



Master Studio
Maig 14
Sem 1 2021/2022

'FIRST-TIME OBJECTS' & 'PRESENT-**MOMENTNESS**'

Dag Boutsen



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'FIRST-TIME OBJECTS' & 'PRESENT-MOMENTNESS'

This Design Studio wants to bring the wild and free 80's in Amsterdam back to today.

We will learn about highly professional squatters of the time, how they structured and shaped their surroundings, how they dealt with rules and freedom, and especially how they incorporated instant objects into their architecture and design.

This studio combines

- an analytical look at a specific period and context (Amsterdam, '80-ties),
- a personal investigation into the relevance of that movement
- and a contemporary design project that pays homage to these concepts.

Starting from

Carefully looking into

Incorporating into

Architecture of Appropriation

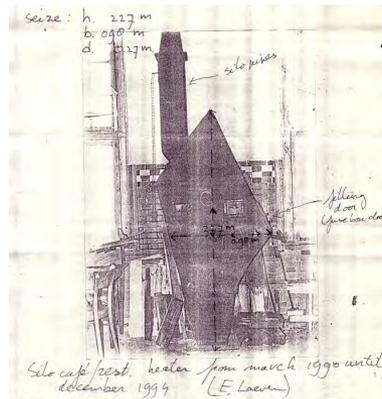
'FIRST-TIME OBJECTS' &
'PRESENT-MOMENTNESS'

An interpretation project

*"Improvised Architecture in Amsterdam:
Industrial Squats and Collectives"*
by Dave Carr-Smith



'80-ties



Improvised Architecture by Dave Carr-Smith



From 1990 until 1997 and from 2006 until 2008 British artist [Dave Carr Smith](#) researched and documented four squatted industrial buildings in Amsterdam's city centre. The result of his extensive research is entitled *Improvised Architecture in Amsterdam: Industrial Squats and Collectives*, a visual document of the transformation of a former grain silo, a type foundry, a warehouse and a dockers' canteen.

The unique collection of photographs, descriptions, and drawings made by residents, give an insight in to the spatial transformation of the existing architecture and the changes made to the buildings' interior. Although the industrial spaces themselves are part of architectural history, the inventive use of space by the squatters has scarcely been documented and is therefore often invisible. Carr-Smiths' work provides a unique image of a city that offers space for an architecture of improvisation.

BOOK: DAVID CARR-SMITH

IMPROVISED ARCHITECTURE IN AMSTERDAM INDUSTRIAL SQUATS AND COLLECTIVES

This web-book presents a visual-conceptual-experiential documentation of four occupied industrial sites in central Amsterdam, researched and recorded between 1990 and 1997 and between 2006 and 2008.

The earliest text was almost all written before 1996 and was prepared for a book whose publication lapsed. Though in some cases referring only to what is now past - the presentness of the experience it conveys is, for me at least - and hopefully also for some who made these marvellous places - a monument to their existence ... De Loods is now destroyed and the Silo gutted. The pre 1996 text is still in the present tense; to convert it to the past would be laborious and sometimes experientially destructive. Though some factual descriptions of the destroyed sites are now pointless (in terms of saving future visitors' work), to excise them would unravel text and the atmosphere of discovery and wonder that the experience of these places afforded the writing, (facts also inform interpretation of the pictures especially vis a vis size distortion via wide-angle lenses).

Photo subjects are never interfered with: care is taken not to disturb the arrangements/patterns of objects from large to tiny; lighting is as found - I never use flash or imported light; only extremely rarely have I had to switch on an in situ lamp to collect a picture ... and only a lamp that I knew was in normal use, and only with a recorder's sense of 'guilt'.

Some pictures, resized and compressed for the web, have been minimally re-enhanced to conserve visibility (not to increase 'attractiveness').

The site's content will change as info is added and edited. The biggest (ongoing) additions are in the Tetterode section. Tetterode survived the late 1990s destructions and continues to evolve (mainly driven by the growth of families). A batch of recordings made in spring 2008 enables a view of the development of this huge factory-squat/collective over 18 years.

[NB: coloured text is my in-process editing.]



THE 4-SITES

[BOOK INTRO pt1: Improvisation_art_kitsch](#)
[BOOK INTRO pt2: A'dam squats](#)
[BOOK INTRO pt3: 4-sites of improvised architecture](#)



"GRAIN SILO"

[INTRODUCTION GROUND-FLOOR CENTRAL STAIR ATTICS](#)
[DRYING TOWERS "CORNER TOWER"](#)
[THE PUBLIC SILO & KROEG](#)
[NEW SILO](#)



"TETTERODE"

[INTRODUCTION DA COSTAKADE BUILDINGS BILDERDIJKSTRAAT BUILDING](#)



"DE LOODS"

[INTRODUCTION LIVING-SPACES](#)



"EDELWEIS"

[INTRODUCTION LIVING-SPACES](#)



APPENDICES

[APPENDIX 1: A'dam squatting - legality & history](#)
[APPENDIX 2 pt.1: A'dam citizens' initiatives](#)
[APPENDIX 2 pt.2: A'dam planners' initiatives](#)
[APPENDIX 3: The 'redeveloped' squats](#)
[APPENDIX 4: A'dam architecture](#)
[APPENDIX 5: Disparate Content - Bofill](#)

NOTES

[NOTE 1: Windows: Corb - Villa Savoye](#)
[NOTE 2: Minimal Objects: Corb - Villa Rosche lamp](#)
[NOTE 3:](#)



SUB-SITES

[SUB-SITE: Improvised open-site 'eco-villages'](#)
[SUB-SITE: Allotments 'normal' public improvisation](#)
[SUB-SITE: Temp-Architecture](#)
[SUB-SITE: Vernacular Into Style: Berdun Village](#)
[SUB-SITE: Graffiti](#)
[SUB-SITE: "Home" via mass market products](#)
[SUB-SITE: Art - Gothic-to Renn to 20thC](#)
[SUB-SITE: Art - 20thC collage into mass-media](#)
[SUB-SITE:](#)



THE ROAD ENTRY TO THE SILOS' PORTION OF THE DIJK
(pic 8-10-93 / to NNE)
Entry to the Silos' portion of Westerdoksdijk - first past the 1950's 'New-Silo', then through the gate of the 1896 Silo, and on to the end of the narrow peninsula.



WEST FACADE FROM THE HOUTHAVENS' SOUTH-EAST CORNER
(pic 8-95 / to N)
Only from the Houthavens can the huge length of the old Silo be appreciated



ENTRY GATE ONTO THE OLD SILO'S DIJK
(pic 6-94 / to NNE)
The broad cobbled surface of the railwayed dijk fronts the cliff-like brick facade of the old Silo.

the DIJK



THE DIJK FROM NEAR THE OLD SILO'S ENTRY GATE
(pic 9-94 / to N)
The Dijk narrows into the distance flanked by inventions both frivolous and practical: a metal tree with mirror leaves, a flag, brazier, enormous wooden totem, a mobile 'tram', an improvised stair, a chicken hutch, a customised camper-van, Huub's lamps, little sitting places, the entry to the Kroeg cafe.



THE DIJK FACADE NEAR THE SILO'S CENTRE
(pic 8-95 / to NE)
Near the centre of the Dijk facade, before one walks under the 'Slurf', is the Silo's blue private entry door (always locked when not in immediate use). Steps are propped beneath the Slurf, up to the semi-public Art Gallery. The Slurf's top is terraced and planted by the resident of its facing apt. A huge tarp is spread on the cobbles.



THE DIJK MAIN ENTRY DOOR 51
(pic 3-10-93 / to EES)



I worked with Lucien Kroll and the squatters in and on the Graansilo in 1992













76

86

Architecture of Appropriation examines how squatters use radical improvisation techniques to appropriate the city and influence thinking on contemporary urbanism. Available spaces, which have usually fallen vacant as a result of speculation or neglect, are taken back into use. This does more than just transform the re-occupied building from the inside out; new forms of use, management and accessibility give it a new purpose in the neighbourhood. The squatting movement has developed tactics that renew the city from the inside out.

Even though squatting has been illegal in the Netherlands since 2010, it still takes place on a limited scale. Through exploring such themes as vacancy, ownership and collective housing, Architecture of Appropriation shows how the infrastructure of a city can be adapted, how networks can be reconfigured, and how buildings can be reinvented. A new programme can be written for just about any situation, so that the potential of the existing city may be fully realised.

<https://architecture-appropriation.hetnieuweinstituut.nl/en/installation>

Starting from

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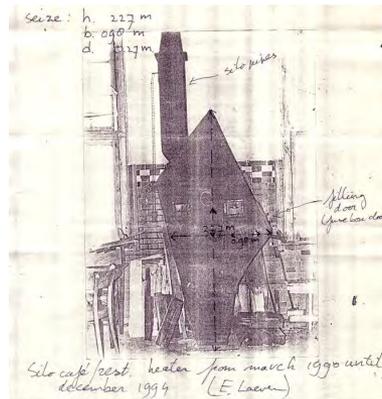
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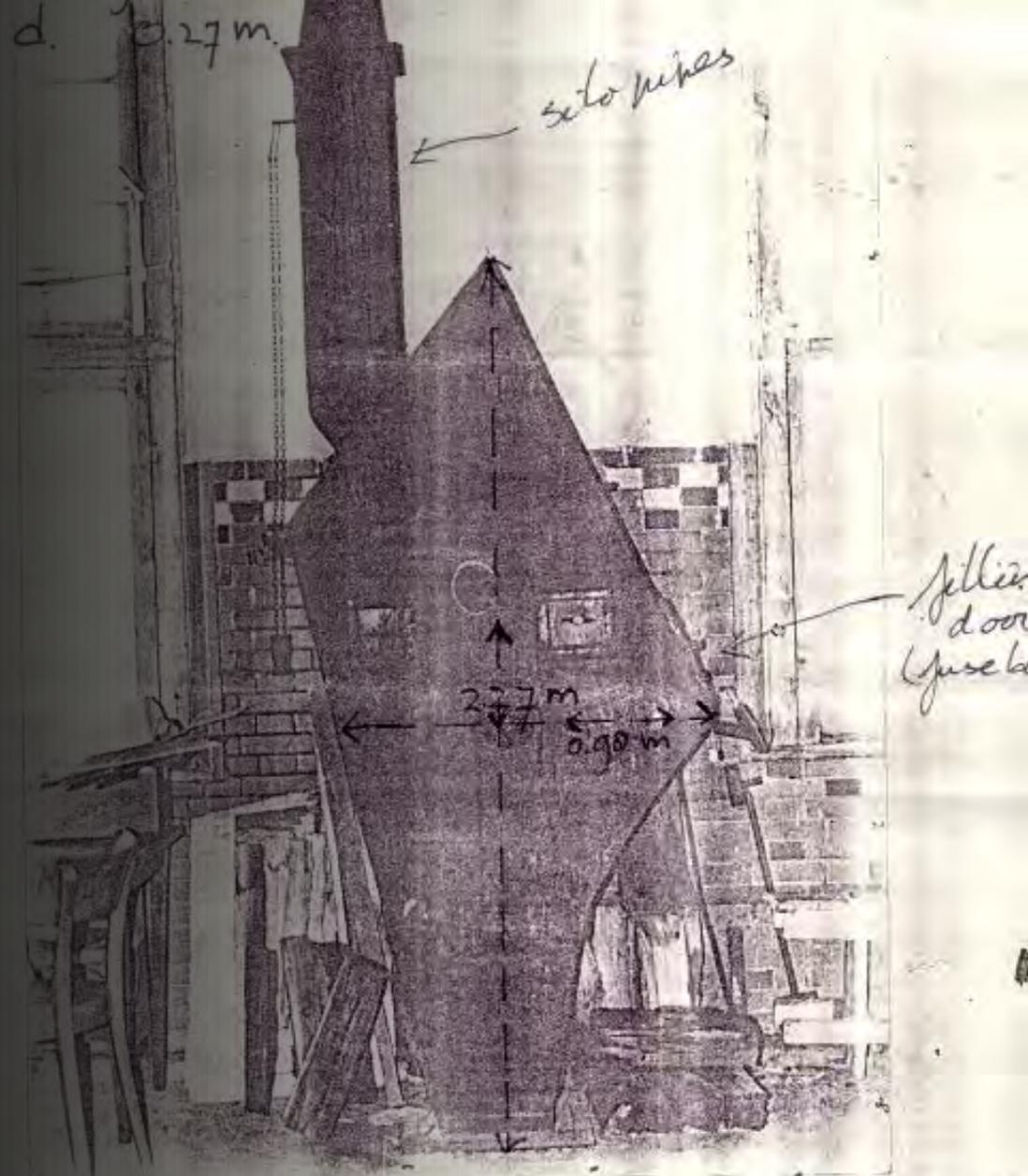
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'80-ties



'FIRST-TIME
OBJECTS' &
'PRESENT-
MOMENTNESS'
(AND/IN
IMPROVISED
ARCHITECTURE)



Silo café/rest. heater from march 1990 to
december 1994 (E. Laeven)



Ernst made this stove for the Kroeg opening. Adapted from a corn-chute, cut & re-assembled 'in the wrong order'. The 'eyes' were once glass. The wheel once turned and raised the bottom charging-door on a chain to regulate the fire's air. As an alternative control Fred inserted three tubes, sized to be capped with beer-bottle tops! However, the stove's centre - corroded by creasoted wood - melted when coal was burned.



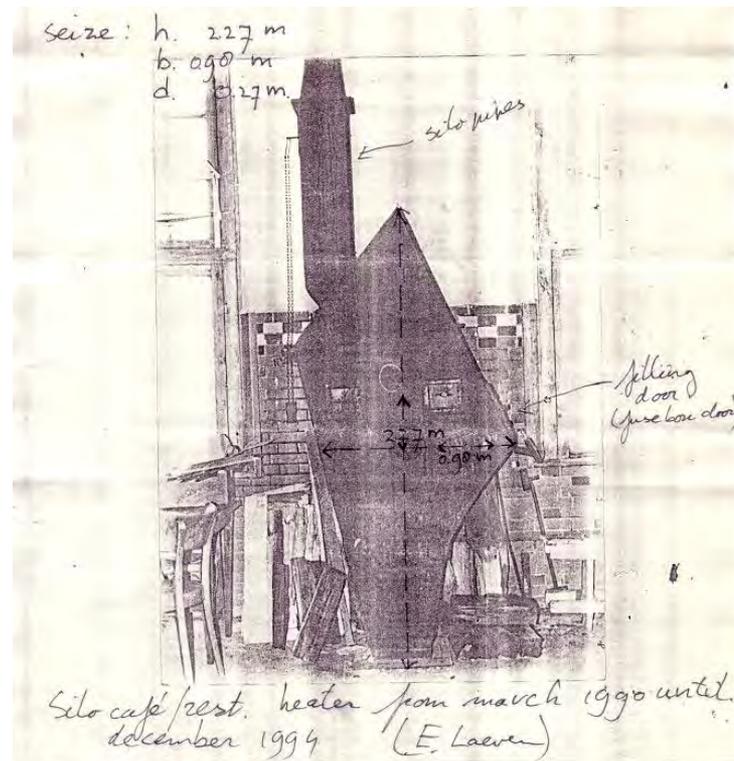
Ernst Laeven



'FIRST-TIME OBJECTS' - PHYSICAL AND PSYCHIC PRESENTNESS

[...is there no escape from Numbers and Beings!' - Baudelaire, *Les Fleurs du Mal*, "The Pit" 1862.]

'First-time objects' are the norm in the Silo. Things are made (and found) in a very immediate way that conveys the present-moment of the act. Continual confrontation with such active objects is exhausting. Such objects behave their being, their making, and their use - actively and continually signalling these.



There is nothing especially 'original' about the majority of Silo objects and arrangements except **this 'present-momentness' - a characteristic of things made in a 'real-time' state of attention/action,** as economically as present means allowed. With no style, skill, or finish excessive to the need, not only is their behavior freed: falling in their curve of gravity, warping with the visible grain, showing the impact of the hammer; but untrussed by taste and tidiness their forms are more complex unpredictable and various, more efficient projection-screens for potential fantasies. Thus the Silo is physically and psychically eventful.

http://www.davecarrsmith.co.uk/D-WWW_SIL_INT.htm

<http://www.davecarrsmith.co.uk/index.html>

<https://architecture-appropriation.hetnieuweinstituut.nl/en/squatting-archive>

<https://architecture-appropriation.hetnieuweinstituut.nl/en>

This tactical approach to urban transformation occupies an important place in the research Het Nieuwe Instituut will be carrying out into the practice of appropriation. Architecture of Appropriation highlighted squatting from a range of angles. The modus operandi of squatters themselves is examined through the protocols they adhere to in their spatial interventions. The exhibition also presented views on improvised architecture in squatted industrial buildings from architect Hein de Haan, who worked a great deal with squatters, and photographer-artist Dave Carr-Smith. Documentation of the histories and spatial transformations of five Dutch case studies were distributed throughout the space.

Method of work

The following themes will be worked on in the studio:

- Is interest in this matter relevant to the discipline of architecture?
- Can architects learn from this?
- Can 'on the spot' creativity (inventiveness in time and space) be a design tool?
- Do we see similar examples of creativity in other 'worlds'?
- How do we as architects deal with spontaneity and individual freedom?

After analysing the website, each student will present his/her own chosen key point in front of the whole group. These presentations will lead to a group discussion.

In the studio, we will then look for contexts in which improvisation is triggered.

And within these chosen contexts we will work out a design scenario.

Week 1

Introduction

Week 2

Investigation / analysis website-book Decision on x 'crisis'-cases / discussion with Dave Carr-Smith

Week 3

Presentations preliminary

Week 4

Investigation into first-time objects

Week 5

Brainstorm on different scenario's, themes, clusters, ...

Week 6

Brainstorm 2

Week 7

presentations

Week 8

Midterm review.

Week 9

Individual/group design scenario's

Week 10 - 13

Interpretation project

Week 14

Final review

Design-based output includes an architectural or artistic intervention, building, installation,... with a spatial impact, as agreed with your promoter. You present this design by means of graphic documents, audio-visual media, models, etc. Follow the guidelines of your promoter and respect the existing quality standards and (drawing) conventions of the field and the academic correct mention of your references (ideas, images , or quotes). Make sure your presentation is consistent, with a balance between image and text. As befits robust research, the Master Dissertation is not only about ideas, but also about their concretization / materialization in the design and the way in which you communicate this!

See also Master Dissertation Studio ...



other ways of doing architecture: designing situations

(including considerations on the related architectural languages producing unexpectedness, and thus enchantment)

Master Dissertation
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