says director Agniet Helmens. 'It's an oasis of calm in the hectic city centre.' An oasis with an open and small-scale character that stole the hearts of the two entrepreneurs. Pension Homeland is not specifically geared towards tourists, but the owners do want it to become a meeting place for international guests, local tenants, and local residents. 'We want

to create a place where people feel at home; a place they want to come back to and where they can enjoy delicious food and try our home-brewed beer,' says Helmens. 'When the brewer is here, we offer tours of the brewery. We have the best terrace in Amsterdam and we're located in a park in the heart of the city. It doesn't get better than that.'



Project SmartRoof 2.0 is an innovative, lightweight, blue-green roof installed on Building 002. As part of this project, dozens of sensors were installed on the roof. Weather, solar radiation, reflection, and temperatures under, in, and above the planting are all carefully measured. These sensors also measure how much rainwater the roof can store and the plants can evaporate. The more evaporation, the greater the cooling effect in the city.

This scientific study was carried out by the KWR Watercycle Research Institute.

'Organic
development
doesn't mean
resting on
your laurels'

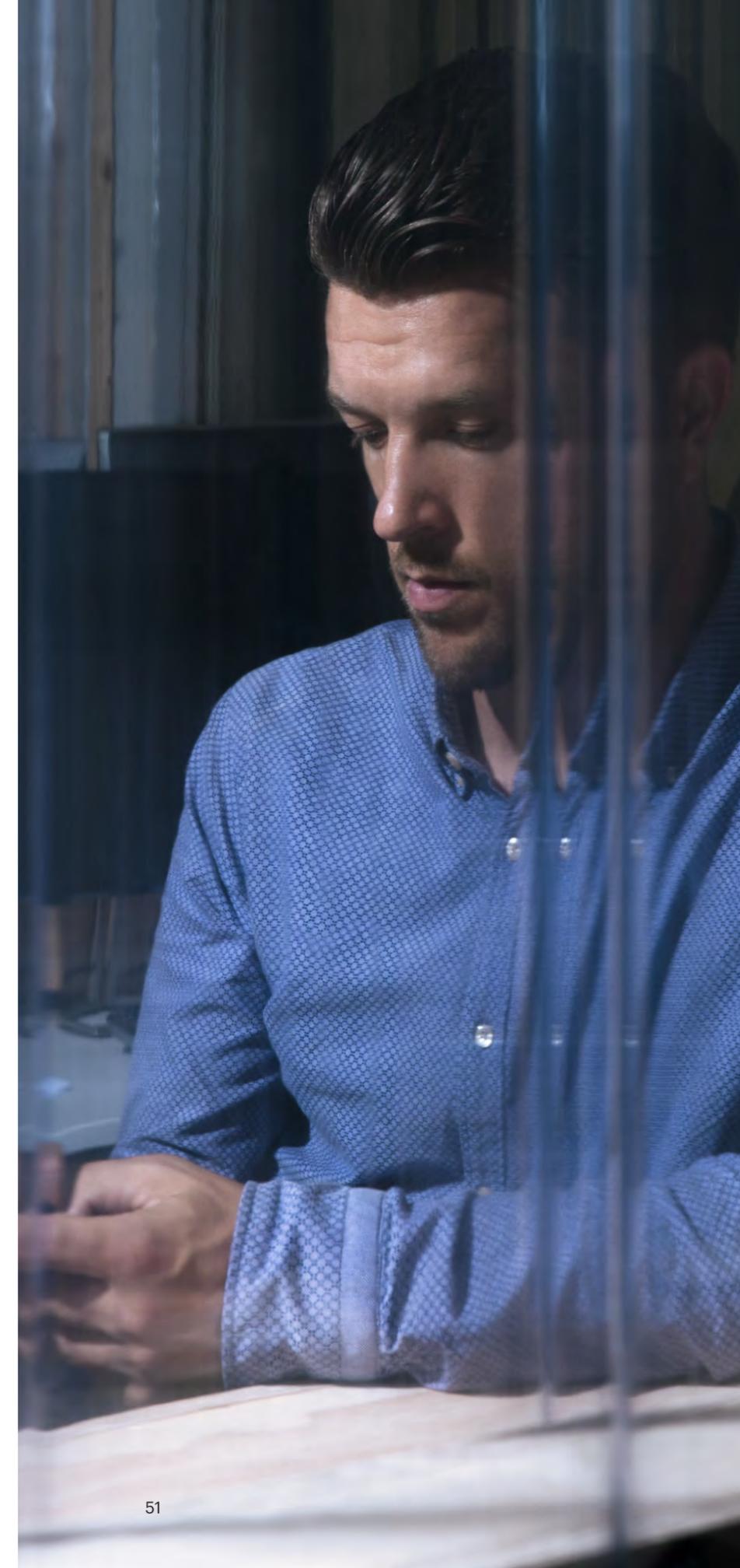
'Makers connect and converge'

COULDEDE
COUSCFC ANQ
WAKELZ

A conversation with Sebastiaan 't Lam, general manager of Makerversity

Text Dirk Vis
Photography Lonneke van der Palen

'Different rules apply here.'
That's what Herman Wagter, a technology strategist at Bureau Marineterrein Amsterdam, said to me – and Makerversity certainly exudes this. Makerversity is housed in the former office of the Ministry of Defence, which was beautifully refurbished with just a few minor adjustments. Sebastiaan 't Lam is the general manager and gives me a personal tour. With offices, workshops, a photo studio, laser cutters, 3D printers, and more, Makerversity is a flexible work environment for members, freelancers, and start-ups. 'We opened our first branch in the city centre of London,' says Sebastiaan. 'The desks, workbenches, and signs were all made in-house. It's professional and creative at the same time.' To me, it's part office and part art academy. 'The only thing that's missing is a canteen.' Interaction is key for Sebastiaan, as Herman Wagter stressed earlier. Here, entrepreneurs, passers-by, and visitors like me can stop by for a coffee and a casual chat. In addition to being an affordable workplace for starting creatives, Makerversity is all about interaction. 'All of our members set their own hours and work wherever and whenever they want,' explains Sebastiaan. 'That's the underlying principle, but we also organize show-and-tell evenings, where interesting professionals who are not members are invited to talk about their work.' He's right: it's all about interaction. As brilliant as you may be, no one can do without conversations, feedback, and critique from like-minded people. There are several ways to achieve this. Larger companies organize workshops and lecturers take their students out into the real world.



Professors from Delft University of Technology regularly speak here. Makerversity also organizes a teach-your-teacher course in collaboration with secondary schools to help teachers and pupils find new ways of thinking about and doing things.

'I'm not a maker myself,' says Sebastiaan. But I have to disagree. After all, he made this place. He's making sure it will have much more to offer in five years' time. He transformed an old navy building into a twenty-first-century testing ground. The only real difference is that he doesn't make tangible products like his members. Makerversity houses small business owners from all stages in the production chain, from concept to marketing. These are start-ups by definitions: when they get too big, they move to their own permanent location. There are programmers and interior designers, product designers, and graphic designers. A Japanese designer is working on a contemporary version of an ancient Japanese board game. One of the members is hacking 3D printers to weave bracelets. Someone else is making his own 3D printers. All of the Makerversity members share a passion for discovering new things through the process of making. They brainstorm with models and prototypes. In fact, the prototypes are in lieu of plans and sketches. This is possible thanks to new computer techniques, and while it requires more materials, it does generate faster results. A glasses company makes glasses that fit the wearer's head perfectly thanks to a 3D scan. Someone else is working on a construction kit for a bamboo children's bicycle that parents and children can assemble themselves. 'What kind of people are you still looking for?' I ask. Sebastiaan says they would like to see more fashion designers and textile designers. Makerversity facilitates informal partnerships among its members. What Herman Wagter envisions for the entire Marineterrein

is happening here on the micro level: interaction between disciplines and companies. For example, a chatbot programmer is having a set designer make his exhibition stand.

'What do you do?' Sebastiaan asks, and I tell him I can only write when I'm alone. Otherwise I would have signed up immediately. Then again, perhaps they find writers too old-fashioned here. Nevertheless, I feel an inexplicable yet undeniably nostalgic longing to work with my hands. 'We also have a card system, which gives you access to all of the machines for a fixed price per visit.'

'We also have a card system, which gives you access to all of the machines for a fixed price per visit'

Everyone works on their own projects and yet everyone helps each other. Makers seek each other out through their work. Members contribute by focusing on their own work.' Everyone has their own sources of inspiration. Some were missing something and decided to make it themselves, while others were looking for a unique way to earn a living. Others still want to make the world a better place. What they all have in common is their search for independence. 'A while ago, we were all standing outside looking up at the sky,' says Sebastiaan. 'One of our members is working on a flying car, and he was carrying out a test flight with a giant,

self-built drone.' Maybe it's the beautiful table we're sitting at (made by one of the members, of course), but Makerversity feels a bit like a cooperative or a guild, despite the twenty-first-century name, the laser cutters, the 3D printers, and the drones.

It gives me an entirely different perspective on the Marineterrein. Faith in progress and techno-optimism abound here; the atmosphere is infectious. Perhaps the Makerversity makers are ushering in a twenty-first-century arts and crafts movement without even realizing it. With their creative convictions, they form a powerful antidote to a dominant industry that inspires and expects uniformity. We have grown accustomed to the internet, to separating our waste, and to using green energy, but we'll have to make many more changes. These changes are being examined here by makers who raise new questions. Much like urban archaeologist Jerzy Gawronski raises new questions by examining ancient artefacts, Makerversity does the same through the creation of new products. In achieving their dreams, these makers are uncovering exciting new possibilities. ♦

Story

'Women who lived their lives disguised as men. There were more of them than you'd expect'

Woven Land

Carolina Trujillo

Translation Laura Vroomen

They call me Cath, but I wasn't named after Kattenburg. I was here before this island came into being, before the men came. People name locations after the earth that's already there. Earth, that's me. This piece right here.

Most of the time I was lying in the water of the IJ. I was half inside him and him in me. At high tide, he popped round, and at low tide he left again, but he always returned. Even after the men arrived.

They sailed past my fringes. Men in boats they made out of trees. I knew all about trees. Spongers. Pilferers of light. Men cut them down. That's why I thought they were good. More of them came, stayed longer and built mounds on which they erected their huts, and time and again they were forced to run from the water. When the IJ got hold of one, he gave him to me. He could have had them all.

They lugged wood, ropes and rags, constructed dams to stop the water, and when they realised that water won't be stopped by a few bits and pieces, they rerouted it with ditches and trenches. Making the wet dry. People who try their hand at the work of the gods will always be crushed.

We didn't pay much heed. We had each other and failed to notice that their hodgepodge of dams and sluices would eventually separate us. By the time we realised, it was too late.

The men came from all directions. Over land and over water. Poor wretches in rags who smelled as if they'd never had a wash. They came with their woven baskets and their cows and their horses. They drove piles into the riverbed so they could secure their boats. They built landing stages and huts that kept being swept away by the wind and the water, and yet they kept coming back and building rubbish. They drowned in their droves. Men, children or horses, when they went under they all breathed the same fear.

Men with building plans appeared. They drove a thousand piles into the ground in order to construct a storehouse for timber and rope so they could build even more ships.

I yelled at the IJ, but he couldn't hear me.

These days the storehouse is a museum on its own little island, although it's not quite the same building because I reduced it to ashes once and they wrecked it themselves on another occasion.

They split Kattenburg in two with a wall. On one side they erected dockyards where they could build larger ships. On the other side were the houses for the men building the ships.

I shifted to the side of the yards. There was less paving there, more wood and fewer bricks. Here's where I stayed, where I deemed it best, with the men. I caught their tears, their sweat, their

spit, their sick and their seed. I'm familiar with the sound of limbs being severed. I absorbed the blood of their bodies when they dropped down dead. Of men, cows and horses.

Never women.

Between here and the IJ they plucked two more islands out of the water. Wittenburg and Oostenburg. Both of them smaller than this one, the islands and the earth beneath alike. Wiebbe and Olle, not the most fertile bunch of soil. They too were given quays, like me, but no wall cutting them in half, no separation, no psychological problems. Their psyche must be too small to divide into two. Now I only saw the IJ on foggy days in the mist. So wispy I thought I might be imagining him.

I know they built a dam. One that locked in the entire sea. The IJ got caught in it as well. He can't go out or come in again.

Even if he were to return, Wiebbe said, he wouldn't recognise me. As if lovers recognised each other by their looks. We're more like nails and magnets. Nails were everywhere around here.

The ships that had set sail returned. They brought back cacao and cayenne pepper. Things with such pungent aromas you could smell them from afar. War ships were built here too. They left with armed men intent on smashing other men's brains in. Some cannons remain this day.

Homes were built on Wittenburg and Oostenburg. They too housed the men who came to work in my shipyards. The brute force those pancakes next door got to supply. Men – they were always men – pounding, banging and breaking bones over here.

Wiebbe and Olle were very familiar with the women. That's what they'd say and then laugh boorishly. They think it's strange that I'm one too. I've been here much longer than them. If anyone can describe something as strange, it's me.

There was the time when the men here tied a fellow to horses with ropes and tore him apart. That was strange. Strange, too, was the fact that they beat healthy people to a pulp with whips and sticks and invented things to hurt one another.

Strange would also describe that time when a simple-minded labourer suffered a seizure and started crawling around on his hands and knees. He kept stuffing handfuls of soil into his mouth which he swallowed without chewing. Then he jumped into the water and drowned just offshore. They could have saved him had they not been so terrified of the devil. I wanted to give him to the IJ. Let him float away. It might have worked too, with those bits of me inside him as a signature. He'd have understood.

The city was spreading every which way. People were living jam-packed on either side of the water. They only came to this island to work. The few women who came over only stayed a short while. Before I had a chance to get closer they'd already left in a flurry of ladies-in-waiting and suitcases. Some came over regularly, the whores and soul-sellers. They were tougher than the men.

I remember they discovered Greet Dulmas after she'd accidentally blown herself up with a barrel of gunpowder. As they pieced together the body, they realised she was a woman. She'd been working in the yard as a carpenter's mate for five years. Dirk van Greet she called herself.

Shortly thereafter two more were caught. They were sentenced for their wanton lifestyle. I don't know what punishment they received. In those days the stench of burning bodies was a common one.

From that moment on, I began to pay attention. Women who lived their lives disguised as men. There were more of them than you'd expect. If poverty forced a man into a tight spot, he could

always become a soldier or sign on as a sailor. A woman could become a whore, but clearly there were plenty who preferred to be sea or cannon fodder.

A man is a weapon, Olle said, half awake.

Wiebbe wanted to spot shapes in the clouds.

Nowadays I'd immediately be on to a disguised woman. Women smell different. In men's clothes too, even clean ones. I stuck close to them, keen to know how they were getting on. A couple of times I tried to catch one, but a woman who's prepared to live as a man is strong, and if she's not strong she's smart. Or both. Or else she has a man who loves her so much he takes her everywhere he goes.

I remember two lovers kissing at the gate. The heat tore through me like a shard. I'd been without the IJ for so long now that not he, but Longing was my other half. I reduced the entire shipyard to ashes.

I had to be patient, those wastes of space next to me said. Eventually, the water would return, and with that my IJ. Sooner or later man would wipe himself out. No other species was committed to hurting himself. Once they'd gone the dams and sluices would crumble. That's the kind of thing they said. We just had to be patient, that's all. Wait it out.

Within two years they'd rebuilt the entire dockyard. Men. Back to building ships to slaughter each other at sea. Looking at it this way, I've made more widows than all the men here put together.

When I heard that the Admiralty was to be abolished, I briefly entertained hopes of change. To no avail. The Navy moved in. Again, just fellows. And the wall remained in place. Sleep. Wait it out.

When they raised the train track, I could definitely forget it. Now I could only feel the IJ in the mist on extremely foggy days.

'He's still there,' Wiebbe said, but Olle told me that they'd plucked even more islands out of the water. One so big it could hold all three of us. Since that fire Wiebbe has been reluctant to give me bad news. 'He'll be back,' he said. The part of me that believes him is the part I hate.

Servicemen are harder to destroy than civilians. With their heavy steel-capped boots, their iron discipline, their conviction. Since their arrival I've had to console myself with caressing the ammunition that's stored here so they can shower it into others later.

Lots of sleep. Lots of waiting it out.

I remember waking up to iron workers, welders, hissing and steaming machines and other enormous contraptions. They were able to hoist many tonnes with metal cranes and kept managing to cause themselves all kinds of harm with their equipment. They drowned, got crushed, breathed poison and lost their youth as well as their limbs. But I was always there to catch them. Sometimes with love, sometimes with hatred, sometimes semi-conscious in my sleep. I'd turned them into my IJ.

There was the time I woke up as they fired a torpedo. While I was sleeping and waiting it out, they'd constructed a launch pad.

Olle thought it proved that I wasn't a woman. Wiebbe wouldn't share his opinion. I didn't waste my breath. Precisely because I could handle a torpedo I was a woman more than anything. That launch pad is gone now. There was something else to be built. A tunnel. So now they allowed the

water back in. Bunch of idiots.

I've lived through it all. The stench of the tanneries, the polluted water, the open sewers and the filters they've got now, the drowned people, the weighted bags with limbs and the parade on the canals in the distance. It features men dressed as women.

The shipyards have all been moved. To Den Helder, Hoorn, Rotterdam. These days, men also drop from the sky. Most of them are soldiers. Navy personnel. Muscular bodies and strong minds that won't easily be yanked off ladders.

They even allow women onto the site. For real, I mean. To live and work here. Navy women.

Wrens. I've tried to undermine them, but they're just as strong as their steel-capped boots.

'The IJ will never be back,' Olle said recently. 'Soon he'll be filled in.' Wiebbe woke up with a jolt.

The Wrens have been known to sleep with the men. They too can catch the men's blood, sweat and tears and their seed, but also caress and hold them, laugh and talk with them and mingle the way the IJ and I used to do. I watch and try to content myself with the leftovers.

Not long ago there was a woman here who stayed a little longer. She was black and slender and walked barefoot, but she was as strong as she looked fragile. Ayaan. Women like her don't need men. She had to be protected from thugs intent on harming her. People don't change much.

Wiebbe was the first to learn that the Navy was leaving.

'Good news!' he said. 'Very promising!'

Initially I thought he was lying, but now more and more strange people are coming through the gate. Project developers, surveyors, visual artists, people with day tickets. Occasionally a woman too. Some in ballet flats and heels.

I don't know whether or not they'll leave the wall in place, but the gate will be thrown open. This is going to be a combined residential and recreational site, they say. There'll be swimming pools and sandpits and women and child day care centres. Lots of women. Unstable ones without training.

The other thing I heard is that they don't want to plan too much, that they want everything to develop in an organic way. Organic. Just my thing.

There's talk of shops and restaurants. There'll be alcoholics and addicts. People who can't sleep at night. Over ten thousand residents, they estimate. And I think to myself: bring it on. ♦

The story Woven Land by author Carolina Trujillo was previously published as part of the project *Het land binnen de muren* ('The country inside the walls').

Marineterrein Amsterdam was a shipyard for the Dutch East India Company, a workplace for Vincent van Gogh, a safe haven for Ayaan Hirsi Ali, and a blurred smudge on Google Maps. For more than 350 years, this area was closed to the public. Just before the gates opened in 2015, five writers entered this country behind the walls to capture the unique nature of this area in five stories. The project opened up a new part of the city through stories – both printed and digital – as an alternative starting point for the planned development of the region. The project is an initiative of artist and designer Sjoerd ter Borg and was carried out in collaboration with Das Magazin. www.hetlandbinnendemuren.nl

'Ships are
information
carriers. Ships
are USB sticks.
The harbour
itself is the
hard disk.'

In 1966, photographer Jacques Klok photographed a colleague who, clearly not afraid of heights, was standing on the roof of the new Marineverbindingsschool. There, he was taking a photo of the new building that housed the technical programmes of the Dutch navy and of the destroyer Hr.Ms. Gelderland, which was being used as a training ship. The IJtunnel is being constructed in the background. The not yet completed Stationspostgebouw railway station, designed by architect Piet Elling, can be seen on the Oosterdok as well. This building has since been demolished.



This is the growing community of the Marineterrein

In 2017, more than 350 people work at the public part of the Marineterrein. Each week, these organizations welcome some 2,500 guests, members, and students.

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This magazine is a publication by
Bureau Marineterrein Amsterdam

PRINTER

Drukkerij Raddraaier B.V.

PUBLISHER

Bureau Marineterrein Amsterdam:
Liesbeth Jansen
Maarten Pedroli
Jacqueline Verheugen

PAPER

This paper is FSC Recycled

Inside and cover: Cocoon Offset
Photo essay: Cocoon Gloss



