

DEFINITIONS

Bureau Monumenten	office heritage protection Department at the service of Urbanism and Housing (dS+V) of the municipality of Rotterdam concerned with national listed built heritage.
Cultuurhistorische verkenning	cultural historic reconnaissance A study of the cultural historic value of the RDM by Crimson Architectural Historians
DNA (De Nieuwe Aanpak)	DNA method The DNA method, developed by Renée Hoogendoorn, explains a new approach to redevelopment of industrial built heritage for the creative economy.
Herbestemming	adaptive reuse
Industrieel erfgoed	industrial heritage
MIP(Monumenten Inventarisatie Project)	Monuments Inventarisation Project Project from 1850-1940 in which young monuments were inventoried
MSP(Monumenten Selectie Project)	Monuments Selection Project MIP was succeeded by the MSP. During this project a further selection was made of the objects selected during MIP.
MRP(Monumenten Registratie Project)	Monumenten Registration Project A project in which the objects have been registered as national monuments
Monumentenwet	Monument Law Integral text of the Monument Law 1988 to be consulted on http://wetten.overheid.nl/BWBR0004471/geldigheidsdatum_04-11-2009#HoofdstukVI
NV (naamloze vennootschap)	limited liability company A company with shareholders.
OBR (Ontwikkelingsbedrijf Rotterdam)	development company of the municipality of Rotterdam
Proeftuinen Creatieve Economie	laboratories of creative economy The laboratories of creative economy is a project

of de Stad BV in which is experimented with the process design of the adaptive reuse of industrial heritage.

RCE (Rijksdienst voor het Cultureel Erfgoed)	public service for cultural heritage RCE is the department of the ministry of Education, Culture and Science (OCW) concerned with archeology, culture landscape and monuments. Previously known as RACM.
RDM	former Rotterdamse Droogdok Maatschappij (Rotterdam dry-dock Company) now transformed in Research, Design and Manufacturing Campus
Rijksdienst voor de monumentenzorg	public service responsible for the supervision of national monuments
Rijksmonumenten	built heritage listed on a national level

PREFACE

Cultural Economics

Cultural economics is the application of economics to the production, distribution and consumption of all cultural goods and services (Towse, 2003:1). Cultural goods and services have in common that they contain a creative or artistic element. In general cultural goods are tangible goods (the building) or intangible goods (the experience). Cultural goods can be of several natures, some are final goods, some are intermediate goods (carrier), some are durable, and some last for the time span.

Besides this common cultural element, cultural goods also have in common with other goods that the production utilizes resources of land, labor and capital and other inputs such as human ingenuity. Resources have opportunity costs. Not all cultural goods are sold on the market some are partially publicly provided due to the public good characteristics. This is a policy decision and not an economic decision. This brings us to the question whether the allocation of resources via the price mechanism can produce socially desirable output of cultural goods and services. Consensus is that it can not. Replacing market decision making justified by merit goods (goods held by experts to have inherent value for society like education and health). Firstly, public good characteristics make the government intervene by subsidy, regulation or full provision. Secondly, due to the consumer demand that does not reflect the full value of these goods because they are experience goods. Consumers' tastes are not fully formed and cannot have full information about cultural goods. This lack of information claims for a supplier-induced demand by experts to ensure quality.

My perspective on cultural economics

However the arguments of public intervention are multiple and the public intervention mostly enjoys preference in the cultural world, I argue that public intervention often has the consequence of being placed offside. My opinion, as discussed in essays during courses in my master degree, is that the way of financing is essential in the outcome of a cultural good. Referring to the generation of finance through the market sphere, the public sphere and the third sphere of Klamer I claim that the way of finance, bringing along different values, is crucial in the realization of cultural goods. Within this context I'm in favor of the commercial and the third sphere instead of public intervention.

Therefore I explicitly chose for a subject that shows a cultural economic process at work in the market. The case of the redevelopment of the Rotterdamse Droogdok Maatschappij shows how cultural quality can be maintained and maybe even enlarged in the market. This involves negotiation, making concessions and eventually a reconciliation of diverging interests within a complex web of stakeholders. Besides, it is the field under study which I regard as the actual habitus of the cultural entrepreneur. It is the border between the world of emotion and the world of ratio in which a dynamic of values is in force. Specifically, the tensions between these worlds are extremely fascinating to me.

As the financial crisis anno 2008 has proven, trust is a main condition for the economy to function. Economy is a science of behavior, a science of how people maximize utility in a world of scarcity. The case chosen is a wonderful example of economy. How do people manage to attune their diverging interests? How does each maximize his utility? How do these people from different disciplines create trust? How do they deal with conflicts and limitations? All these questions can be found back in this thesis. Therefore this thesis was not

just a valuable experience in practicing research on cultural economics but was also a priceless lesson in the human nature and social and political constructions.

Acknowledgments

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INTRODUCTION

Industrial built heritage as subject of urban development has grown more popular over the last decades. Adaptive reuse has transformed vacant complexes into vibrant places. Take for example the Tate Gallery in London, Westergasfabriek in Amsterdam and Zollverein in Essen. The complexes have proven their quality over time. Not only as solid factories but also as starting point of gentrification projects attracting creativity. Nevertheless, urban redevelopment projects, especially when it concerns heritage, are notorious for the slow procedures. One of the reasons of the long duration is the involvement of many parties with often conflicting interests.

Moreover, when it comes to built heritage the interests are even more diverse. The reason is that in built heritage the issue of ownership complicates the network of power relations. Who owns heritage? Is it the one who has paid for it? Is it the government? Or is it everyone that somehow attaches value to it? People derive certain values of heritage such as social and cultural values.

These questions about values can be brought back to the essence of cultural economics according to Klammer. I argue that the best results in redeveloping cultural heritage can be reached when for all these values has been accounted. Please allow me to me to make the following assumptions:

The economic value is not the only value

Cultural economics address economic values as well as other values

One topic of cultural economics analyzes how these values come about

The values are sustained in the conversation about art

These assumptions refer to the tension between two different worlds, visualized by Klammer (1996:10) in the square and the circle. The square refers to rationality and the circle refers to passion, emotion and morality. In between these two worlds, the cultural economics in my point of view have their roots.

In this thesis I will investigate this aspect of cultural economics in the process of adaptive reuse of the Rotterdam Dry-dock Company (RDM) which is shortly introduced in box 1 on page 7. By means of a stakeholder approach and a process model analysis I will investigate how the worlds of reason and emotion connect and intertwine. Moreover, I will attempt to reveal the layer of value creation. With this thesis I will aim to answer the research question

How to create space for the dynamic between economic and other values that matter in the adaptive reuse process of industrial heritage?

Key figures in the process of adaptive reuse are the stakeholders. Mapping these stakeholders and their roles in the realization of adaptive reuse of industrial built heritage requires context in which the activities take place. Therefore, the first chapters of this thesis are dedicated to this context. First of all the notion of built heritage will be discussed by using Benhamou (2003), Woestenburg (2004), Nijhof (2004 & 1994), Nelissen, Smits, Bogie & Voorzee, (1999) and Ball (1999) as references. Consequently the context in which the adaptive reuse of built industrial heritage takes place, needs to be established. Reuse of built heritage in large cities is embedded in the creative economy. Therefore, I will start with the relation between

urban development and the creative economy by discussing Florida's (2005) notion of Creative Capital and Saris' (2008) so called 'DNA' a new approach to the reuse of industrial heritage for creative purposes. Then, in chapter 3 the thought behind process analysis of the adaptive reuse of industrial built heritage will be disputed based on theory on Klamer's (2003, 1996) values, the link between common good theory and stakeholder theory by Argandoña (1998) and Klamer's (2004) common good interpretation. Chapter 4 deals with stakeholder classification by Mitchell (1997) among others and a more contextual paragraph on stakeholder roles in urban development by Huffstadt (2005) and Stroink (2006). Consequently, process models by Schulte (1994) and Saris (2008) will be discussed. Next, chapter 6 deals with the research design and methods followed by the research results in chapter 7. As a result, the thesis will be concluded with a conclusion.

A SHORT HISTORY OF THE RDM

The Crimson (2005:13, 14) cultural historic reconnaissance describes the history of the twentieth century shipyard RDM situated in the port of Rotterdam (see figure 1). The RDM is established in 1902. In the period between 1903 and 1945 the size of the complex was quadrupled to circa 40 hectare.

In 1914 the RDM started building the garden village Heijplaat for its employees, whose number was growing and who had to come from far. The village existed of about 850 houses of which the latest were built in the fifties. The original town plan and the design of the first houses built where designed by the personal architect of the RDM H.A.J. Baanders. The design was based on the English garden houses.

The yard belonged to the largest in Europe, in number as well as in size of the constructed ships. A prewar highlight of the RDM was the building of the Nieuw-Amsterdam in 1938, the new flagship of the Holland-America line. It wasn't just the largest ship ever built in the Netherlands, it was the most beautiful ship ever build according to many. In the end of the fifties the SS Rotterdam took over the role of the Nieuw-Amsterdam.

The emergence of line flights and the growth of shipbuilding in low wage countries caused problems for the shipbuilding in the Netherlands a couple of years after this highlight. Despite the sale of the village to a housing corporation in 1980 and some large mergers, the RDM - called RSV-concern after the fusion - went bankrupt in 1983. This caused the unemployment to 1370 people which had a huge consequence for the village where many of them lived.

The RDM made a relaunch as a public limited liability company in defense-industry and equipment construction until the mid nineties. In 2002 when the industrial activity stopped the municipality became the owner. With the prospect of urban planning in the future, the municipality purchased the complex with the 80 hectare river shore location existing of the Heysehaven and the Quarantine terrain as a strategic long term investment. Though, when the plans for urban development became postponed the complex was purchased by Havenbedrijf in the same year.

Nowadays the RDM complex has been redeveloped into the Research, Design & Manufacturing Campus which accommodates technical trainings of the Hogeschool Rotterdam and, the Albeda College and an office floor for young technical companies. Impressions of the complex can be found in appendix C.

Box 1. A Short History of the RDM

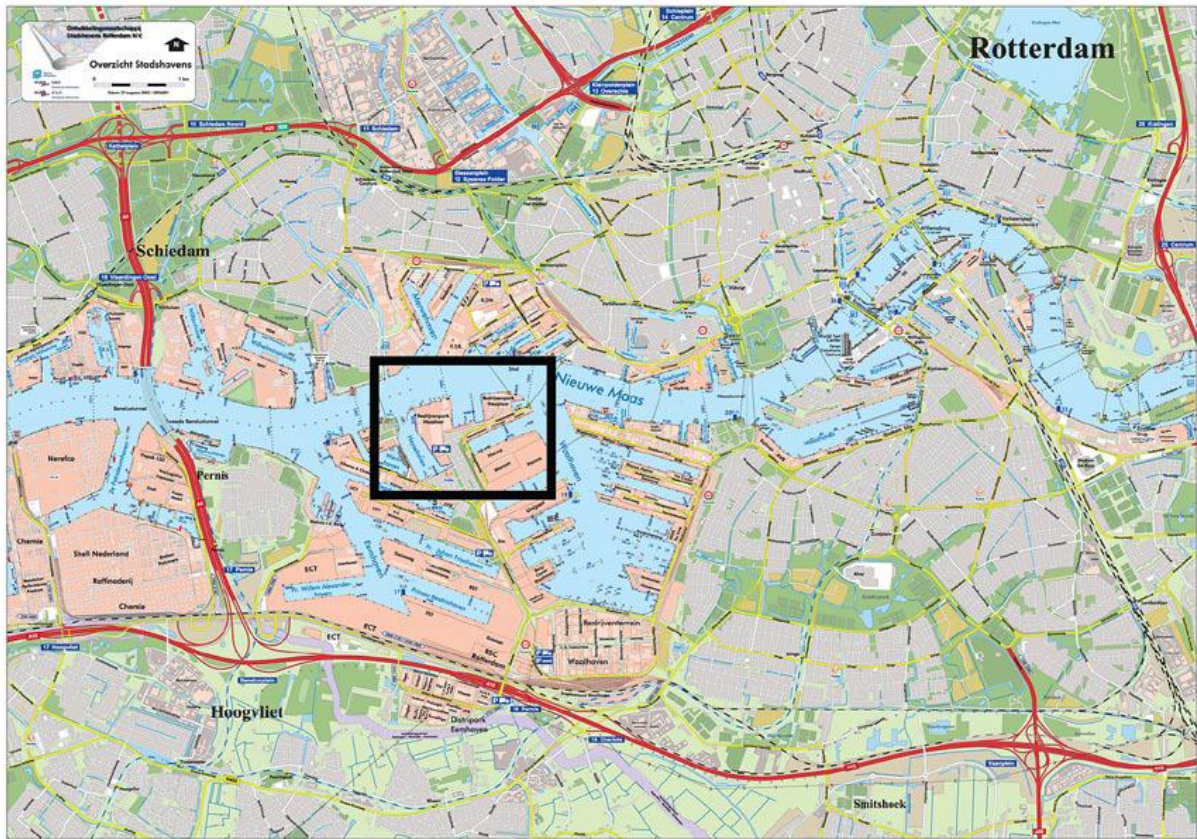


Figure 1 Situation of the RDM (Crimson, 2005)

1 BUILT HERITAGE

According to Throsby (In: Hutter & Rizzo, 1997:15) heritage includes different forms of cultural capital. Cultural capital embodies the community's value of its social, historical or cultural dimension. Since cultural capital is subject to the community's values, heritage can be seen as a social construction that is subject to change. This doesn't only make it hard to measure cultural capital and to account for it in the real estate world but it makes it also hard to draw a sharp line of what heritage includes and what it excludes.

In this subchapter I will look at the built heritage theory, the emergence of the notion of industrial built heritage in the Netherlands and the forms of preservation.

1.1 WHAT IS BUILT HERITAGE?

Benhamou (2003:255) explores the definition of built heritage. Benhamou argues that in the restrictive sense built heritage includes archaeological sites, historic buildings and historic urban centers. The actual buildings inherited from the past justify their preservation for future generations because of their cultural or historical dimension.

Benhamou (2003:255) cites Chastel (1986) who argues that the definition of cultural heritage changes over time and space. The definition depends on a variety of dimensions—such as symbolic, cultural and national identity. Therefore, it can be concluded that heritage is a social construction and has unstable and blurred boundaries. The definition is subject to historical additions on the one hand and to new additional items such as the addition of industrial buildings on the other. Nevertheless, once a building is on the national or local heritage list it doesn't mean that it will remain there till the end of days. Buildings can also be scratched from the list when the preservation of the buildings is completely unfeasible or other interests are of higher value. Though, the buildings on the list deserve the upmost attention to remain preserved.

In addition Benhamou (2003:256) distinguishes an institutional definition, the official listing of historical buildings, and a more informal definition, what art historians or mere citizens regard worth maintaining and preserving. Within the institutional definition different definitions are used according to the level of administration. Local authorities apply a different definition than UNESCO for example. Different definitions of built heritage though may be opposing and can cause conflicts.

1.2 A SHORT HISTORY OF INDUSTRIAL HERITAGE IN THE NETHERLANDS

According to Woestenburg (2004:27), interest for industrial heritage emerged under the influence of England, the cradle for industrial archeology, in the seventies. In the first half of the seventies a shift took place from city shaping toward city renewal. In this shift the structure of the city was maintained and the morphology became a priority. The shift was accompanied by the report of the Club of Rome in 1972 that stimulated the impulse to think twice before demolishing cities.

Nijhof (2004:18) considers the demolition of the textile factory Pieter van Doorn in Tilburg in 1975 as the key moment in the emergence of industrial archeology. The factory got destroyed without any research on adaptive reuse. This event generated national resistance and resulted in a wide spread concern for industrial heritage. The first signs of a general interest in industrial heritage were that; private parties emerged opposing to the threatening

demolishment of valuable industrial heritage; different parties became interested in industrial heritage for reuse purposes; squat movements emerged in large cities occupying vacant factories for living- or working communities; also municipalities became interested and initiated projects focused on subsidized social functions like neighborhood centers, social housing or a combination of both; industrial heritage, like railway stations and water towers, were being used for housing of small companies or health services.

In the beginning of the eighties, Nijhof (2004:18) continues, only a handful of private organizations were occupied with the preservation of industrial heritage. This amount grew over the years to more than fifty. However, a wide spread notion among the population and politicians that industrial and office buildings deserved appreciation and protection as heritage didn't occur until the end of the eighties. The Federation Industrial Heritage of the Netherlands (FIEN) established in 1984 escorted this movement by promoting knowledge and cooperation in maintenance and management of industrial heritage. At this moment the notion of industrial heritage was established which referred to tangible objects as well as social aspects and other concerns in the industrial past. This meant that they didn't just care about the physical object but also about the conversation around the object like the development history and the social history of the building or complex in the region. Full appreciation of industrial heritage emerged in the second half of the eighties when the maintenance of industrial objects as visual landmark became a trend. Industrial objects became point of departure in urban development plans.

In the nineties larger complexes and even whole areas became the point of departure of urban redevelopment plans. The private parties like project developers, investors and privatized housing corporations had taken over the government's directive role of urban redevelopment. With that, a shift occurred from public finance toward private investment. Some projects were that large that various market parties had to cooperate to realize the project. Mono-functional and simple objects made place for complex multifunctional projects such as the Westergasfabriek in Amsterdam, the Belvedere area in Maastricht and Zollverein in Essen (Nijhof, 2004:18). Moreover, in 1996 industrial heritage earned wide spread attention in 'the year of the industrial heritage'. Finally, in this period the Dutch Ministry occupied with cultural heritage commissioned a series of projects - the Monuments Investigation Project (MIP), initiated in the eighties, followed by the Monument Selection Project (MSP) and the Monuments Registration Project (MRP) - to explore the potential buildings worthy of heritage preservation dated from in between 1850 and 1940. Woestenburg (2004:27) adds that from 2004 on also obsolete inner urban complexes with former categorical functions such as healthcare, defense, industry and trade became adapted to new functions.

Nevertheless, many industrial built heritage objects have been demolished over the past decades. According to Nijhof (1994:31) the main reason for failure of maintenance of industrial heritage is the government who rather blocked than stimulated adaptive reuse plans. Moreover, Nijhof (1994:31) concludes in his study of failed adaptive reuse projects that adaptive reuse is usually not proposed by the owner or municipality. The organization of local inhabitants usually forms the pressure group claiming maintenance. The research will investigate nowadays attitude of the different parties involved.

1.3 FORMS OF PRESERVATION

Nelissen, Smits, Bogie & Voorzee (1999:35,42) argue that structural vacancy has negative effects on the quality of a property. Reasons for vacancy are mostly of economic or demographic nature or a combination of both Nelissen, Smits, Bogie & Voorzee (1999:54-55) discuss three solutions for vacancy: demolish and build new housing, reuse or adaptive reuse. In reuse practices the function of the object remains the same whereas in adaptive reuse the function changes. Though even when an object has been severely changed but the function hasn't changed, it can be called adaptive reuse.

Preservation is known to be a costly affair not just due to the high maintenance costs but also due to the high opportunity costs. Though, Ball (1999:143) argues that there is a potential for lower costs when a building is maintained instead of demolished to make space for new housing, due to the significant benefits like the value of retaining style and the characteristics of the solid built buildings and in the often appropriateness of their location.

Another study, which investigated attitudes and experiences of developers toward reuse in the North Staffordshire industrial property market in 1998 by Ball (1999:147), stresses the importance of the firms or individuals who initiate reuse processes and whose decisions lead to reuse. Firms or individuals are thus a more important factor than a reuse project's physical conditions such as the building's condition, accessibility and funding for reuse practices.

I will investigate the reuse practice of industrial built heritage at the level of these firms and individuals, being initiators of the reuse process, and the process of redevelopment in which different stakeholders are involved.

1.4 INDUSTRIAL BUILT HERITAGE & CREATIVE ECONOMY

The Van Nellefactory in Rotterdam is a distinguished example of that the creative sector likes to work in appealing, authentic buildings. Industrial heritage is ideally suited and examples of creatives settling in old factories are numerous. The buildings are not only attractive in their authenticity, robustness and purity they are also practical as they are able to bear experiments and productions due to the floor distribution and floor load. Also the often low costs of the buildings in the early stage of revitalizing make them attractive to the creative sector. As a result, creative economy and industrial heritage are closely related (Straaten, 2008:104).

In box 2 on page 12 the cultural historic value of the RDM complex will be discussed.

ROTTERDAMSE DROOGDOK MAATSCHAPPIJ AS INDUSTRIAL BUILT HERITAGE

Accounting for the Cultural Historic Value

The complex of the Rotterdam Dry-dock Company, the garden village Heijplaat and the Quarantine area is declared to be of high cultural historic value in the cultural historic main structure of South-Holland. In the Monument Selection Project the RDM complex has been selected for a potential national heritage status. Nevertheless, a council agreement has been taken not to proceed to heritage status until the outcomes of the development vision for the area and the cultural historic reconnaissance of the RDM terrain are clear. Restrictions accompanied with heritage status complicate the process of adaptive reuse. Therefore, has been chosen not to declare the buildings as national heritage in order to find an appropriate preservation method.

To facilitate the search for an appropriate preservation method the architectural historians' office Crimson has been commissioned to make a cultural historic reconnaissance of the RDM area (Crimson, 2005). The cultural historic reconnaissance is used in the development process of vision and planning. In the study the historic qualities are taken as a point of departure for development and adaptive reuse possibilities. The study provides a framework for the redevelopment of industrial built heritage. With the study Crimson attempts to find the genuine valuable features of the RDM area by asking the question what makes this complex cultural historic significant. Crimson (2005:11) regards shipyards of cultural historic value when the history of the flourishing times of the Dutch ship construction is reflected in elements of all periods.

The MSP and the Crimson (2005:29, 30) reconnaissance have valued the RDM complex in the following way. In the MSP the RDM complex has been valued to be of great architectural and constructional historical value. The building ensemble has a great situational and spatial planning value. Although the MSP states that the shipyard and the dry-dock complex is overall intact, Crimson disagrees since the factory inventory and essential characteristic elements in the outside area are missing. Characteristically, but according to Crimson, not unique is the organic way in which the complex has grown. Furthermore, important is the ensemble value the RDM has in combination with the accompanying garden village Heijplaat and on the other side of the Heyshaven situated Quarantine-institution. Crimson concludes that the RDM is the only relatively intact large shipyards and dry-dock complexes in the region of Rotterdam. The RDM complex is mainly due to its size of buildings and terrains in combination with the situation a unique example of a 20th century shipyard. The reconnaissance therefore doesn't advocate for the preservation of the complex as a whole but highlights specific buildings and spatial characteristics of the complex.

Box 2. Rotterdamse Droogdok Maatschappij as Industrial Built

2 CREATIVE ECONOMY

Adaptive reuse projects of industrial heritage are often embedded in the creative economy of the city. The city of Rotterdam for example purchased and redeveloped the industrial buildings the Creative Factory and the Schiecentrale in order to enhance the housing supply for creative companies. This example illustrates the adaptive reuse of industrial heritage embedded in the policy on creative economy of Rotterdam. The municipality of Rotterdam aims to build a stronger economy and an attractive residential. In order to build a strong economy Rotterdam focuses on the transformation from an industrial into a knowledge and service economy. Within this frame has been chosen to develop the medical and the creative sector. The development of the creative industry requires an environment in which innovation is stimulated and in which is space for cross pollination between science, art and technology. Therefore the creative industry requires sufficient highly educated knowledge workers and creative entrepreneurs. This class requests a tolerant, international urban and flourishing cultural climate (Gemeente Rotterdam, 2008).

In this chapter I will discuss the phenomenon of the creative economy, Florida's 'Creative Capital Theory' on the effect of creativity on local economy and Hoogendoorn's 'New Approach' on the creative economy in relation to industrial heritage.

2.1 THE RISE OF CREATIVITY IN URBAN ECONOMY IN THE NETHERLANDS

Sir Peter Hall (1998 In: Saris, 2008:31) predicted that urban flourishing in the 21st century would be the result of a combination of culture, technology and large urban organization capacity. Charles Landry and Franco Bianchini initiated the term of the Creative City. Though, Richard Florida was the one who actually spread the notion of the Creative Class and Creative Capital around the world. In 2002 the first conference in the Netherlands, the Deltametropool, was organized to discuss creative culture (Hemel, 2002 In: Saris, 2008:31). Eindhoven, hosting the Philips headquarter, was the first city that embraced creativity as source of innovation. The city of Eindhoven established the foundation ALICE and organized the conference *Creative DNA*. This was the starting point of creative economy in the Netherlands. Consequently Richard Florida and Charles Landry performed at the opening of the culture park Westergasfabriek in 2003. Creativity generated much interest and when the nota '*Our Creative Potential. Paper on culture and economy*' (Ministry of Economic Affairs & Ministry of Education, Culture and Science, 2005) was released, the trend of creativity in urban economy was set. The creative economy would generate new ideas for obsolete buildings and neighborhoods from the postindustrial era, the return of symbolic production in the inner city, a better meeting climate, enforced attractiveness of cities and regions on talent, more chances for gentrification of inner urban neighborhoods and chances to expand the urban economy.

2.2 THE HUMAN CAPITAL THEORY APPLIED TO THE CITY

In the traditional perspective the economic importance of a place depends on the efficiency with which things can be made and business can be done. Attracting business was the crucial factor of economic growth. However a more powerful theory for city and regional growth, called 'the Human Capital theory', emerged in the past decade. The human capital theory applied to the city proposes that the endowment of highly educated and productive

people is the key to regional growth. The application of the human capital theory on the city has its origins in Jane Jacobs' (1961) notion that cities are uniquely positioned to attract creative people, who in turn generate economic growth. In later times Robert Lucas introduced the 'Jane Jacobs externality'. With this term he referred to the productivity effects, resulting from the clustering of human capital, as the critical factor in regional economic growth. The application of the human capital theory to the city establishes that creative people are the driving force in regional economic growth. Therefore economic growth will occur in places that have highly educated people (Florida, 2005:32).

2.3 THE CREATIVE CAPITAL THEORY

Florida's (2005:33) study on the accommodation choice of the creative class concludes that both economic and lifestyle considerations matter in people's choice to choose one city over another. Highly educated individuals are drawn to places that are inclusive and diverse. Based on these findings Florida developed 'the Creative Capital theory'. It distinguishes itself from the human capital theory by identifying a type of human capital, which are the creative people being key in economic growth; and by identifying specific underlying factors that shape the accommodation decisions of these people (Florida, 2005:34). The most important feature of creative capital is 'the Creative Class'. The creative class is characterized by the engagement in work which requires creation of meaningful new forms. Florida (2005:34) subdivides the creative class into the super-creative core and the creative professionals. The super-creative core, on the one hand, consists of,

'scientists, engineers, university professors, poets and novelists, artists, entertainers, actors, designers and architects, as well as the thought leadership of modern society: nonfiction writers, editors, cultural figures, think-thank researchers, analysts and other opinion-makers.' (Florida, 2005:34)

The creative professionals, on the other hand, are the ones working in a wide range of knowledge-intensive industries. These people draw on complex bodies of knowledge in seeking innovative solutions. Being engaged in creative-problem solving requires a high degree in formal education which equals a high level of human capital. The group of creative professionals includes people working in,

'high-tech sectors, financial services, the legal and health-care professions, and business management.' (Florida, 2005:34)

Moreover Florida (2005:35) discovered several important trends to be kept in mind throughout the thesis. Most importantly is the finding that creative centers are thriving because the creative people want to live there. Companies follow the people. Richard Florida described the creative centers as the integrated ecosystem or habitat where all forms of creativity-artistic and cultural, technological and economic- can take root and flourish.

Likewise, Florida (2005:35, 36) argues that creative people are not moving to these places for traditional reasons. While most cities focus on the physical attractions the creative class regards these as irrelevant, insufficient, or actually unattractive. According to Florida they are looking for rich high-quality experiences, an openness to diversity of all kinds, and above all else the opportunity to validate their identities as creative people.

Florida (2005:37) determines 'the 3 T's of Economic Development' - Technology, Talent and Tolerance - as the key factor of the new geography of creativity and its effects on economic outcomes. Florida argues that places that own all three of these characteristics attract the

creative class. Technology is defined as the function of both innovation and high technology concentrations in the region. Talent is defined as the people owning a bachelor degree or above. Finally Tolerance is defined as the openness, inclusiveness, and diversity to all ethnicities, races and walks of life.

2.4 THE ROLE OF THE UNIVERSITY AND TALENT IN THE CREATIVE ECONOMY

In relation to the case of RDM campus situated in Rotterdam, I will further explore the educational feature of the RDM campus in relation to the city. Due to the difference in the educational system between the United States and the Netherlands, I regard the role of the university in the theory to be also applicable to the higher professional education which comes with the RDM Campus.

In the larger economic picture universities are not only the nation's source of knowledge creation and talent. A university has a magnet function on intelligent people. Universities are often seen as the drive behind economic development. Take the examples of the relationship between Stanford University and the Silicon Valley in California and MIT and the Route 128 around Boston. From these developments a theory has emerged that assumes that a linear pathway exists from university science and research, to commercial innovation, to an ever-expanding network of newly formed companies in the region. Florida (2005:150) though argues that the commercially important research universities aren't the real key. The real key is that communities surrounding universities must have the capability to absorb and exploit the science, innovation and technologies that the university generates. University is necessary but not sufficient in generating regional economic development.

Moreover the university plays an even more fundamental role in attracting and generating talent. Highly skilled people are mobile and respond to other incentives than monetary such as working with other intelligent people. At this point the university plays a large role as the collector of talent for the creative economy. However the university plays just a partial role in making the region attractive to talent. On the long run companies and other institutions need to provide the opportunities and amenities to keep the region attractive (Florida, 2005:151).

According to Florida (2005:151) creative workers have many career options and they can live and work wherever they want. They want to work in progressive environments, frequent upscale shops and cafes, enjoy museums and fine arts and outdoor activities, send their children to superior schools and meet in public spaces. This needs to be triggered but also be sustained by regional action. The stock of talent needs to be refilled. Regions that want to attract this talent must make their areas attractive to this talent. Finally Florida argues that developing more ties with local industry or expanding technology transfer programs can have only a limited effect on the creative economy. Nevertheless, universities should be occupied with the innovation, maintenance and attraction of the best talent the market has to offer.

To conclude Florida provides a framework according to which economic growth can be stimulated. It is a theory to which cities often refer. Florida's creative class theory is a popular one in which many people and cities like to believe. As will be discussed in the research results chapter the creative class theory has clearly left its tracks in the concept of the RDM program of Research, Design and Manufacturing and in the concept development of the village Heijplaat by Woonbron. Though, as we see in Rotterdam the practice of Florida's theory doesn't always live up to the expectations. Even though Rotterdam owns the 3 T's it fails to keep the talent in town, which is often referred to as the brain drain. Nonetheless the

theory provides us with some interesting insights and can be useful if not taken as given. Again, a blueprint of whatever kind of development is impossible.

2.5 DNA

Saris and Hoogendoorn (2008) have set up a process design based on the experiences of the experiments with various adaptive reuse processes of industrial heritage called 'Laboratories of Creative Economy'. The conclusion from this project was that project development for the creative economy requires different processes in which new solutions are created, both for creative entrepreneurs as for value creation. In chapter 5 I will discuss this process design thoroughly.

The process's component that I would like to highlight in relation to the creative economy theory is 'the DNA method'. With the DNA method the match is made between the location and the kind of creative activity. The method stresses that the reevaluation and utilization of local and regional conditions and of chances with the environment are important in redefining obsolete inner urban locations (Hoogendoorn, 2006. In: Saris & Hoogendoorn 2008:136).

In contrast to the static combination of traditional establishment conditions of the earlier discussed creative capital theory by Florida, the DNA method is a dynamic process in which all parties cooperate in establishing new connections and networks. This method takes place in the environmental stage. In this method the research of the environment entails the exploration of trends, economic and social strengths and weaknesses, new lifestyles, youth culture, attraction on talent and professionals (Saris & Hoogendoorn, 2008:137). The research of the environment takes place in the interrelation of the potential coalition parties so they can position themselves in a broader social context. In this process coalition parties achieve better understanding of each other's context and language which enables them to adjust their perspectives. As a result the stakeholders become united within this phase.

Saris & Hoogendoorn (2008:137) argue that it is essential to unite the coalition parties since a cooperative attitude isn't self-evident. As will be elaborated on in the stakeholder chapter each stakeholder has its own objectives.

Real estate developers, for example, tend to be satisfied with a market research of potential exploiters and investors to map the market potential of the location. Nevertheless, with the creative economy being the carrier of inner urban redevelopment, a traditional project development strategy doesn't suffice. Creative economy is about the development of new business and the attraction of new consumers. The quest of developing the creative economy demands an open process in which experimentation is a crucial element.

Moreover, according to Saris & Hoogendoorn (2008:137) the government has to be involved in the DNA method as well. Nevertheless, operating in the required open process isn't the natural habitat of the government. The often defensive attitude of the government tends to conflict with the entrepreneurs. Likewise, the protective and limiting attitude of the government stands in sharp contrast to the freedom that the creative economy requires to develop. Thus, creative projects are subject to the demands of the creative economy on one side and the instruments focused on the protection of sector interests like environmental legislation on the other side. The government mainly has a connecting role in the creative coalition with users, developers and owners.

Saris (2008:137) concludes that mapping the complex network structure around projects in the creative economy demands intensive interaction with the most important technological,

cultural and economic stakeholders. Only by interaction the potential of the creative economy per location can be estimated and coalitions can be formed around the most promising initiatives. The involvement of regional actors is necessary to create the right base on which creative initiatives can become a substantial part of the regional economy.

3 VALUE, COMMON GOOD & STAKEHOLDER THEORY

In this chapter I will discuss theories like the value theory, stakeholder theory linked with the common good theory and the common good of industrial built heritage. These theories will guide me to the first hypothesis.

3.1 THE VALUES OF GOODS

Goods can be subdivided in either private goods, public goods or semi-public goods. Private goods are allocated by the price mechanism in the market. For public goods, on the other hand, the price mechanism doesn't provide a satisfactory allocation. Therefore, the government steps in. Cultural goods are one kind of these goods for which the price mechanism doesn't always provide a proper allocation. This is because the price doesn't account for the real value of art and culture. Although some cultural goods find their way in the market, the price doesn't account for the real value of art and culture. Klammer (1996:25, 26) argues that art as a product has several (use) values like an investment, artistic experience or a prestige object; but that art as activity and as experience has a value that is beyond measure and therefore clashes with the form of money.

Cultural goods have several values. Not only Throsby (2001) refers to some of these by the aesthetic, sacred and spiritual values but also Klammer (2003:465) accounting for economic, cultural and social value. In the economic value of culture one refers for example to the return of investment in cultural goods, the economics of cultural heritage and the elasticity of demand for cultural goods. Cultural value may for example refer to the national pride and identity of a historical building. The argument of social value is often used in public support issues that the arts have educational values and are good for personal development and the community.

Researchers of values are occupied with the question of how values come about, in which ways are they realized and affirmed, evaluated and valorized. Klammer comes up with the following example,

Important values in the case of cultural heritage may not be realized in a market setting because then developers and other marketers prevail who may pursue interests other than the preservation of cultural heritage. The realization of values of the old building may therefore call for other contexts, such as government bureaucracy in which experts in cultural heritage have a say, or that of non-profit organizations dedicated to the preservation of cultural heritage. (Klammer, 2003:465-466)

Thus, values are realized in different settings and therefore require an interdisciplinary approach. I would argue that theoretically the 'summum bonum' or, in practice, a satisfactory solution can be reached by addressing all of these values in the process of realization. In order to find values such as cultural, social, moral, aesthetic, spiritual and sacred we have to turn to the conversation about art in which they are sustained. For the economic value we have to turn to the market and administration. It are two different worlds which Klammer (1996:10) visualized by the square and the circle. It is a division between the

square rationality and the circular passion, emotion and morality. Traditional economics for example have reduced everything to square concepts except the only circle concept of utility which is presumed given and thus made square as well.

By connecting and intertwining these two worlds the adaptive reuse of industrial heritage can reach the 'summum bonum' in theory and a satisfactory solution in practice. One way to investigate how these two worlds connect is to use a stakeholder approach to reveal the network structure. In this thesis I will analyze the process design of the adaptive reuse of the RDM. The network structure surfaced by a stakeholder approach uncovers the layer of value creation in the conversation of redevelopment. It reveals the tension between the world of emotion and the world of reason. The stakeholder approach addresses the tension by looking at relationships between the stakeholders.

Besides the issue of legal ownership there are other bases on which people can claim some sort of ownership on cultural heritage. There are different groups of firms and people who have a stake in cultural heritage. In the case of redevelopment of industrial built heritage like the RDM it shows that the owner can not just do whatever he or she wants. His or her actions have consequences for others who may stand up and interfere. A building that has been selected as industrial built heritage is embedded in a web of interests connecting the stakeholders. The fact that the owner takes the interests of other stakeholders into account shows that not directly involved stakeholders also have a say and can become an obstacle to the plans of the owner.

To track down the values, active as well as sleeping stakeholders have to be investigated. Stakeholder interviews should reveal the common good. In this chapter I will discuss the common good theory in relation to the stakeholder theory, to show how stakeholders can be united by a common good. Even though I will discuss the stakeholder theory more elaborately later on, I will introduce the stakeholder theory in the next paragraph.

3.2 THE STAKEHOLDER THEORY & THE COMMON GOOD LINKED

The stakeholder theory has been presented both within the framework of organization theories (Freeman, 1984; Freeman and Gilbert, 1988, 1992; Freeman and Reed, 1983; Mitroff, 1983. In: Argandoña, 1998:1098) and within the framework of business ethics (Carroll, 1989. In: Argandoña, 1998:1098) as a step beyond the neoclassic theory. In the neoclassic theory the company's goal is identified as being the maximization of profit and, therefore, the only stakeholders in achieving this goal are the company's owners. According to Freeman (In: Argandoña, 1998:1098), any group or individual who may affect or be affected by the obtainment of the company's goals is a stakeholder. In order to understand stakeholder's potential impact, 'legitimate and valid' stakeholders need to be identified and their power and influence mapped.

In this thesis the stakeholder theory is used in a twofold way. On the one hand, the stakeholder theory provides a theory that proposes that the relation and power construction between interest parties influences the process outcome. On the other hand, the stakeholder theory provides a method to map the stakeholders. Later on in chapter 4 I will go into the details of stakeholder management. Firstly, I would like to stick to the theoretical side of stakeholder theory by discussing the roots of stakeholder theory.

Argandoña (1998) attempts to give the stakeholder theory a solid base in traditional ethical theory with the common good theory. This way he attempts to relate to and to go

beyond the sole strategic approach to manipulate stakeholders who may affect the company's performance. In Argandoña ethical theory the foundation is based on the classic concept of 'good', in the sense that the company does 'good' to many people, whether it is by obligation or voluntarily. Besides 'it must do good' to certain groups by virtue of its obligation to contribute to the common good. This stretches from the common good of the company itself to that of the local community, the country and all humankind, including future generations. In any case, the concept of 'good' seems to provide a more appropriate foundation for an ethical theory than the concept of interest (Argandoña, 1998:1099). The level of involvement in the common good is shaped by different forms of participation. Forms of participation range from trying not to obstruct others in their efforts to promote the common good or passively obeying to the commands of authority, to getting personally and actively involved in the public administration. One can also create new channels of participation (the media, cultural initiatives, etc.), form or join companies or associations and organizations aimed at promoting the common good (Argandoña, 1998:1100). A stakeholder doses the level of participation based on the nature and the urgency of the interest the common good has to him or her.

3.3 THE COMMON GOOD OF INDUSTRIAL BUILT HERITAGE

In addition to Argandoña's interpretation I would like to discuss Klamer's notion of the common good in the world of arts.

Cultural heritage is often considered to be a public good. However Klamer (2004:1) argues that the characteristics of a public good - non-rivalry and non-excludability - are not valid if you take the cultural capital into account that is required to enjoy and appreciate cultural heritage. People who do not own the cultural capital are excluded. To explore the doubtful nature of art, Klamer (2004:1) argues that art is a common good. This is reflected in the externalities of art consumption. An externality of art consumption is that others benefit from my consumption of an art good since my consumption reconfirms the *raison d'être*, stimulates others and increases the option and bequest value. According to Klamer (2004:2) these externalities reflect the common good characteristics.

Klamer (2004:2) defines common goods and the (creative) commons the following way:

Common goods are shared by a group of people without a clear legal definition of ownership. In the rule no single person or legal identity can claim ownership of a common good. The members of the group enjoy the fruits of their common good; they cannot exclude other members but usually exclude non-members. Rivalry is conceivable both inside and outside the group. (Klamer, 2004:2)

'The (creative) commons are a source, like an ongoing conversation out there. People can participate in it and draw benefits from it but how and to what extent depends on the conditions of participation (or of membership).'' (Klamer, 2004:2)

Thus, if we take industrial built heritage of the RDM as a common good we have to be able to state that no single person or legal identity can claim ownership of the RDM as a common good. This is the case since it is impossible to claim ownership on, for example, the identity the buildings give to the people of Heijplaat. There is no way to connect legal ownership to historical, aesthetic, sacred and spiritual values that a building provides. The values are sustained in the conversation, the commons, of which one can be a member.

The values that the RDM complex represents are cultural historic values such as memories of glorious times for the city of Rotterdam, memories of people working and living there and the architecture and spatial planning of the RDM. These are examples of values that people derive from the cultural good, in this case the industrial built heritage. These values are kept alive in the conversation about the RDM which is shared by people.

Based on Klamer's (2004) and Argandoña's (1998) theories I will derive aspects by which a common good can be recognized in the process investigation_of the adaptive reuse of industrial built heritage.

-A physical good can be a private, public and common good at the same time; the consumption of the common good derived from a physical good doesn't conflict with the physical good being a private or public good.

-A common good is shared by a group of people without a clear definition of ownership; the consumption of the common good takes place in participating in for example the conversation about art with other participants. There are external effects like a company is benefitted by a good social economic structure but at the same time this company is part of it. On the other side, by not contributing to the good you do not gain from it. Thus, only non members can be excluded.

-Members of the common good can interfere in the physical good (whether private or public), if the common good is affected by actions taken on the physical good from which the commons are derived; meaning that members or participants to the commons can organize themselves and stand up for the preservation of the physical good from which the commons are derived.

-In the rule no single person or legal identity can claim full ownership or have complete control over the physical good from which the commons are derived; meaning that even though the private owner has legal ownership, organized members and participants of the commons can limit the private ownership and claim common ownership.

Taking these aspects into consideration in the case of the RDM Campus the following situation emerges. If you take the RDM as a private good the Havenbedrijf is the legal owner and therefore can legally claim ownership of the physical building. Though as discussed above there are other interests at stake. In order to make sure there will be accounted for other values, legal constructions can limit the freedom of decisions of the owner. With the selection of the RDM-complex as potential national listed heritage the RCE can take legal steps to influence the decision of the owner. The 'Monument Law' forms a bridge between the market sphere and the sphere of the common good. This way space is created for the voice of the common good. Nevertheless, in a situation where the building is threatened with demolition enforcing the law is the last option. In most cases the common sense of the owner enables one to look beyond own short term interests and take account of others affected. Even without legal instruments interest groups can compel a voice when the urgency and legitimacy of their interests are high enough.

The notion of the common good in the process analysis is expected to reveal how the stakeholders manage to attune their different interests within the complex construction of power and interests.

Taking the common good into account makes all the difference. The dominant role of common goods in our lives can account for cooperative behavior, altruistic actions, loyalty, for the prevalence of trust, for a sense of social responsibility, for the role of the

so-called third sphere, for the way the arts function; it takes care furthermore of the free-riding problem and the phenomenon of externalities to some degree. (Klamer, 2004:1)

Hypothesis 1. *The awareness of the importance of the common good contributes to finding solutions in case of conflicting interests.*

4 THE STAKEHOLDER

Earlier discussed theories on built heritage, the creative economy, values and the common good come together in the practice of the adaptive reuse of industrial built heritage. The adaptive reuse is embedded in a complex process in which many different people are involved. The interactions, influences and discussion between legal, political, private, public, social and cultural entities of the adaptive reuse process take place in a social sphere. It is this social sphere that can be referred to as the web of stakeholders. This web exceeds the ones directly involved by including the participators and the members of 'the commons' (Klamer, 2004:2). I claim that the stakeholder approach based on the common good (Argandoña, 1998) is a solid point of departure in the analysis of the process of adaptive reuse of industrial built heritage. The stakeholder approach covers the whole context in which the process takes place and therefore includes all potential stakeholders.

Stakeholder theory scholars are occupied with the questions why some claims and relationships are legitimate and expected to get management attention and why others are not. Various classification theories have been developed to classify stakeholder groups. These theories are first of all based on the notion of power. Therefore, I will start explaining the notion of power in stakeholder theory. Consequently I will address the stakeholder typology to get an idea of the characteristics of stakeholder groups. To conclude I will go over the specific stakeholder groups present in spatial planning.

4.1 THE POWER OF THE STAKEHOLDER

Bourne & Walker (2005:653) address Yukl as well as Greene & Elfrers in their analysis of stakeholder influence. Yukl (1998) defines power into three groups; position power, personal power and political power. Yukl considers position power to be derived from organizational authority like formal authority, control over rewards, punishments and information. Next, personal power is derived from human relationship influences on characteristics like expertise, friendship, loyalty and charisma. To conclude, political power is derived from formally vested or temporary concurrence of objective and means to achieve these like control over decision processes, coalitions and institutionalization.

Another classification of stakeholders is provided by Greene & Elfrers (1999:178) who distinct stakeholders by seven forms of power based on types of relationships between stakeholders.

1. Coercive- based on fear. Failure to comply results in punishment (position power);
2. Connection- based on 'connections' to people or networks with influential or important persons (personal & political power);
3. Reward- based on the ability to provide rewards through incentives to comply. Is expected that suggestions be followed (position power);
4. Legitimate: based on hierarchical or organizational position (position & political power)
5. Referent: based on personality traits such as being likeable, admired. Thus able to influence (personal power);
6. Information: based on access or possession to information perceived as valuable (position, personal & political power) and

7. Expert: based on expertise, skill and knowledge, which through respect influences others (personal power).

According to Bourne & Walker (2005:653) strategies and relations between stakeholders are based on the nature of power and influence and the way in which power is used to contribute to or manipulate cooperative relationships. Interesting is that power can be put to use for either personal gain or common gain. Project managers have to influence the opinions and actions of stakeholders in order to create commitment to shared objectives, win-win outcomes and constructive dialogue to either resolve differences or create a shared understanding. The ones with positional power deserve most attention in this case.

4.2 STAKEHOLDER TYPOLOGY

Mitchell, Agle & Wood's (1997) stakeholder typology is based on a combination of power, legitimacy and urgency. Mitchell et al. (1997) explain power the following way,

'a party to a relationship has power, to the extent it has or can gain access to coercive, utilitarian or normative means, to impose its will in the relationship.' (Mitchell et al., 1997:865)

Mitchell et al. (1997) use Suchman's definition of legitimacy in their stakeholder typology,

"a generalized perception or assumption that the actions of an entity are desirable, proper, or appropriate within some socially constructed system of norms, values, beliefs and definitions." (Mitchell et al., 1997:866)

Mitchell et al. (1997:865) add a third claim to the stakeholder theory, which is the one of urgency. Adding urgency Mitchell et al. attempt to bring interaction to the model and capture the dynamic. According to Mitchell et al. urgency is based on,

'time sensitivity- the degree to which managerial delay in attending to the claim or relationship is unacceptable to the stakeholder and criticality- the importance of the claim or the relationship to the stakeholder. Urgency is the degree to which stakeholder claims call for immediate attention.' (Mitchell et al., 1997:867)

With the juxtaposition of the attributes of power, legitimacy and urgency Mitchell et al.'s (1997:868) theory proposes dynamism in the systematic identification of stakeholders. Mitchell et al. (1997:882) attempt to go beyond stakeholder theories of scholars such as Freeman by adding stakeholder power and urgency of a claim to the legitimacy attribute. This results in a typology of stakeholders, which can be found in figure 1. The model enables one to establish the position of and the relation between stakeholders. It also illustrates how they can transfer from one type to another.

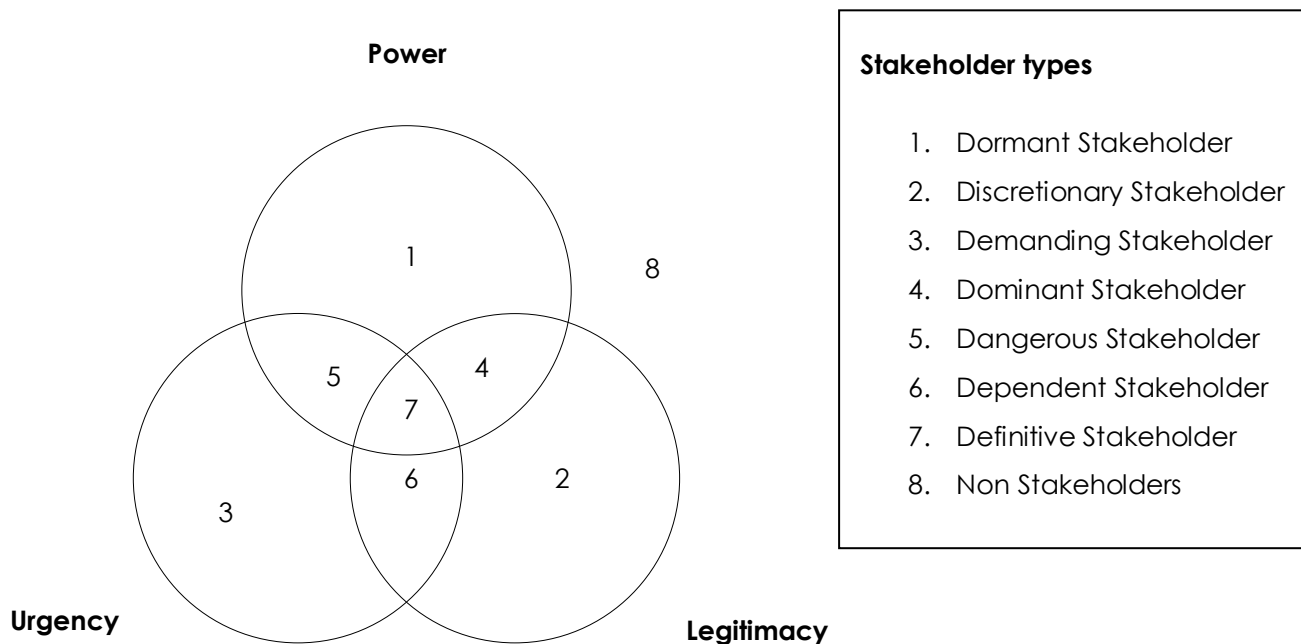


Figure 2 Based on: Stakeholder Typology: One, Two or Three Attributes Present (Mitchell et al., 1997:874)

Types 1, 2 and 3 are the latent stakeholders. Mitchell et al. (1997:874) propose that the stakeholder salience is low for these stakeholders who according to the perception of managers possess just one of the attributes-power, legitimacy or urgency.

Types 4, 5 and 6 are the expectant stakeholders. Mitchell et al. (1997:876) proposes that the stakeholder salience is moderate for these stakeholders who according to the perception of managers possess two of the attributes-power, legitimacy or urgency.

Type 7 is the definitive stakeholders. Mitchell et al. (1997:878) proposes that the stakeholder salience is high for these stakeholders who according to the perception of managers possess all three attributes-power, legitimacy or urgency.

To establish the interests, control and power of the stakeholders of the RDM I choose not to depart from the categorization of Mitchell et al.. First of all, the identification of stakeholders is meant to be used to anticipate on unforeseen actions. For the analysis it is not the aim to anticipate but to find out how the relation influenced the outcome. Secondly, the judgment of who belongs to which group is hard to make and may have changed throughout the period of development. Therefore I choose an open-minded approach to the stakeholders. In this approach though the notions of power, legitimacy and urgency are helpful in being alert to the balance of power. Furthermore the power relations will also be of use in the analysis of the power.

4.3 STAKEHOLDERS IN SPATIAL PLANNING

For a better understanding of the spatial planning I will elaborate on the stakeholder groups and on some noteworthy developments and constructions of relations. I will refer to these developments in the analysis of the interviews.

Huffstadt (2005) offers an environment analysis to allocate the interests of stakeholders involved. The importance of establishing the interests in a transformation process came up due to the deregulation in the eighties. The leading role of the government in the clear-cut design of allocation of roles and responsibilities belongs to the past (Huffstadt, 2005). Huffstadt roughly divides the involved actors in three groups, the private stakeholder, the public stakeholder and the citizens and interest groups.

Huffstadt (2005:14-16) lists the following private stakeholders:

Investors approaching the area with a long-term interest; financiers interested in short-term products; construction companies focusing on continuity of their company and aims for (exclusive) involvement in as many projects as possible; project developer aiming for the highest quality for the lowest price; and corporations having a number of aims since the ties with the government have been cut. The second group Huffstadt (2005) brings in is the public and semi public stakeholders. Public stakeholders are the national, provincial, local and sometimes the regional government. Also European government has a growing role in urban development by its framework of rules. Moreover the semi-public sector entails independent governmental organizations like the governmental department of heritage preservation. However, in urban renewal the local government is the most important partner for private parties. Its core business is to determine and to execute the spatial policy and also the social policy. Besides the corporations also the municipality struggles with the multitude of roles (Huffstadt, 2005:16). Because of the decisive role the local government has in spatial planning and in the adaptive reuse of industrial heritage I will elaborate on the complex role of the municipality.

The local government is:

- Responsible for area planning. It always has interest in good spatial planning
- The only responsible for spatial legal procedures which are necessary for developments within limitative legal frames
- Owner and manager of public space
- Often responsible for social policy
- Responsible for inspection and maintenance
- Landowner and project developer

Thus, the government operates on different levels as policy developer, as regulator in order to create frames and to test, as developer and manager. Due to this multitude of roles, Huffstadt (2005:17, 18) continues, it is difficult for local government to realize objectives of spatial renewal projects. Furthermore, the traditional steering instruments as construction permission procedures, subsidies, long lease, exploitation agreements, living environment regulation, expropriations and preference laws, lack power to enforce the desirable renewal. In addition, a complicating factor is that the local government is not the only one responsible for public tasks anymore. Private institutions have become co responsible.

In the third group that of citizens and interest groups, Huffstadt (2005:18) includes current and future users and residents, owners, visitors, resident representatives and interest

groups. Parties often have conflicting interests in spatial planning and without the support of everyone involved developments come around slowly and delayed. Also citizens and interest groups have different roles and positions in urban developments. They are subject as well as co actor of measures, stakeholders being neighbors, representatives of the former three groups and representatives of a categorical interest like environment.

Having gone over the stakeholders in urban development one may conclude that the mapping of interests, roles and positions of the stakeholders and to take these into account is crucial in the realization of any project. New cooperation forms between private and public parties have emerged to unite the means, competences and goals to come to realization. According to Huffstadt (2005:19) the reason for new cooperation forms is that public parties want to direct developments but that they lack land and means. Besides, the existing public legal instruments are inadequate to manage. Moreover, the lack of dominance of interests and a hierarchical relation make cooperation necessary. Public and private parties are interdependent for developments to emerge. The cooperation makes it possible that the tasks and responsibilities are allocated in a way that every party carries that risks which one can estimate and control best. As a result the government takes that issues concerning politic-governance decision-making and the private partners the commercial and market risks (Huffstadt, 2005:19).

4.4 STEREOTYPES

The world of spatial planning is one in which many different groups of people are involved. Some of them have conflicting interests. The different groups are often familiar with each others based on stereotypes. Thinking in stereotypes can result in all sorts of complications and is one of the reasons of delay in development issues. Box 3 on page 28 is illustrating the issue of stereotypes and provides the underlying layer of pride and prejudice which have to be taken into account in the working together with all these different people from different disciplines.

As a result, I argue that an analysis of the stakeholders involved in a project explains the causal relationship between power and stereotypical constructs on one side and the DNA of a project on the other. In the space between the network connections of stakeholders the values that matter are determined. The stakeholder analysis takes place in the mapping of the environment which will be discussed in the next chapter.

Hypothesis 2. *Mapping the environment of the RDM project, reveals the in-between space in which values that matter are determined.*

STEREOTYPES IN URBAN REDEVELOPMENT

Below will follow a slightly exaggerated version of an imaginary first meeting of a newly to develop project in a large city. Here people speak about what usually can only be read between the lines. Starting the heritage representative, the project developer, the official, the initiator, the user and the architect. See here every process manager's nightmare:

(The heritage representative idealist wearing goat wool socks)

'You thief! Commercializing everything. Put yourself in a little package, intermingle with all the other similar packages and ship yourself to wherever! I'm not participating with you money monster, destroying all authenticity!'

(The project developer well suited up, equipped with all newest gadgets and three identifiable different ringtones coming out of his well stuffed pockets)

'Well, well, well you emotional wrack! You should get your act together and actually do something for your precious baby! Instead of paralyzing every initiative! You are a pain in the ass!'

(The official surrounded by his entire bureaucracy and thinking about the upcoming election)

'Hey, you two, don't talk with such a tone. Let's deliberate and do everything according to the rules. I shall hand out these codes and little lists showing the 1000 most important rules...'

(The initiator turned red of shame, anger and stress)

'Rules?! Rules?! Your rules are killing me! Why don't you get your act together and put some heart into our project! Remember the consequences our project generates for your city! There are more interests at stake than your pathetic semi-professional interests!'

(The anonymous user completely neglected)

'But...but...gentleman... can I say something? Mister architect...?'

(The architect sketching and mumbling in his French accent)

'Oh la la! Interesting! I feel anger and frustration, I see angry shapes, oh, I make beautiful building! See my beautiful building that I make for all of you!'

(The process manager, peeking behind the door, turns around and closes the door)

'Pfiou, fortunately they didn't see me. T.T.Y.N.!'

But, this is not what happened. This reflects the silent conversation which could actually have taken place if they were telepathic. Fortunately they couldn't, so time had a chance to prove all of them wrong.

The world of urban development is full of stereotypes, pride, prejudices and distrust due to its complexity. Several discussions about these prejudices are being held. For example Frens Pries is occupied with the new culture in the construction chain of which the relations between different stakeholders is part. Moreover Stroink (2006) brings the different roles up for discussion in his essay 'Companions in distress!'

5 PROCESS MODELS OF ADAPTIVE REUSE

Due to the large scope and complexity of industrial heritage reuse projects, process models are developed to structure and make projects comprehensible. Nelissen Smits, Bogie & Voorzee (1999) & Schulte (1994) among others have developed models to map the process of adaptive reuse. These models are useful in order to determine the different stages in the adaptive reuse process. Nelissen et al. (1999) among others developed a step plan that can be used as a guideline in adaptive reuse projects of industrial heritage complexes. Schulte, E. (In: Nijhof, 1994) developed an adaptive reuse process model. I will elaborate on the latter to give an idea of how the process functions.

The youngest process model of adaptive reuse for industrial heritage in particular is the study of Saris & Hoogendoorn (2008:133). They developed a process design based on the experiences of ten 'Laboratories of creative economy', ten projects of adaptive reuse of industrial heritage. I will discuss this process design more extensively. In this master thesis the process design will be used as a guideline in the search for how stakeholders manage to attune their diverging interests.

5.1 THE ADAPTIVE REUSE PROCESS BY SCHULTE

Schulte (In: Nijhof, 1994:25) argues that a thorough analysis of the potential of the object is required to match the possibilities with the wishes. This makes it possible to supply for the market and to preserve at the same time. Therefore Schulte stresses to analyze the potential and to connect this to potential adaptive reuse. Consequently, when the analysis is finished and the procedure has been established ideas have to be visualized. However the visualization of ideas is not necessarily supposed to be real, it is important to facilitate the ones involved with the building's potential. This stimulates the process.

The cyclic process that uses the process model of new housing makes it possible to find the right adaptive reuse method and user by going over the process steps over and over again. At the stage of conduct- the final stage in new housing- one starts to think of adjustments and improvements to reevaluate the building. Consequently the adjustments can be checked and readjusted by going over the process of reuse again. The process enables the building to have an independent long term goal of preservation by facilitating adaptive reuse methods on a relatively shorter term.

The model that will follow has some overlap with Schulte's model. Though Saris' model elaborates more on the context in which the development takes place. It is this actual context which is significant in the redevelopment of industrial heritage. Redeveloping requires looking beyond the borders of the object. It is the field of tensions in which the realization of adaptive reuse takes place.

5.2 PROCESS DESIGN FOR REDEVELOPMENT OF URBAN AREAS FOR THE CREATIVE ECONOMY

Saris & Hoogendoorn (2008) developed a design for the process for the redevelopment of urban locations for the creative economy. According to Saris & Hoogendoorn (2008) the standard and conventional methods as used in real estate development are not applicable due to the origin of the market and the distinctive character of the location. Creative companies do not want any ordinary place to locate their company. They demand locations with a high experience value that fits their identity and image. In contrast to the classic laws of growth the small companies, making up the majority of the creative economy, attach more importance to remaining creative than to growing. As a result most creative entrepreneurs start working independently. Temporal housing in creative clusters is offered on the one hand to allow them to develop and to become successful and on the other hand to provide a pole in which other groups come to fish (Atzema et al., 2006. In: Saris & Hoogendoorn, 2008:131).

Saris & Hoogendoorn (2008) subdivide the process design in the initiative, the exploration of the network structure, the concept development causing the formation of the entrepreneurial coalition and the implementation. To give a picture of the whole scope of the adaptive reuse process I will elaborate on these aspects.

1 THE INITIATIVE

Initiatives to redevelop industrial built heritage are taken at different levels. The initiative may urge from the owner, a public-private cooperation or a consortium, but it can also be the user or the municipality where the feeling of urgency raises first. To get developments on track it is crucial to share the feeling of urgency with others and to mobilize an entrepreneurial coalition. In a new market like the creative economy where many uncertainties about successful adaptation exist, the match between demand and supply is rather difficult to make.

Just like Mitchell et al. (1997) also Saris & Hoogendoorn (2008) stress that urgency is required to make people actively involved. The feeling of urgency usually starts among one or more initiators not to demolish a building but to preserve it for the future. The feeling of urgency must be shared by several parties. And according to Saris (2008:134) this is only possible when the stakeholders are prepared to look across their short term interests. Only then the insight can grow that the cooperation on the long term can deliver extra value for all parties.

Redevelopment of inner urban locations starts with the revaluation of the location, the situation, the chances and the intrinsic value. The moment on which more stakeholders become persuaded of the potential, marks the beginning of an enterprising coalition.

2 THE ENVIRONMENT OF CREATIVE INITIATIVES: THE NETWORK STRUCTURE

In the second phase the parties explore the most important local opportunities and networks of the area (Saris & Hoogendoorn, 2008:134-137). Each project takes place in a different environment (see figure 3). The environment influences the project in a multifold way.

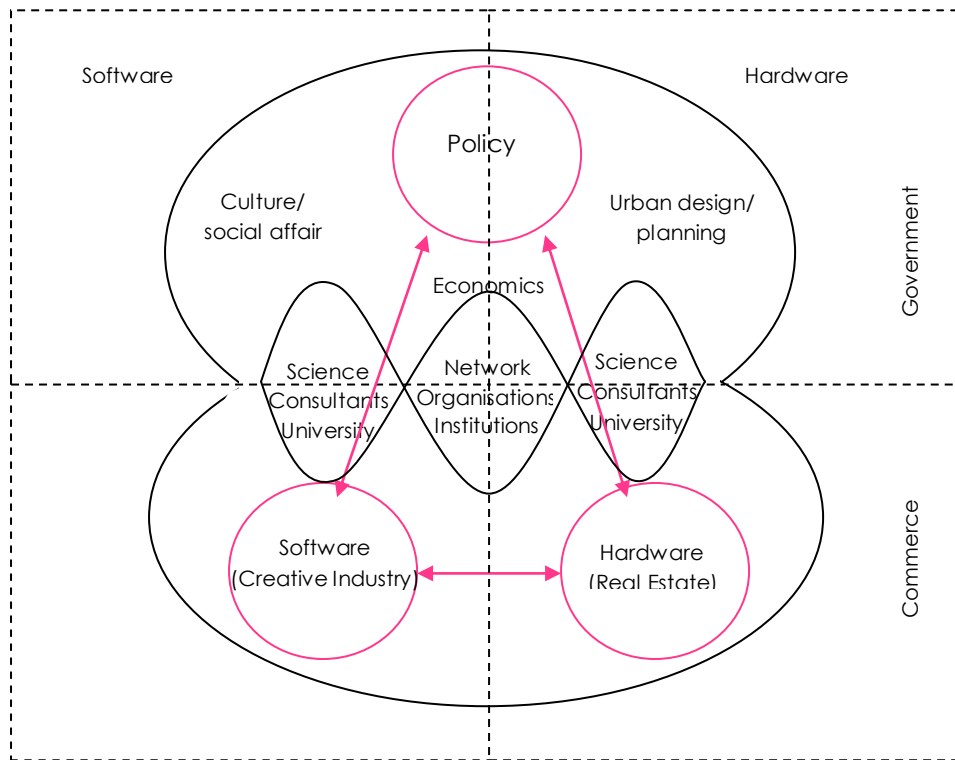


Figure 3 Environment (©Renée Hoogendoorn. In: Saris & Hoogendoorn, 2008:135)

First of all the chances of a project depend on the location, the network scale and a deeply rooted tradition. Secondly, the institutional environment is also part of the environment. Knowledge institutions, cultural infrastructure, administrative services, market parties and other potential coalition parties belong to this institutional environment. The KennisAs in Rotterdam connecting the educational institutions is such an example. Moreover, as discussed before Florida (2005) refers to universities, part of this very institutional environment, as the driving force of economic development. Saris & Hoogendoorn (2008:136) furthermore address the governmental services as important since they are not just one party. The institutionalized partial interests can play a uniting or segregating role depending on the governmental ability to act directive and to determine their own role in the coalition. At last, Saris & Hoogendoorn (2008:136) argue that the market parties play an important role in the environment of the creative initiative. These market parties can choose their role based on their definition of their interests whether it is directive, facilitative, decisive, interactive or introvert.

The environment is also important in the way social and cultural trends work through on a local level. Each environment facilitates different chances for creative projects. These chances emerge by connecting knowledge institutions, technological or innovative companies, culture and creative entrepreneurship. Due to the influence of all these environmental factors a blueprint of area-redevelopment doesn't exist. Nevertheless, the DNA method as discussed before in the creative economy chapter offers a method to redevelop. This method stresses that, in order to redefine obsolete industrial area, it is important to reevaluate and utilize the local and regional conditions as well as the chances of the environment. In the dynamic process of the DNA method all parties, gathered in a coalition, cooperate in establishing new

connections and networks. By an environment research the coalition partners grow closer together, learn about each others context and language which enables them to fine-tune their perspectives.

This master thesis focuses on these environmental aspects of the model. I will investigate the network structure by a detailed analysis of each stakeholder and its context. I claim that the values that matter are created in the environmental stage, in which stakeholders learn each other's language. The highly influential environment plays a large role.

Saris & Hoogendoorn (2008:143) conclude that in creative clusters the connections between users and between user and developer make up the DNA of creative development. The result in terms of value development, which can be financial, cultural or social, is determined to a large extent by the origin of these connections. The cooperation between parties from the beginning of the process generates trust and accomplishes that parties leave the negotiation model behind, in which they tend to maximize the individual advantage and proceed in the search for the reciprocal advantage.

Saris & Hoogendoorn's (2008:143) model in a way illustrates the need to focus on the common good as the interaction of all stakeholders is the key in the adaptive reuse of industrial heritage. The intensive interaction makes the parties aware of the commonness of the good. The origin of connections between stakeholders determines the result in terms of value development.

3 CONCEPT DEVELOPMENT SHAPING THE ENTREPRENEURIAL COALITION

In the previous phase each party has had the opportunity to deliberate its own interests and involvement. In order to go beyond the private interests and to establish trust between stakeholders, a concept needs to be established (Saris & Hoogendoorn, 2008:137). The concept is important in creative economy. Appealing projects in the creative economy require a straightforward concept which entails an idea, image or sphere. The concept can be seen as a brand name, an identity or a shared identity. Besides the concept is needed to position a project Saris & Hoogendoorn (2008:138) explain that the concept is also needed to form an enterprising coalition between developers, government and users. At this stage parties need to agree upon the identity, target group, market and the division of roles. Concept, coalition and trust are key factors in this phase. The concept has to address both the real estate and creative economy; anticipate on both the environment and on networks; and shape trust between parties. As a result, the concept entails a set of values that goes beyond interests and unites the developing parties in their vision on the future of the city, neighborhood or location. Moreover, the concept provides a conceptual framework with which developers, the government and the users can identify. The shared values constitute a new identity that is rooted in history, incorporates a diversity of interests and guides the future.

Additionally, the approach includes a vision on the sequence of users and consumers. This is important because the first movers are conclusive for the generation of a new reputation of the former industrial area. They determine which target groups will be reached with the first events and markets. This group is selected in their capability to attract new trendy consumers. These new trendy consumers are called the early adaptors (Saris & Hoogendoorn, 2008:138). This group is able to evaluate the

potential of the experiments and quickly adapt to the lifestyle. They translate the experiments to a larger public and convert them to trends. The trend followers are subsequently essential for the ultimate success of the creative environment since they generate the traffic and the turnover required for the profitable exploitation. Eventually the large public that likes to follow trends is attracted. As a result the large public starts to feel at home and makes the investments profitable. Choosing specific groups has a large influence on the value-shaping of the area. Saris & Hoogendoorn (2008:139) claim that the core of creative project development is the judgment of the potential sequence of consumers and users.

4 THE IMPLEMENTATION

The professional manager appointed by the owner or organized user group manages the implementation. The professional manager has probably made his entree earlier on in the process of making the coalition and realizing the concept. The following options illustrate the different implementations of different cases. Different strategies are adapted to different situations ranging from directly renting the space when the building is redeveloped in one time to flexible contracts in a more fluent development. Another strategy is to offer extra company supportive services and facilities besides the physical space in order to contribute to the success of the renters and therefore the success of the building. Furthermore, an option could be to decide to have the users do the organization which can be stimulated by the owner to impose conditions on the users like participation in collective programs and events.

THE VENETIAN BRIDGE

In the creative economy value appreciation is derived from the maintenance of the illusion that a place, a building or an area has a unique source of experience and creativity. The Venetian Bridge represents the self-reflection with which the permanent renewal of this illusion takes shape (Saris & Hoogendoorn, 2008:143).

The Venetian Bridge has been developed based on the outcomes of the laboratories of creative economy and shows the cyclic repetition of Saris & Hoogendoorn's (2008) process design (figure 3). The model represents the process of reconciliation of the often diverging wishes and perspectives parties have on a project. Differences can often be bridged by common values of the future identity of the location. Saris (2008:39) argues that based on the desired identity an operation perspective and division of tasks for the various parties can be made. The construction of a functioning coalition requires a well thought off and methodic designed process.

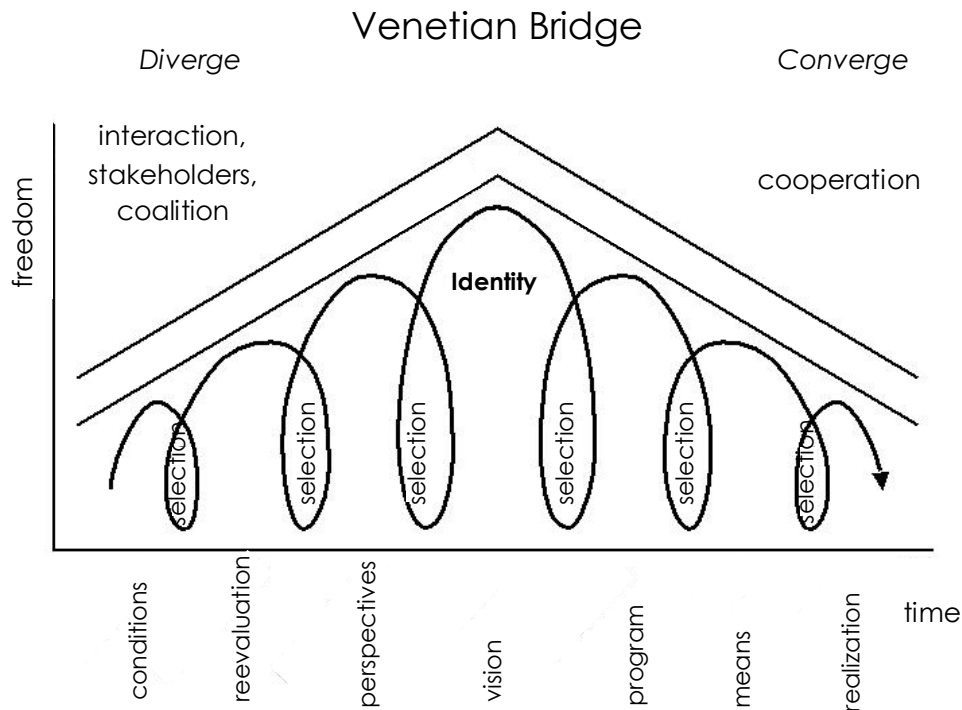


Figure 4 The Venetian Bridge (de Stad bv). (Saris, 2008:40)

The growth of the degree of freedom is visualized by the increasing line of divergence. Adding new opportunities and degrees of freedom takes place by the sequence of a systematic research of the conditions, the reevaluation of the location and the formulation of perspectives by different parties. During this process temporary users and events can help to get a better insight on the target groups and users that can be involved in the development and coalition design. During the research, public and private cooperation partners will be involved in an interactive process in the erecting line toward the advancement of a coalition. The different phases of the process are concluded with an evaluation and a selection of the results every time. These results come along in the next round, are tested again and adjusted if necessary. The process of divergence is concluded with a number of common values that the parties share concerning the design of the future identity of the place, neighborhood or city.

In the convergence phase the program and the design are central. The implementation of the project happens in the stage in which the position of the project in the market and the relation between costs and returns becomes clear. Instead of a masterplan the model assumes a development process in which research and development go hand in hand. The initial investments are restricted to facilitate temporarily use, so the start of generating income can start as quick as possible. This way the risks are limited and the big investments can be done when the users are known. (Saris, 2008:39)

In contrast to the model of Schulte (1994), repetitively going over the complete process, this model illustrates the step by step method building up a coalition to work with. In a redevelopment process you need to be able to respond to chances that occur at the moment. The creative redevelopment process is heavily dependent on the environment. It is not the object that is the core in this model, but it is the process of value creation of the building. The essence of redeveloping industrial heritage is in the search for the values that

count and the incorporation of these values in the coalition. This requires an approach open to, or even in dialogue with, the environment instead of a focus on just the building.

Hypothesis 3. *The process design as described by Saris & Hoogendoorn (2008) can be observed in the adaptive reuse process of the RDM.*

6 RESEARCH METHOD

An interpretivistic approach will enable me to explore the realization process of adaptive reuse of industrial heritage complexes. The structure of this process will be investigated on the level of stakeholders. It is the context in which stakeholders come to create certain values that is important. Besides, stakeholders' interests, voice and power shape the connections determining the values accounted for. Exploring each stakeholder's role in interviews, I aim to map these connections and the context in which they are shaped.

The in-depth analysis of these interviews illustrates what the stakeholders in creative reuse projects are like, how the creative process works, and what conditions encourage or hinder the generation of values. Stakeholders are asked for their role in the project, their experiences in the process and visions on the project.

The three main conditions for selecting respondents: he or she had to have an interest in the project; he or she had to represent a company or institution; he or she had to be in the position to make a difference to the project. The selection of stakeholders has been discussed with the project manager Gabrielle Muris who provided me with the list of contact details of the stakeholders directly involved in the project. The list of respondents interviewed can be found in appendix A.

However the interviewees represent the most important stakeholders, not all persons who might be considered to be stakeholders are included. The inclusion of specific people would have been interesting. Nevertheless, due to a lack of time and high urgency these people who were suggested by respondents during the interviews are not included.

All respondents informed on the research were willing to cooperate apart from the architects of the Innovation Dock who never replied on my requests. Since the role of the architects is rather small in reuse projects of industrial heritage I settled with the fact that this stakeholder wasn't part of the research.

Usually in social research you have to ensure that the individuals studied are representative of the population in question. If it isn't representative, the findings can not be generalized to the population. However, I don't endeavor to make a generalization that is supposed to hold for all adaptive reuse projects of industrial heritage. I occasionally try to disprove certain wide spread assumptions, like Csikszentmihalyi (1996) does in his study of creativity. Like Csikszentmihalyi (1996:14) argues, the advantage of disprove over proof in science is that whereas a single case can disprove a generalization. Even all the cases in the world are not enough for a conclusive positive proof (Csikszentmihalyi, 1996: 12-16).

I don't aim to make comparisons by means of statistics for a variety of reasons. Firstly, disproving some assumptions about reuse projects seems to me sufficient. Secondly, due to the fact that redevelopment of industrial complexes can't be standardized in a blueprint, this unique sample violates most assumptions allowing a safe conduction of statistical tests. Thirdly, creating a meaningful comparison sample to test the patterns found in this sample exceeds time and purpose of a master thesis.

I ended up with nine respondents with who I held in-depth interviews. Two of these interviews I used to orientate and to construct the interview design. The interviews were conducted in the offices of the respondents. The interviews were recorded. They generally lasted about one hour, although a few were shorter and some lasted a bit longer. Other material used is the Crimson rapport. This material was useful to round out the understanding of the process.

The interview checklist had a number of topics that I tried to bring in the conversation

with each respondent. However, my priority was to keep the interview as close to a natural conversation as possible so the respondent could bring up topics that were important to them in the process. I am aware of the advantages and disadvantages to this method. I felt that the use of a constructed set of questions or hypothesis would have been too manipulative and therefore would harm the value of the data. I preferred to get authentic answers, by letting them tell their story and by subtly directing the interviewee to the themes I was interested in, instead of forcing them into a pattern. The results of these interviews are sorted out in one document to be able to compare respondents' answers on the specific topics. The results can be found in appendix B.

Interviews I quote most extensively are the ones that address most clearly what I thought were important theoretical issues. So the choice is personal. Yet I am confident that I have not distorted the meaning of any of the respondents or the consensus of the group as a whole.

Even though the voice of some respondents is not represented by even a single quotation, the content of their statements is included in the generalizations that occasionally are presented.

7 RESEARCH RESULTS

As discussed before the Venetian Bridge (Sarís, 2008) has been designed to overcome individual interests and to create a concept based on common interests. The value creation takes place within this process and results in an identity which is shared by all stakeholders. The cyclic repetition reflects the openness to the environment. In contrast to the step by step process models, this model is based on a constant dialogue between stakeholders and the environment. Decisions are not taken as given but are subject to evaluation and selection. It is about an open dialogue in which opportunities and chances that can come around on each moment have to be seriously contemplated. As a logic result the process requires freedom, well known to entrepreneurs but unknown to governmental bodies.

Attuning the interests of all parties involved requires a common goal. Not only to make a project happen but also to get the most out of it, it is necessary to address the object in a multidisciplinary way to make sure important interests are taken into account. In terms of the industrial heritage of the RDM the important characteristics of the complex are that it is a private good owned by the Havenbedrijf as well as a cultural historic good. Values that come along with the different kind of good approaches are often represented by different stakeholders. These values and thus the stakeholders need to interweave and become united. The value creation takes place in a dynamic field of meeting and clashing values. The process to find the right DNA requires space, time and a certain freedom in the process design. Moreover, it requires a common goal which can be found in the common good. The common good addresses aspects that go beyond the borders of individual interests.

In order to answer the research question of,

How to create space for the dynamic between economic and other values that matter in the adaptive reuse process of industrial heritage?

the process design and the process, in which stakeholder's wishes and interests come together, need to be investigated.

First of all I will set out the general line of the process of development of the RDM Campus to create an overview. Consequently the first hypothesis will be tested by analyzing the role of the common good in the process of adjusting the diverging interests. Then I will make a stakeholder analysis by going deeper into the stakeholder power relations and stakeholder characters. This will test the second hypothesis. At last I will investigate the presence of the particular phases of the process design by Sarís.

Besides pointing out the specific characteristics of the RDM process, I will analyze the interviews with the stakeholder respondents. Agreements and differences on certain topics between stakeholders will be highlighted and the creation of values will be analyzed.

7.1 THE GENERAL LINE OF THE PROCESS

Saris & Hoogendoorn's (2008) process design focuses on the development of creative clusters like for example the Creative Factory in Rotterdam. This is an often implemented concept of adaptive reuse of industrial heritage for the creative economy. In principal the concept of the RDM Campus deviates from the creative cluster concept. The RDM Campus doesn't just provide office space to creative companies but combines it with a complete educational chain bringing different levels and types of professional educations under one roof. The crosspollination provokes the creativity. Nevertheless, the RDM Campus has some traits in common with a creative cluster referring to the rental of the business floor to innovative young companies in applied technology. This advocates for a continuation of the use of the process design.

In contrast to the procedure of the creative clusters described by Saris & Hoogendoorn (2008), the future user was one of the first ones involved in the case of the RDM. It was Jasper Tuytel, chairman of the board of the Hogeschool Rotterdam, who enforced Bert Hooijer's idea to establish a school department in the RDM complex. This makes the RDM Campus a bottom up initiative. It was not the government who enforced the premises on the schools but the schools specifically choose for the RDM complex. Therefore, the first step in Saris & Hoogendoorn's (2008) process model of finding a user can be skipped. The process starts at the second step where the appropriateness of the establishment of schools at that very location is evaluated.

In the second step of the environment research the conditions are systematically researched. In the case of the RDM this happened in a different way than is often done in redevelopment of industrial complexes. However, the function of this stage remains the same. It is about finding new opportunities and creating freedom by reevaluation of the location and the formulation of perspectives by different parties. Usually this is done by having temporarily events take place to research the target groups and users for the coalition. The nature of the planned knowledge institutions is not suitable for this kind of events. The systematical research therefore existed of commissioning experts to explore the possibilities of the area. Nevertheless, occasionally some events did take place at the industrial complex like the machine hall was used as set for a dance performance with large trucks as part of the performance. Based on the evaluation and selection of the outcomes of this stage decisions are usually being made on values that count. However in the case of the RDM Campus the exploration of values that count took place by the focus on making connections in the network structure and developing plans.

In the third stage of the concept public parties as well as private parties become involved in an interactive process. A coalition is formed at this stage. In the case of RDM the negotiation mainly takes place between the schools and Havenbedrijf. This negotiation works through on a local and sometimes even national level of politics. It are the aldermen who are directly concerned with the developments around the RDM whether related to economic influences on the harbor or on education. The public and private parties are thus directly connected. How this is done and in what context will be clarified later on. Based on the evaluation and selection of this process common values are shaped. These common values form the starting point for realization. The common values are the base of further process development.

In the fourth stage of implementation the project manager Gabrielle Muris manages the implementation of the concept. The implementation started with the start of classes in the Innovation Dock as soon as the restorations and the public transportation were arranged. This

year the second building the dry-dock has been taken in service by the Academy of Architecture. Only recently the business floor has been taken in service. The building was festively opened on the 29th of October by Prince Willem-Alexander.

The concept and implementation stages belong to the phase of convergence. The freedom has to be reduced and decisions have to be made, to make it actually happen. In the first step the program and design are developed based on cost-benefit analysis. The cost benefit analysis determines what investments deserve priority in what stage of implementation. Initial investments are being made to get the generation of income started. In the case of the RDM Campus this was the investment in the restoration of the Innovation Dock so the renting contracts with the schools could start.

7.2 THE ROLE OF THE COMMON GOOD

Hypothesis 1. *The awareness of the importance of the common good contributes to finding solutions in case of conflicting interests.*

As concluded previously the stakeholders learn each other's language. In order to be able to test this hypothesis the question of "What is the common good in the case of the RDM Campus?" has to be answered.

As has been discussed in the theoretical chapter the common good covers the values that can not be covered by market values. While the Havenbedrijf is the legal owner of the complex and the Hogeschool and the Albeda are the renters, there is another layer of ownership. Please allow me to look at the question of "What gives the building its actual value?" from a rather black and white perspective to illustrate the different layers of value.

If you take the RDM complex out of its context and put it in the market sphere the real estate value *ceteris paribus* would be rather low. It is an old complex that has lost its function due to the shift of port activities to the Maasvlakte II. Considering the opportunity costs of the land, it is more interesting to tear down the complex and replace it by efficient complexes in a time scale of ten or fifteen years. However, looking beyond the borders of the market sphere the building possesses other factors that make the building valuable. The values that the RDM complex represents are cultural historic values such as memories of glorious times for the city of Rotterdam, the social economic history of people working and living there and the architecture and spatial planning of the RDM. These are examples of values that people derive from the RDM as a common good, in this case the RDM as industrial built heritage. These values are kept alive in the conversation about the RDM which is shared by people, the members of the commons.

Consequently I will figure out whether the RDM complex can be called a common good by going over the aspects of a common good as discussed in the theoretical chapter.

Firstly, a good can be a private, public and common good at the same time. The first aspect is applicable on the case of the RDM. From a legal perspective it is a private good in the hands of Havenbedrijf. Nevertheless it is also a common good in the hands of the members of the commons. These two can exist next to one another. As discussed before it is a matter of difference in spheres in which the consumption of these goods takes place.

The second and third aspect of the common good go hand in hand. The common good is shared by a group of people without a clear definition of ownership. Values that contribute to the common good are cultural historic values which are based on historic, cultural, prestige and aesthetical values. These values are sustained. The definition of the group's ownership is vague since the ownership is based on the membership and participation. Ownership is just expressed when the group feels the urgency to interfere in actions taken on the private good affecting the common good. Thus, claiming ownership might be necessary to guard the common good. This is where the third aspect of the common good comes in: Members of the common good can interfere in the private good at the point where the common good is affected by actions taken on the private goods from which the commons are derived.

Fourthly, no single person or legal identity can claim full ownership or have complete

control over the physical good from which the commons are derived. This shows in the fact that even though the Havenbedrijf is the legal owner of the complex, it does not have full right of speech to do whatever it pleases. In order to make sure that the Havenbedrijf lives up to benefit of the common good the heritage protection is involved. However, the complex has not been listed as national heritage yet, it has been selected to be of national listed heritage worth. This obliges the Havenbedrijf to take other values than just financial values into account. The selection by RCE enables them to interfere when the common good becomes harmed due to the consequences of actions with the private good. Despite the lack of legal instruments, interest groups are often able to compel a voice when the urgency and legitimacy of their interests is high enough. An example of such an interest group is for example the old habitants of Heijplaat. They are strongly involved in the sake of RDM.

To conclude, the aspects of the common good fit the industrial heritage of the RDM complex. In order to account for the values generated in the different spheres in which the goods are used, there has to be a certain legal construction that creates space for both goods attached to a physical object. The private good is attached to the physical good in a legal way. The common good is attached to the physical good in an emotional way. The legal construction connects the two and creates space for discussion about the different values attached to it. Against the background of this legal construction stakeholders establish their relation.

Going over the analysis of the common good I would rather say that the stakeholders have to define the common goods in the commons. The industrial heritage is not the only common good that is affected in the project of the adaptive reuse of the RDM complex. The project is not isolated from but embedded in the environment. In this environment the more economic common goods play an important role as well. As will be highlighted later on the social economic structure is a common good influencing the project. I regard the social economic structure as a common good since it is owned jointly by the city of Rotterdam and other participants. Members have it in common and they contribute and benefit from it. The RDM Campus for example contributes and benefits from the social economic structure by for example raising the employment rate in the harbor area.

Defining the common goods out of the commons enables the stakeholders to define the values that matter. Subsequently besides the common goods also the private good aspects have to be taken into consideration. The common goods have to be somehow fitted in the private good by means of a concept and business plan.

Therefore, if the hypothesis is reformulated as follows,

Hypothesis 1.1 *Stakeholders attune their diverging interests by fitting the defined common goods that matter to them collectively within the possibilities of the private good.*

it is confirmed.

7.3 STAKEHOLDER ANALYSIS

Stakeholders are groups of people or firms that have an interest in a project. Within the project different stakeholders represent and maintain their interest. As a result, rather than having concern for the common interest, stakeholders naturally are focused on their private interest. Each one involved has something on stake which brings out a protective behavior. Due to the ignorance of the intentions of others, stakeholders tend to think in stereotypes. Stereotypes do not benefit the communication between stakeholders. In order to come to a coalition, stakeholders need to learn each other's language and need to trust. Only under these conditions the values that matter can be discovered, recognized and implemented.

Thus the reconciliation of stakeholder interests does not come about naturally. Somehow space needs to be created to explore the dynamic field of values. In order to understand how the dynamic of values is incorporated in the adaptive reuse process of the RDM first of all the stakeholders and their relations need to be mapped.

Learning each other's language, generating trust and becoming familiar with each other's values is expected to be tracked down in the network structure. It are the connections on which a project is built that influence the determination of values that matter. Therefore the power constructions, characters and perceptions of stakeholders will be analyzed.

Hypothesis 2. *Mapping the environment of the RDM project, reveals the in-between space in which values that matter are determined.*

7.3.1 STAKEHOLDER'S POWER CONSTRUCTIONS

As discussed in the theoretical chapter Greene & Elfrers (1999:178) established seven forms of power that separate the different stakeholders from each other. Mitchell (1997:866) on the other hand, divides the stakeholders by power, legitimacy and urgency. Legitimacy withholds the actions of an entity which are desirable within a socially constructed system of norms, values and believes. Urgency is the stakeholder's claim for immediate attention. The claim must be seen as critical or highly important in relation to the firm. By using elements of these two theories I will identify each stakeholder. Please find the visualization of the text below in box 4 on page 46.

The Havenbedrijf has a coercive form of power which is based on fear. Power is derived from the position as legal owner. However, to balance this RCE also has this power of fear on the Havenbedrijf because it has the power to compel them to preserve the complex based on the Monument Law. This is the legal construction discussed earlier. The power of the organization for heritage protection is based on legitimacy and can interfere when the urgency rises. Thus the coercive power of the private good has been balanced by an enforced coercive power of the RCE representing the common good on the Havenbedrijf. This way the power of the Havenbedrijf in its possession of the RDM complex is limited. Though, bear in mind that the ministers are the ones to decide at the end. So neither the voice of the Havenbedrijf nor of the RCE is definitive.

The Hogeschool Rotterdam and the Albeda College have the power of reward and

therefore are well respected conversation partners of the Havenbedrijf since the schools have the ability to provide rewards. The relation between the two is based on urgency because the schools' claim is highly important to the Havenbedrijf. Vice versa the Havenbedrijf has a power of reward to the schools by offering the buildings for a fixed rent below the market price. Likewise, the companies have a power of reward in the renting contract with Havenbedrijf and in the knowledge contract with the schools. Vice versa the schools have the power of reward to the companies by providing access to knowledge and technical sources. Also the Havenbedrijf has the power of reward to the companies by renting the floor against prices under the market price. It is a reciprocal deal between the companies and Havenbedrijf and the schools. Also Woonbron has the ability to provide rewards. Nevertheless, due to circumstances Woonbron didn't manage to arrange the investments to participate in the RDM project. And as power comes along with money, their position in the project has declined to a potential rewards provider and not as an actual rewards provider. As a result Woonbron has little voice and power in the project while the interest and legitimacy is high.

Stadshavens, Jasper Tuytel as well as the alderman, are the ones with the connection power which is the political power. Hans Beekman and Jasper Tuytel have the network to push through decisions at a political level. They have great power of speech which can lead to actual power in the project. The interest for Jasper Tuytel, as initiator and user, is larger than the interest for Hans Beekman who is active on the broader scale of Stadshavens. Nevertheless, for Stadshavens the RDM project is a case study that shows the potential of the ambitious projects planned in the Stadshavens area. Thus, also for Stadshavens the interest in the success of the RDM is definitely there. Moreover, the relation between the alderman and the RDM project is based on urgency. The alderman's claim is highly important to the RDM project and therefore members of the coalition need to lobby. On the other hand however the RDM Campus can provide the alderman with a political reward as well. As some respondents explained; projects like these can generate a certain image for aldermen to improve the chances of reelection.

At an organizational level Gabrielle Muris, taking care of the interests of the schools in the RDM project, and Cor van Asch, as area manager of RDM for Havenbedrijf, have legitimate power. The relation between Havenbedrijf and the RDM project is based on urgency because the claim of Havenbedrijf is highly important being a partner in the RDM project.

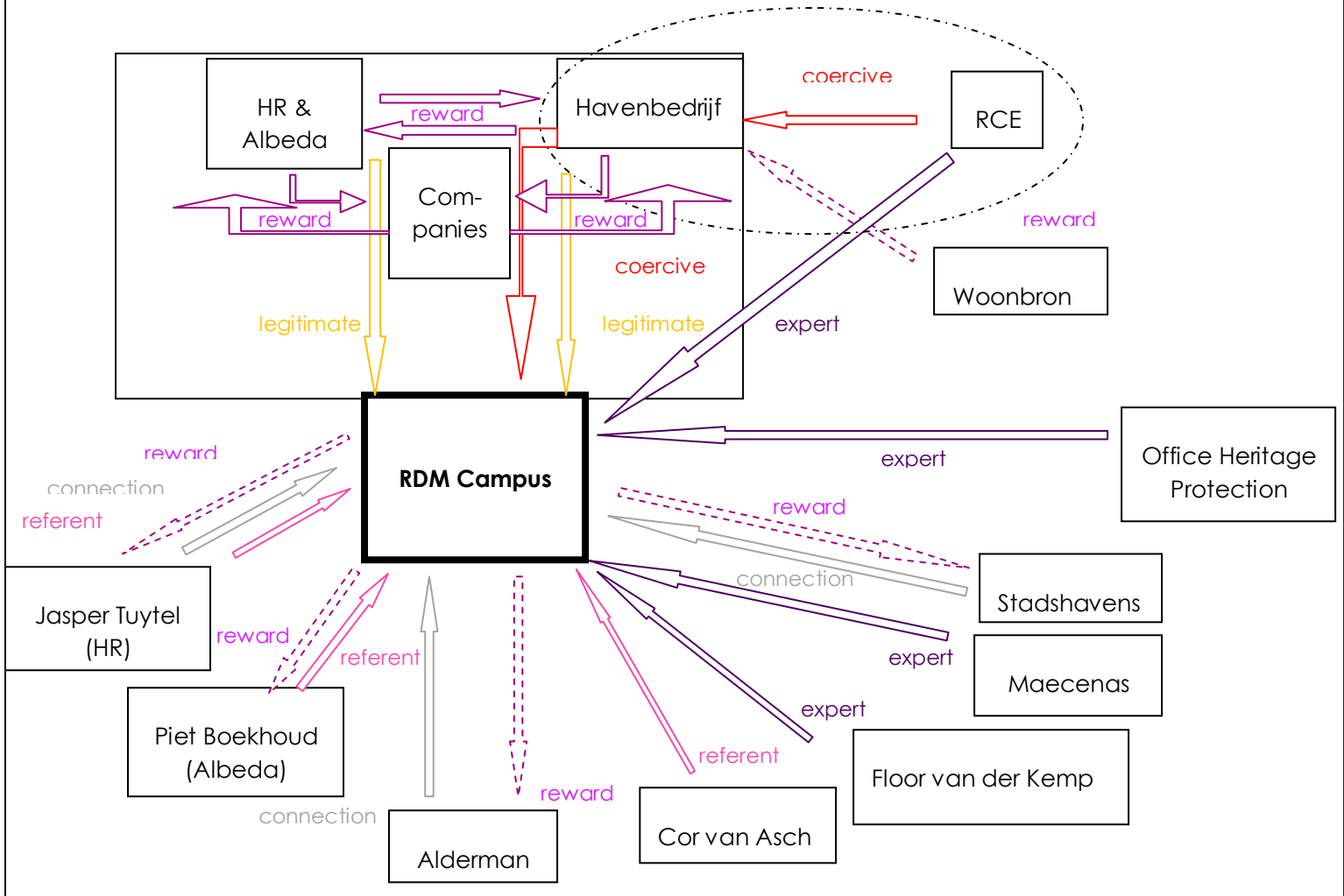
Moreover, Cor van Asch as well as Jasper Tuytel and Piet Boekhoud enjoy referent power. They are all well respected, liked and admired among stakeholders. This determines their influence in the project based on power and legitimacy. Cor van Asch is like an intermediary between Havenbedrijf and the RDM project. He mediates between the objectives of Havenbedrijf and the objectives of the RDM project while keeping the heritage values in the back of his head. He might be called a true mediator in the field of economic and cultural values. Remarkable is that the referents are the figures that might be referred to as the ambassadors of the three most important stakeholders. Each referent representing a core stakeholder looks after and promotes the interests.

At last the experts enjoy decisive power. It are the built heritage experts Jon van Rooijen for RCE on a national level and Astrid Karbaat for office heritage protection at dS+V on a local level. They are asked for advice when needed. Floor van der Kemp can be referred to as an expert on housing issues and is involved on that part. Besides he initiated the generation of knowledge on port redevelopment by the City Port Academy. Also the Maecenas brought in by Hans Beekman to come over and philosophize on possibilities in the Stadshavens like the RDM project for example, has decisive power. The Maecenas are

experts on economic development issues and have won respect on that field. Their expert opinion and knowledge has decisive influence on the project.

Besides the forms of power there is a degree of power within a form that may vary due to the respect, fear or trust one deserves. In addition, I distinguished the company or institution name and the person's name in the stakeholder power map. I did this because I found out that the person in the position makes an enormous difference. The character of the person becomes involved and accounts for specific decisions taken.

STAKEHOLDER POWER MAP



Box 4. Stakeholder Power Map

7.3.2 STAKEHOLDER CHARACTERS

Besides the power relations, stakeholders have a certain character whether it are persons, companies or institutions. I found out that each organization and each person within that organization has its own character which strongly determines the position in a project like the RDM Campus. Therefore, the motivations, interests and strategies of the stakeholders will be analyzed.

As discussed in the theoretical chapter Huffstadt offers an environment analysis to allocate the interests of stakeholders involved. I will use Huffstadt's rough division of the most prominent actors in three groups; the private stakeholders, the public stakeholder and the citizens and interest groups.

In addition, while in the environment phase stakeholders become familiar with each other's language and context, I have to take into account that communication is often full of misunderstandings. To take a glimpse of this fact into consideration I will bear the phenomenon of stereotypes in mind.

A. PRIVATE STAKEHOLDERS

A1. Havenbedrijf

The Havenbedrijf as an investor has a long-term interest in the area. As financier though, the Havenbedrijf is interested in short-term products such as project financing. For the Havenbedrijf the RDM Campus is a first mover in the redevelopment of the area. The commercial minded company is unfamiliar with the experiment of the RDM Campus. They are not used to invest millions in a project with which they hope to end up in a break even situation. The Havenbedrijf is rather run by business plans with strict objectives.

However, the RDM project does fit the long term objectives in which the curious case of the RDM is a debit notice on the balance of the Havenbedrijf's corporate social responsibility. Though it is not just an investment of corporate social responsibility, whereas the Havenbedrijf needs to undertake something to maintain and recruit enough expertise in the port. Investments are needed in order to keep pace with the large ports throughout the world.

Nevertheless, the complexity of the Havenbedrijf's interests should not be underestimated. Besides the experiment is new to the commercial minded Havenbedrijf, the RDM Campus is located in between essential harbors where the economic development continues. The paradigm switch therefore can not be established over night. At the end the Havenbedrijf is the one responsible for the combination of the conflicting activities.

The stereotype of the Havenbedrijf is quite illustrative for the actual character of the Havenbedrijf. The prejudice that non market parties probably had towards the Havenbedrijf were quite right judgments. Therefore this assumption probably did not cause confusion or misunderstanding throughout the process. As long as the other stakeholders were aware if the fact that the convincing and persuasion of the Havenbedrijf did not happen automatically no surprises were encountered at this point. In addition to the illustrative example of Bert Hooijer about the commercial mindedness (in the discussion of the environment research phase), Jon van Rooijen expressed the Havenbedrijf's character as follows,

'Havenbedrijf thinks very simple. I have land, I am the owner so I will demolish whatever gets in my way so I can store large offshore pieces.'

Anticipating on this positioning of the Havenbedrijf the RCE urged the Havenbedrijf to consult an urban planning office to study the area. The Havenbedrijf under coercive power of the RCE acted upon the advice of the expert. As a result the cultural historic reconnaissance opened the eyes of the Havenbedrijf.

A2. Woonbron

Speaking about the private stakeholder Woonbron one has to keep in mind that housing corporations have various aims since the ties with the government are cut as discussed by Huffstadt (2005). The ambiguous role often causes stagnation. The housing corporation Woonbron is also struggling with the number of aims.

The first example is the double task Woonbron area developer of Pernis and Heijplaat, Floor van der Kemp, designed for himself. He stepped up to the board of Woonbron and convinced them that he needed one day a week to work on knowledge development in a broader sense. The reasons to do so are because it comprises his personal interests, because he thinks it is important for a housing corporation to look forward and to make sure that innovation will be incorporated in the traditional club that rules the construction world. It feels like his social duty. The board is willing to give Floor van der Kemp freedom to think beyond renting and developing housing. One of these projects was the establishment of the City Port Academy in collaboration with the Hogeschool Rotterdam and Stadshavens. The academy aims to develop and share knowledge of all kinds of issues taking place in the Stadshavens area.

Secondly, Woonbron could not arrange the finance to participate in the plans which it had agreed upon. Therefore, Woonbron dropped out of the core development group. The north-south deal, which will be explained later on in the public stakeholder discussion, took part in this event. In the north-south deal was decided to postpone the transformation of urbanism. With the focus on nautical activities at the RDM complex and surroundings the urgency of the housing corporation diminished substantially. Another consequence of the north-south deal was that Woonbron became less involved in the project development of the RDM. The Havenbedrijf obtained a larger role and brought a different mentality along. In the times before the north-south deal Floor van der Kemp was highly involved in discussions about floating housing on water and special objects. When Havenbedrijf became owner of the complex things became more compulsory. Financial contributions were requested by Havenbedrijf in exchange for input. This again confirms the commercial mindedness of the Havenbedrijf.

One of the main reasons to keep involved is the infrastructural issues. Besides, Floor van der Kemp is convinced that it requires an integral area vision to come to development. Floor van der Kemp says,

'I have been preaching for an integral area vision for years'

The stakeholders have to look beyond borders for extra value. After three years his preaching paid off with the appearance of an urban plan for the RDM complex and a structure vision in which Heijplaat belongs to the Stadshavens area. I guess that the integral area vision could be seen as the definition of the common goods that matter.

I noticed that Floor van der Kemp is highly socially engaged as a person. He is strongly involved with knowledge development and the destiny of RDM. Maybe in a less obvious way, I consider Floor's engagement and concern as one of the factors thanks to which the

realization of RDM can take place. Together with Jasper Tuytel and Piet Boekhoud he put RDM and Heijplaat on the map. I noticed that probably because of a lack of a fixed position in the development he is highly critical. Nevertheless, Floor van der Kemp is the respondent who relatively spoke most about the importance of an integral vision. I regard him, being socially engaged, to be the one who advocates for the common goods.

B. PUBLIC AND SEMI PUBLIC STAKEHOLDERS

The European, national, provincial, local and the regional government belong to the public and semipublic stakeholders of the RDM. The government on European level is involved in the development of the RDM campus because of the imposition of European Union rules and the subsidies granted to specific renovations. Moreover, on a national level the semi-public sector entails independent governmental organizations like RCE. Also provincial and regional levels of government are involved due to the situation of the RDM campus within the Stadshavens area. However, for the RDM the local government is the most important partner. Because of the decisive role of the local government I will go deeper into the complex role of the municipality.

B1. Hogeschool Rotterdam & Albeda College

The future users and the co developers of the RDM campus are the Hogeschool Rotterdam and the Albeda College. With the cooperation the schools aim for a maximum connection between schools and innovative companies. By placing the complete education chain under one roof they aim for cross pollination. Moreover, they aim to increase the transparency of technique which does not deserve much popularity under today's youth.

In order to integrate the young innovative companies in the knowledge chain, the schools developed a commission that selects the companies. The business of the companies needs to be relevant, add something new and be suitable for practice assignments.

Bert Hooijer representing the Hogeschool Rotterdam argues that the most important factor in redevelopment is to connect to the objectives of municipality and companies. It is a reciprocal deal in which each party is benefitted if they contribute. Economic development needs expertise and investment which in turn is generated by the knowledge institutions.

Also this relation has not always run smoothly. Albeda deals with problem youth which made the Hogeschool Rotterdam doubt the intermingling of students on the campus at a certain moment. Nevertheless in meetings with Havenbedrijf, Hogeschool Rotterdam and Albeda College every two weeks all conflicts get solved.

Whereas Bert van Pelt rather represents the choice of this location based on the relation with applied technology and the social domain of Heijplaat, Bert Hooijer represents the choice of the location based on the spark that the area gives. According to Bert van Pelt representing the Albeda College the open ambiance of the building stimulates students. The industrial built heritage according to Bert Hooijer,

'has proven its quality over time and equals freedom, fou and ambition.'

It is the unfinished nature of the complex that is inviting to creative students.

B2. Stadshavens

Starting on a national level, the plans around Stadshavens, in which the RDM Campus is embedded, illustrate the ambitious character of national policy. Stadshavens is one of the 33 projects of Randstad Urgent of the ministry of VROM. To improve the livability and the international competitive position of the mainport Rotterdam VROM invests 31 million euro in Rotterdam's Stadshavens. The 1600 hectares of the Stadshavens port area will be developed into a sustainable and a climate neutral hotspot for high quality living, knowledge institutions, recreation and creative activity. Moreover, the public investments in Stadshavens are part of the policy around the 'Crisis- and Recoverylaw' whereby the Dutch cabinet enforces the economy¹.

Hans Beekman is the director of the Stadshavens project office. He was approached to startup a new organization of Stadshavens when the process of Stadshavens as a limited liability company seized. The consequences of this change will be discussed later on. Hans Beekman explains that after having positioned the organization of Stadshavens,

'I set up two targets and three ambitions to map the position of the region twenty years from now.'

The first target is to create a new social economic structure to revive the area that is lacking behind, to upgrade the employment rate and to prepare for the future. The second target is to establish a climate in which knowledge worker and multinationals want to settle. That means that the housing, education and recreational conditions need to be on a certain level. To shape that qualitatively Stadshavens has developed three ambitions for the two targets. One ambition is to be internationally competitive. That means that the Stadshavens has to compete with the only similar project in Europe the dock James Gateway in London. To do so Stadshavens has a cooperation agreement with Hamburg. This area is better controllable because it is a quarter of the size of this area. This ambition addresses the international competitive ambition of the Havenbedrijf who needs to keep pace with Antwerp, London and Hamburg. This ambition is also of great importance to the city of Rotterdam that on a national level needs to compete with Utrecht and Amsterdam. The second ambition is to connect the harbor and city. The parties that are supposed to find each other had nothing in common two years ago. The Havenbedrijf was focused on the container issue on Maasvlakte II. As Hans Beekman strikingly put it

'Havenbedrijf faced the North Sea and had its back turned to the city.'

The third ambition is sustainable development in the broader sense of the word. Developments need to be environment friendly and future proof. According to Hans Beekman it requires a kind of model or mechanism which guarantees that the sustainable development is as qualitatively eminent as possible. One of the elements is how you treat cultural historic heritage. With the RDM campus being an example it suits the strategy of Stadshavens.

By connecting these two goals and three ambitions and looking at the impact that goes beyond the area, Hans Beekman continues, two axes appear a horizontal axis of economic urgency and a vertical axis of innovative power. The redevelopment of the area will take about twenty to twenty-five years. Within a time span of twenty years the

¹ <http://www.vrom.nl/pagina.html?id=44743> (10-11-09)

petrochemical complex of oil won't be affordable anymore. This means that an energy transition needs to take place in the whole petrochemical concern if Rotterdam will remain Mainport of Europe. Besides this difficult task, the climate change causes a threat to the Stadshavens area. Stadshavens is connected to a knowledge institution network reaching from TU Delft and Deltares to all kinds of institutions and organizations with the innovating power to shape and give form to these developments. The challenge of Stadshavens is to initiate these developments. Stadshavens tries to connect that horizontal economic urgency and vertical innovative power. On top of that Hans Beekman claims that you need an area to show that the ideas can be realized. Therefore Stadshavens has defined 14 business cases reaching from public transport over water to the upgrading of the livability of the RDM campus and the Heijplaat village. A new cohesion has to be found in the area where the new flow of students needs other facilities than the 65 year old ex RDM employees. These strategic projects are an expression of the quality impulse that Stadshavens wants to give to the area. With these projects Stadshavens aims to regain trust in time of climate crisis.

Stadshavens proves the prejudices often held against national public policy wrong. Despite the previous organization of Stadshavens as a limited liability company seized, the new organization of Stadshavens as project office works efficiently. The number of employees got reduced and the organization became focused on providing stimuli of activities in line of the organizations objectives. This public organization shows no sign of bureaucracy in the negative sense of the word.

To conclude, from Hans Beekman's point of view the main interest of Stadshavens in RDM Campus is that it brings dynamic in the area.

Reviving cultural heritage is a thing of favorable though minor importance. The RDM Campus provides an opportunity to blow new life into a left and forgotten area. The establishment of two schools in the RDM complex guarantees a chain reaction which creates an interesting dynamic. The new visitor flow of students brings forth new infrastructure, which will create a redevelopment boost for the village Heijplaat and surroundings.

Stadshavens has an ambitious duty to fulfill. The situation of the RDM Campus in this redevelopment project on national level illustrates its context and its position in the national network of housing, spatial planning and environment. Stadshavens provides a helicopter view on the RDM Campus.

B3. Rijksdienst voor Cultureel Erfgoed

Rijksdienst voor Cultureel Erfgoed (RCE) is a semi public institution operating on the national level of cultural heritage. Adaptive reuse projects of listed or potentially listed heritage buildings are coordinated on a local level. The department at the municipality, service urbanism and housing (dS+V), concerned with the built heritage is called office heritage protection. Jon van Rooijen, urban planner at the RCE, explained that the office heritage protection informally has the responsibility to keep an eye on the developments on the potentially listed industrial heritage complex of the RDM. The office heritage protection informs the RCE on newly released urban plans and the RCE keeps on eye on the main lines.

Prejudices on the heritage services like conservatism and protectiveness are partially true. Though, I noticed that the new generation of cultural heritage experts brings about a mentality distinct from the one of the older generation. This became clear in the difference

between the interviews with the senior industrial heritage expert Peter Nijhof and urban planner Jon van Rooijen both active for RCE. Whereas the older generation seems to be focused on judging propositions, the new generation is co development oriented. The perspectives differ in a theoretical analysis of reuse practices versus a practical openness and coproduction of thoughts on reuse practices. A rather conservative institution like the RCE proves to evolve with its time.

B4. The local government

The RDM project is also familiar with the struggle of the multitude of roles of the local government as discussed by Huffstadt (2005) in the stakeholder chapter.

Due to the bottom up character of the RDM project the role of the municipality is rather small. Though I think that the municipality recovered themselves as I discussed in the character of Stadshavens, the struggle did take place. Until the north-south deal in 2007 the development company Rotterdam (OBR) and Havenbedrijf were the commissioners of Stadshavens. Stadshavens being a limited liability company lacked directive power. An illustrative example of the malfunctioning of the organization is that they came into a situation where the Havenbedrijf was told how to handle and exploit a container terminal. In 2007 they took out the plug and reorganized the various ports in Rotterdam in the north-south deal. The areas on the north side of the river that focused on urban development came in hands of the OBR. The areas on the south side of the river that fell back on the focus on port related activities came in hands of the Havenbedrijf. According to the respondents the change slowed down the decision-making, caused some friction and as discussed before had consequences for the role of Woonbron. However the change had its consequences, the reorganization allocated the decision-making where it belongs as far as I can judge.

Furthermore, the conflicting double role of municipality surfaces where the interests of the local economy of the port on the one hand and the heritage policy on the other hand clash. As shortly discussed in the beginning of the stakeholder power constructions if solutions can't be found among each other, decisions shift to the highest political level.

To conclude, hurdles with the multitude of roles of the government have been taken. Conflicts have been resolved. The awareness of the necessity of full support and belief of the government is present among the stakeholders. Especially for Bert Hooijer the contact with the municipality gains high priority,

'To get the municipality on your side you need to connect to their agenda points, integrate your objectives in the short period of alderman and lobby.'

According to Bert van Pelt the relation with the municipality runs rather smoothly. Thanks to the status that the RDM project has achieved over the last years, ideas are quickly picked up by the municipality. Bert van Pelt illustrates this,

'We just throw up a ball and the municipality catches it and proceeds.'

According to Bert van Pelt the municipality keeps its distance but remains involved. The respondents characterize the municipality as cooperative, supportive and enthusiastic. This is illustrated by the examples of help given in requesting subsidies and political assistance when decisions have to be forced. Also the office heritage protection is charged to find the common interests with the parties involved.

C. CITIZENS AND OTHER INTEREST GROUPS

The third group is the citizens and other interest groups. According to Huffstadt (2005:18) this group includes current and future users and residents, owners, visitors, representatives of a categorical interest like environment and resident representatives.

Besides Huffstadt's interest groups I would like to add the stakeholders having an interest in the common good of the cultural historic value. Therefore this group becomes extended with a large group for who applies cultural historic values like option and bequest value. Without the support of everyone involved development comes around slowly and delayed. They are subject as well as co actor of measures.

Various interest groups are the inhabitants of Heijplaat village, the ex-employees of RDM, inhabitants of Rotterdam who can derive prestige value and inhabitants of the Netherlands and abroad who somehow feel connected to and derive value of the cultural heritage of the RDM. While experts take partially care of their interests, these interest groups might also organize themselves. There are numerous examples of people that organize themselves to protect a beloved old building that is threatened by demolition. Even though demolition never has been a serious consideration in the case of RDM, these groups of people are out there. They step up when the level of urgency arises. Hence it is important to account for all interests that might be involved in the redevelopment by creating space for an open dialogue in search of the common goods.

7.3.3 ECONOMIC AND EMOTIONAL PERCEPTION OF THE COMMON GOOD

The motivation for the RDM project is overloaded with references to the common good in the economic sense. The RDM project is positioned in a large scale project of improving not only the competitiveness of Rotterdam but also the knowledge of environmental sustainability, the sustainability of the port and the national economic situation. It is about increasing the employment rate and building up a social economic structure. I refer to these as common goods being examples of goods that are characterized as goods that are shared by a group of people that contribute by participating. The non members do not participate and therefore do not gain from the common good.

Besides the common good based on social economic values the RDM project also shows examples of the common good based on the more emotional cultural historic values. In quite an early stage Cor van Asch, Floor van der Kemp and Bert Hooijer realized the importance of the cultural historic value. This is illustrated by the example that Cor van Asch and Floor van der Kemp purchased huge machines coming from the machine hall that were put up for auction after the bankruptcy. The director of Woonbron was not happy with Floor's purchase. While the interest in and importance of the cultural historic value varies among stakeholders, the presence of cultural historic value has been recognized by each stakeholder. They are all willing to put these values to use. The cultural historic values cover the whole range of values from the emotional sphere that might be derived from the RDM complex. In combination with the advice of the experts on heritage and architectural historic advice firms these values have been further defined. Yet the position these values deserve in the hierarchy of economic, social and other values fluctuates among each stakeholder. The characters of the stakeholders identify the importance given to cultural historic values.

Next I will shortly revisit the key to the relationship between economic and cultural historic values. This relation is made possible by the legal construction of the Monument Law. Without the Monument Law the Havenbedrijf would have had a great chance of survival by ignoring

the cultural historic values. Therefore, it is in the construction of relation between the RCE, Havenbedrijf and politics where the creation of various values initially is made possible.

One of the curious relationships is the triangular relation between RCE, Havenbedrijf and politics. Jon van Rooijen representing RCE says:

'We are willing to negotiate to develop the area because we understand that if we do not negotiate it is just a matter of time'

This expression illustrates the mentality to discover the common good *and* the private good. The other way around it works the same. The Havenbedrijf also had an open attitude towards the cultural historic value in the common good. The cultural historic reconnaissance was an eye-opener for the Havenbedrijf. The open attitude towards issues that belong to the core of the dynamic field of economics and emotion, made them grow closer together.

As discussed before the double role of the government brings the Havenbedrijf and RCE together at a political level. The fight between both stakeholders can be elevated to a fight on this political level. In a city like Rotterdam the port is economically seen of great importance. This results in the fact that the alderman concerned with the port can tell the alderman concerned with heritage to back off. That is how it works in a large city like Rotterdam in which the port is of large economic interest. This requires a cooperative attitude from the heritage office. A great deal of freedom is given to development however when demolition of the complex comes into the picture the RCE steps in. However the RCE has the position to appeal the national interest of the building and list the building, the outcome depends on the minister. On the other hand, the politics can help to the benefit of heritage protection as well. If a project like the RDM has gained a certain wide spread popularity, aldermen can generate popularity by devoting themselves to make it happen. The case of the RDM project illustrates the decisive role that the economic power relations and popularity relations play in a large city.

Cor van Asch has to a certain degree the function of intermediary in this relation. Cor van Asch as a representative of the commercial minded Havenbedrijf takes the cultural historic values as given and has affinity with them. He understands both perspective on the case and therefore he can judge where the balance between the two can be positioned.

However I noticed that not all respondents are convinced that the Havenbedrijf clearly has in mind which direction to take, most respondents have respect for the way Havenbedrijf deals with its commercial objectives by inventively dealing with cultural historic values.

7.3.4 CONCLUSION STAKEHOLDER ANALYSIS

The stakeholder power map has illustrated how the Monument Law creates space for the discussion between various stakeholders. Attuning the diverging interests and wishes of stakeholders in the discussion is subject to prejudice. But along the way the stakeholders learn each other's language and create a shared identity. Along this way stereotypes have been revised. Like the RCE has proven the conservatory image wrong with co development minded attitude. Like the public organization of Stadshavens can overcome the bureaucratic and inefficiency characterization. Like the commercial minded Havenbedrijf is open to be convinced of experimental ideas. Like Woonbron takes the roles that suit the project and deserve personal preference of the person in charge. Like the municipality allocates the interests of the conflicting double roles at the highest political level.

Besides these stereotypical assumptions the strategy of the stakeholders reveals what

deserves their personal priority. Within the strategy, relations and characters of the firms and the persons, the values that matter are determined.

Hypothesis 2. *Mapping the environment of the RDM project, reveals the in-between space in which values that matter are determined.*

It follows that the hypothesis is confirmed.

7.4 SARIS & HOOGENDOORN'S PROCESS DESIGN

Hypothesis 3. *The process design as described by Saris & Hoogendoorn (2008) can be observed in the adaptive reuse process of the RDM.*

7.4.1 INITIATIVE

The future user the Hogeschool Rotterdam took the initiative of the RDM campus. Unlike the usual case where the owner or the municipality initiates, the users chose the complex for their project. The RDM complex is in hands of the Havenbedrijf since the purchase from the municipality in 2002. Bert Hooijer, former director of the construction and architecture courses at the Hogeschool Rotterdam, got involved in the RDM project in 2003 when he was commissioned to find a new location for the automotive course. Yet familiar with the Stadshavens area, Bert Hooijer immediately saw the potential in one of the halls on the RDM complex. At the moment the hall was used as empty depot and therefore it could be used for free. However, due to the high expenses the restoration required to make it suitable for education, the project almost got blown of. Another opportunity made its appearance. The large machine hall came free due to the bankruptcy of the entrepreneur Joep van den Nieuwenhuis, producing war equipment for Taiwan. Bert Hooijer made a proposition to the board of the Hogeschool Rotterdam to make a centre for applied technology. Commissioned by the board Bert Hooijer wrote a note about Research, Design and Manufacturing. In consultation with Jasper Tuytel the idea for a campus came into existence. The two of them developed a structure in which students of technical studies cooperate with innovative and creative companies in internships and research. With this idea Jasper and Bert approached the Havenbedrijf and negotiated on the terms of the rental of the hall. For a reasonable price the Havenbedrijf was willing to rent the hall to the Hogeschool Rotterdam for a time span of 10 to 15 years. The Havenbedrijf was asked to participate in the project and agreed to do so. The Havenbedrijf and the Hogeschool Rotterdam agreed on the deal that the Havenbedrijf would take the restoration of the exterior of the hall for its account and that the Hogeschool Rotterdam would take the restoration of the interior for its account. As soon as the 15 year contract was signed, a construction company got the command to start the building process in 2003-2004.

Despite the project required the Havenbedrijf to think outside of the box, the economic conditions provided the decisive factor in the realization that it was time to look beyond the borders. At the moment the deal was made the Havenbedrijf was dealing with a small economic depression. For that reason it was an interesting time to invest in other functions within the monofunctional harbor. The time disabled the possibility to fulfill the short term interests by renting out the complexes as storage. Anticipating on the environmental factors the Hogeschool convinced the Havenbedrijf of the urgency and convinced them to participate. Besides, the Havenbedrijf could benefit from the expertise of the Hogeschool with its lectureship on the connection of city and harbor of lector Marten Struijs.

The choice for the location is quite obvious as applied technology is directly linked to the harbor and the history of the RDM itself. The change of function is not that dramatic as it would have been in the adaptive reuse for a theater company for example. The core business remains the same construction, production and practice of applied technology however in a combined educational, developing and production form. Thus, the concept is

also in the case of the RDM Campus closely connected to the roots of the complex and the environment.

The case of the RDM differs from other redevelopment cases of industrial heritage in the fact that it didn't have any difficulty in matching demand and supply. Unlike the procedure of adaptive reuse processes of creative clusters, the Hogeschool Rotterdam agreed on the 15 year lease in an early stage. Having signed the contract must have left both parties no choice but to make it work.

The initiative required a lot of convincing, lobbying and persuasion. Several persons have made a significant effort on that account. Jasper Tuytel was the decisive factor in getting the engines started. The chairman of the Hogeschool Rotterdam, Jasper Tuytel, saw a future in the former beating heart of the port of Rotterdam. And together with Piet Boekhoud, chairman of the Albeda College, Jasper Tuytel put significant effort in pushing through the project on the level of the municipality. Both persons are characterized as influential due to their connections and networks. Moreover both persons are not just rationally involved in the process but emotionally as well. They have lost their heart to the area. They are clear about the potential of the RDM Campus to become noteworthy for society.

7.4.2 ENVIRONMENT

Environmental conditions have several layers. There is the layer of the direct environment influencing the concept, the network environment in which a project is embedded, the governmental and the institutional environment, the market environment and as discussed before the economic environment. It is in the environment where connections are made and values are determined. Therefore I will go into the details of the environment research phase.

In the stage of exploring the environment the stakeholders come together. How this happens will be analyzed by applying the common good theory.

In Saris environment research phase the location, network scale and a deeply rooted tradition first of all determine the chances of a project. In the case of the RDM these factors have definitely determined the setup of the project. The location at the heart of the harbor brings along opportunities and threats. These threats could be turned to the benefit and transform into chances.

The infrastructure is one of the first threats met. The area is far out of the city center and therefore the schools have to make quite some efforts to make the area accessible. Bert Hooijer and Jasper Tuytel had to persuade the municipality to establish a public transport network over water. This was the first hurdle to take in which Jasper Tuytel and Piet Boekhoud, both chairman of the boards of the two schools, had to persuade the government, Stadshavens and the Havenbedrijf about the use. It didn't just require a simple deal but it required a complete paradigm switch for the Harbormaster who was just concerned with getting the ships straight, as fast as possible and without hitting each other through the port.

Validly, the Havenbedrijf at the start was slightly uncomfortable with the ambitious ideas and plans of Bert Hooijer and Jasper Tuytel. Bert Hooijer was dared to pitch his plan to the commercial director of the Havenbedrijf. The Havenbedrijf needed to be seriously convinced of a plan that does not suit the yearly business case. After all no direct profits besides some rent can be guaranteed. Bert Hooijer about the Havenbedrijf,

'It took a lot of talking and persuasion power.'

However the stakeholders could transform this threat into a chance, looking at the long term interest of the connection between harbor and city. That is to say that the combination of the RDM complex and the village Heijplaat has the potential to be point of departure in the transformation of the port area in an urban area. Moreover, this hurdle brings us to the importance of the networks of certain key figures. It was Jasper Tuytel who as a member of the Economic Development Board Rotterdam could put RDM on the map. Jasper Tuytel and Piet Boekhoud were the key in this hurdle in making the final push through. They approached the mayor to arrange the transport issue that got put on the long track over and over again. As a result of this meeting Ivo Opstelten, mayor of Rotterdam at the time, made the official services arrange the transfer of 1,5 million from Stadshavens to Havenbedrijf in April 2007.

Thus, as Bert Hooijer strikingly described,

'Redevelopment of industrial heritage is about bringing together private, public and knowledge objectives and about connecting to trends.'

Like the public transport over water fitted the point in the agenda of the municipality to involve the water in the city. Like the idea of the Campus perfectly fitted the objectives of the city to stimulate economy, attract youngsters and keep graduates in the city. This corresponds with the DNA method of Saris & Hoogendoorn (2008) that suggests that the resources for a project are taken out of the direct environment. Although the cooperation of the Hogeschool Rotterdam, Havenbedrijf and municipality does not have a name yet, the prelude of the coalition starts establishing new connections and networks. This is mainly possible because of the continuous devotion and efforts of key figures like Jasper Tuytel and Piet Boekhoud. They have the network and the willpower to get things done. The example of the hurdle to be overcome with the Havenbedrijf and Stadshavens indicates that at this point the parties start to learn each other's context and language. In this environment research the stakeholders grow closer.

7.4.3 CONCEPT

In the concept development phase the trust needs to be established by creating a concept. In a concept all parties need to settle and agree upon identity, target group, market and role division.

I noticed that the concept quite fluently and logically evolved during the initiative and environmental research process phases. The concept evolved from the initiative phase and became guiding in the search for coalition partners and supporters. In order to fit the new partners, the concept became somewhat adapted. At a certain moment the concept must have been determined. A company probably has been commissioned to visualize it as a mean to promote and introduce itself to the outside world.

The concept of the RDM Campus is Research, Design and Manufacturing. It has been developed by the schools in which the Hogeschool Rotterdam had the lead. Bert Hooijer and Jasper Tuytel developed the idea for an applied technology centre and involved the lector connection harbor and city, Marten Struijs. In the concept the hardware and the software are intertwined. The hardware, which is the real estate of the RDM complex, is connected to the software, which is the stimulation of the creative economy by innovative knowledge development and sustainable entrepreneurship in innovative technology. Even the building

will be part of the knowledge development on adaptive reuse of industrial heritage, Bert van Pelt explained. The cultural heritage will be subjected to energy tests and research. Thus, also on the side of cultural heritage knowledge will be developed.

As a result, the concept provides a conceptual framework with which all respondents can identify with. The shared values form a new identity that is rooted in history, incorporates a diversity of interests and directs the future.

Stakeholders had a somewhat different set of priorities to incorporate in the concept. For Hans Beekman for example it was content wise very important that professional education went back to its traditional standards. According to Hans Beekman the professional education has to be related to companies. One way to do so is to be present in the area and be in contact with the business. Not just by means of internships but a deeper integration of the business in the education. According to Hans Beekman today's professional education schools should refer to the artisan schools. This means that port related educations need to be practiced on location so students can see how things work. That aspect of the RDM Campus concept is what is supposed to give the quality impulse.

Woonbron focused with Cor van Asch and Hans Beekman on the branding direction of the RDM. Keys they came up with were building, powering and moving. Furthermore, Floor van der Kemp hammered on the eminent functions and a focus on knowledge and innovation. Perhaps in the future when urban development becomes more urgent the role of Woonbron as a partner in the development of floating objects will increase again.

For Albeda representative Bert van Pelt the most important aspects to incorporate in the concept were the maximum connection between school and innovative companies. Besides, the continuing line of education and the maximum transparency of technique were of great importance to Albeda.

Astrid Karbaat judges the concept as successful. The continuation of nautical activity is wonderful in line of history. In general it is hard to find adaptive reuse methods for these complexes. Besides it is not a location that suits often applied functions like the Tate Gallery because of the port activities. Also the solution to use the greenhouses for the interior is nicely found by Hogeschool Rotterdam. Thus, from the perspective of reuse method of industrial heritage the RDM concept suits the heritage philosophy.

Furthermore, the roles have organically evolved from the start and have been determined in the concept phase. All tasks have been determined in the organization structure. Havenbedrijf rents the space; a commission of school representatives has been set up to elect the companies that can rent space on the business floor; Stadshavens has to make sure the municipality or the minister of VROM or OCW generates the public contribution. An example of such a contribution is the financing of the coaching of the first forty starting entrepreneurs of the Dnamo Incubator lab by VROM.²

Deviating from Saris model the sequence of users and consumers is not incorporated in the concept. Jon van Rooijen is the only respondent who referred to this aspect. The contract between the schools and the Havenbedrijf is fixed for 15 years. The thought on what will happen after that period didn't surface yet. Nevertheless, the concept of the RDM Campus is not suited for the inclusion of the sequent users

² <http://www.vrom.nl/pagina.html?id=44743> (10-11-2009)

So, the concept development phase of Saris's model is not completely applicable on the process of the RDM project. However, the aspect of the concept remains the same. The concept entails a set of values that goes beyond interests and unites the developing parties in their vision on the future of the city. The concept officially unites the stakeholders.

7.4.4 IMPLEMENTATION

Saris process model offers a couple of implementation strategies. In the case of the RDM there is a mix of these strategies. The schools moved into the Innovation Dock as soon as it was possible. The same applies to the companies renting space on the floor. Besides, the RDM Campus offers companies supportive services and facilities to contribute to the success of the renters and therefore the success of the complete concept.

In order to keep the dynamic around the complex events are organized in the complexes as well as the location can be rented for events. An example of such an event to draw other visitors than just the students is the exhibition Parallel Cases of the 4th IABR. It is an exhibition of an international competition organized by the Academy of Architecture, part of the Hogeschool Rotterdam, in cooperation with the 4th IABR. Also at this point the organization comes across difficulties. The exhibition had to be closed down due to the disability to live up to the fire regulation. The Innovation Dock was not due yet thus the constructor, responsible at that moment, closed the exhibition down. During the phase of implementation the organization will come across obstacles like these.

The implementation phase of Saris process model is applicable to the extent that certain strategies are used to start the implementation and to improve the success of the implementation.

As a result it shows that the hypothesis must be rejected.

Hypothesis 3. *The process design as described by Saris & Hoogendoorn (2008) can be observed in the adaptive reuse process of the RDM.*

Though, the content of some stages are the same the focus on adaptive reuse for creative cluster causes several differences. Nevertheless the process design of Saris & Hoogendoorn (2008) has been useful in the process analysis.

CONCLUSION

The RDM complex has a rich history and has been subject to both prosperous and poor times. The Hogeschool Rotterdam and the Albeda have chosen the RDM complex as a scenery to continue the creation of history. The process of adaptive reuse of large industrial heritage complexes is embedded in a complex field of network creation. Strikingly has been referred to the DNA of industrial built heritage to illustrate the complexity. I have argued the importance of the dynamic field where cultural and economic values meet and clash. In order to investigate how is accounted for the values that matter, the complex network, in which the adaptive reuse process takes place, must be understood. This research analyzed the process from three perspectives, namely the common good, the stakeholder and the process design. These perspectives enabled me to investigate how the worlds of reason and emotion connect and intertwine. The research question is,

How to create space for the dynamic between economic and other values that matter in the adaptive reuse process of industrial heritage?

Consequently the answer to this question will develop in following paragraphs.

Firstly I have investigated whether the awareness of the importance of the common good contributes to finding solutions in case of conflicting interests. Having identified the industrial built heritage as a common good I realized that a project like the RDM project is embedded in several common goods. Not just the cultural historic common good has to be taken into account in the process of reconciliation of diverging interests but also the social economic common goods. Furthermore in order to keep a project feasible, the common goods have to be somehow fitted in the private good by means of a concept and business plan. Thus, the identification of the common goods in combination with the private good aspects, enable the stakeholders to define the values that matter.

As a result, I conclude that in order to attune diverging interests stakeholders need to fit the defined common goods that matter to them collectively within the possibilities of the private good.

Secondly, I have investigated whether the in-between space in which values that matter are determined are revealed by mapping the environment of the RDM project. As I found out the legal construction of the Monument Law provides the space for the discussion. The Monument Law provides a position for the common good next to the private good. The private good has to yield and make space for the common good. Based on this legal construction space arises for the discussion between cultural and economic values.

The legal construction provides an answer to the research question. Based on this legal construction a network structure develops around the project. The context of each stakeholder and its relation with other stakeholders is expected to reveal the in-between space in which values that matter are determined. Therefore, I have identified the stakeholder power structure, stakeholder characters and stakeholder relations.

The legal construction creates space for an open dialogue. It also provides space to overcome stereotypical assumptions. The interdisciplinary approach makes the stakeholders see various values. All values that matter are named in the dialogue. Nevertheless, each stakeholder has its own set of values that deserve priority.

Thirdly, I have investigated whether the process design as described by Saris & Hoogendoorn can be observed in the adaptive reuse process of the RDM. Saris & Hoogendoorn's process design allowed me to structurally investigate the process of adaptive reuse of industrial complexes. However the main difference with the process design and the RDM process design is that Saris & Hoogendoorn's model has a focus on creative clusters. This involves a focus on the search for a new function and user in a vacant building. With this focus different strategies come along than in the case of the RDM where the user takes the initiative. This results in a different process design.

Nonetheless, in both cases stakeholders need to attune their diverging interests in order to make things happen. So the process design is still used as a guideline and aspects are used in the investigation. Especially the phase in which the environment research takes place is revealing. In this phase the stakeholders connect and become aware of the common interests on the long term. Stakeholders have to respond to the environment by connecting to agenda points of the municipality for example.

I would like to add the importance of key figures to Saris & Hoogendoorn's model since I consider them to be of great importance for the RDM Campus. Stakeholders that are important to get things done in the RDM project are the Jasper Tuytel, Piet Boekhoud and the Maecenas. The network, character and reputation of the people involved in the project are of great importance. As a result, I would conclude that the environmental research in the process design of adaptive reuse provides space for the exploration of the dynamic field of values.

The answers to the research question given above consist of a social construction, a legal construction and network construction. These answers tend to focus on how space is constructed instead of how to create space. However these outcomes are no tools, the awareness of the outcomes can be useful in creating space for the dynamic between economic and other values that matter in the adaptive reuse process of industrial heritage.

The built heritage and creative economy theory provided useful contextual information like theories of reviving inner urban areas. Based on the value, common good and stakeholder theory I developed my research question. Altogether the theories have enabled me to create a thorough overview on the complex field in which adaptive reuse of industrial built heritage takes place.

The method of qualitative research has enabled me to investigate the positions, motivations and experiences in the adaptive reuse process of industrial heritage. Gathering data by semi structured interviews suited the research.

Overall, the research has several limitations. First of all, the outcomes are not generalizable to other adaptive reuse processes as the research focuses on the RDM complex. The research just illustrates a particular project that shows differences as well as resemblances with the examples used in laboratories of the creative economy as described by Saris (2008). Another limitation of the research is that it does not capture the complete complexity of the process. For example interviewing more stakeholders like Jasper Tuytel or someone of the municipality could have revealed other important layers.

Further research on this topic can be done on many fronts. On the specific topic of this research I would like to have further investigated the role of finance in the process. It would be interesting to connect the finance currencies with the interests stakeholders have. This way the construction between the common good and the private good can be further investigated. Another aspect that could be investigated is the role of the cultural

entrepreneur in the adaptive reuse process. In my opinion the same characteristics of the cultural entrepreneur are required in the adaptive reuse process of built heritage.

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