

MAWJAAT AL-TAGHYEER

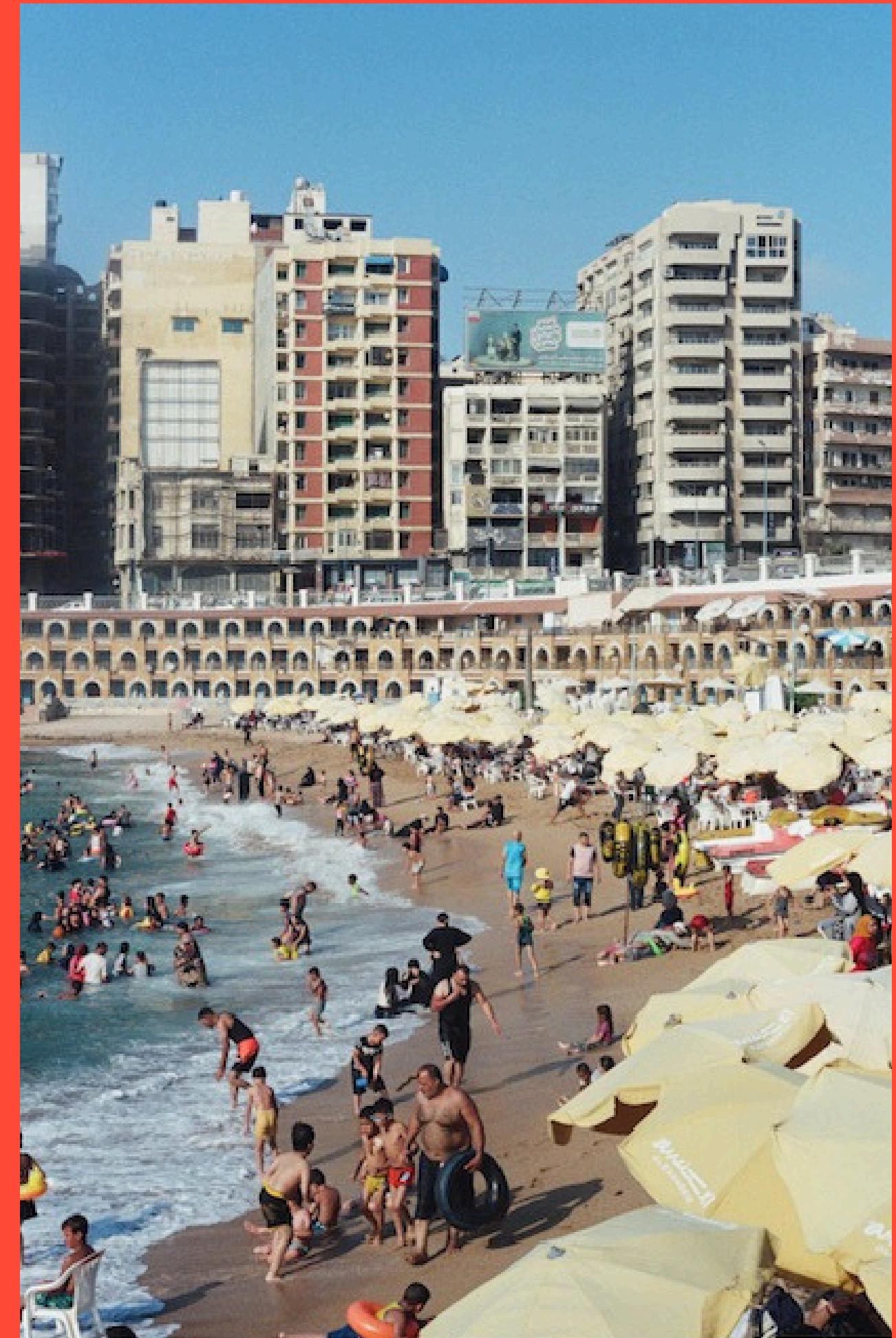


موجات التعغير...

WAVES OF CHANGE
CREATIVE HUBS IN THE
MEDITERRANEAN

RESEARCH PROPOSAL BY **LIEVE WIJMAN**
IN COLLABORATION WITH **IMERA** AND **FRICHE LA BELLE DE MAI**

**THE PROJECT
ABOUT ME
PREVIOUS RESEARCH
TOLHUISTUIN
METHODOLOGY
CONCEPTS**



- CREATIVE HUBS = **EVERYDAY LABS OF CULTURAL CHANGE**
- FOSTER **CO-CREATION, PARTICIPATORY CULTURE, SUPERDIVERSITY, RESILIENCE**
- RESPOND TO **POLITICAL, ECONOMIC & ECOLOGICAL CHALLENGES**
- GENERATE **KNOWLEDGE, SOLIDARITY & ENCOURAGE CITIZEN PARTICIPATION**
- TACKLE GLOBAL ISSUES: **CLIMATE CHANGE, (GENDER) INEQUALITY**
- SHOW HOW **ARTISTS, CIVIL SOCIETY & CITIZENS** TRANSFORM CULTURE AND SOCIETY
- MEDITERRANEAN: NOT A BORDER BUT A DYNAMIC ECOSYSTEM OF CREATIVE INTERCONNECTION

موجات
التحفيز ...

WAVES OF CHANGE CREATIVE HUBS IN THE MEDITERRANEAN

RESEARCH QUESTION

HOW DO CREATIVE HUBS
ACROSS THE MEDITERRANEAN
ACT AS EVERYDAY
LABORATORIES OF CULTURAL
TRANSFORMATION — AND WHAT
FORMS OF BELONGING,
RESISTANCE, CO-CREATION, AND
CREATIVITY DO THEY MAKE
POSSIBLE?

LIEVE WIJMAN

BACKGROUND IN PHILOSOPHY, CONFLICT STUDIES AND HUMAN RIGHTS

EGYPTIAN CENTER FOR WOMEN'S RIGHTS

A.O. RESEARCH ON THE INTERSECTIONS BETWEEN GENDERED VIOLENCE AND CLIMATE CHANGE

CENTER FOR ARAB-WEST UNDERSTANDING

THE CENTRE FOSTERS DIALOGUE, AND I HELPED DEVELOP EDUCATION FOR EAST-AFRICAN REFUGEES IN CAIRO.

MOVIES THAT MATTER COLLECTIVE

RESEARCH ON WESTERN MEDIA COVERAGE ON AFGHANISTAN



PREVIOUS RESEARCH

**“We continue to exist on the dance floor”:
Istanbul’s underground cultural scene as site of repression and
alternative resistance of the Turkish and Kurdish female and
queer youth**



Co-Creating our Cities



Amsterdam Museum Journal

Issue #4 Summer 2025

AMXJournal

Zien & Doen Verhalen & Collectie Tickets & Bezoek

Bestel tickets →



AMSTERDAM X MUSEUM

← AMJournal overzicht

CO-CREATING OUR CITIES

Decorating Good Neighbors

Emily Schneider

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Women of Noord

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The Visual Essay

Mexicano from Egypt

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Lieve Wijman

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Kazerne Reigersbos

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Mexicano from Egypt



Amsterdam Museum Journal

Issue #4 Summer 2025

Beyond Fast Food: Amsterdam- Egyptian Snack Bars as Neighbourhood Hubs

Author

Lieve Wijman

Discipline

Cultural Anthropology, Migration and Diaspora Studies

Keywords

Snack Bars / Superdiversity / Egyptian Diaspora /
Co-Creation / Creolisation

Amsterdam Museum Journal

Issue #4 Summer 2025









TOLHUIISTUIN AMSTERDAM

TOLHUIISTUIN IS A **CULTURAL HUB** ON THE BANK OF THE **IJ**
RIVER OF AMSTERDAM NORTH HOUSED IN THE **OLD SHELL**
RESEARCH CENTRE AND CANTINE. 18,000 **SQUARE METRES**
OF SPACE FOR **ART AND CULTURE**.

TOLHUISTUIN AMSTERDAM

SOLID GROUND
MOVEMENT (0)
TIP (0)

INGANG PAVILJOEN

PODCAST-
WERKPLAATS (0)

CULTURAL ORGANIZATION, CONCERT HALLS, A
HIP-HOP SCHOOL, A RESTAURANT, A READING
HOUSE, PODCAST STUDIO

CAFÉ-RESTAURANT THT (0)

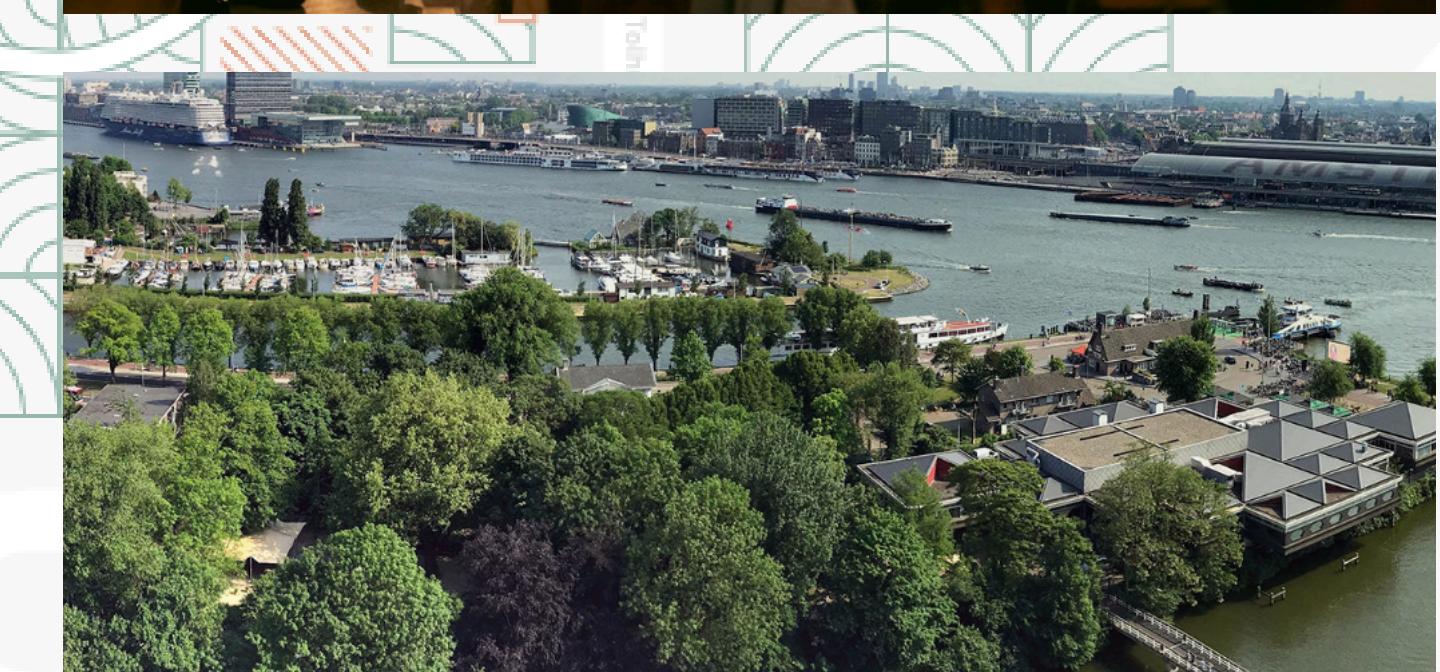
CLUB (0)

BUITENPODIUM

ZONZIJ (0)

Ingang Tuin

ABOUT 30 CULTURAL ORGANISATIONS AND
CREATIVE MAKERS HAVE THEIR WORKPLACE IN
THE DIFFERENT BUILDINGS ON THE SITE.



Buiksloterveer-
Centraal Station

0 Begane grond / 1 Verdieping



PAVILJOEN



TUIN



HUISGENOTEN



ZALEN

Buiksloterweg

Bus 38
Buiksloterham
- Station Noord

T TOILETTEN

T+ TOILETTEN + ROLSSOEL BG



WARMINGUP.[©]

FESTIVAL

WAAR KUNST EN KLIMAAT
ELKAAR ONTMOETEN

UTRECHT 30 OKT - 1 NOV

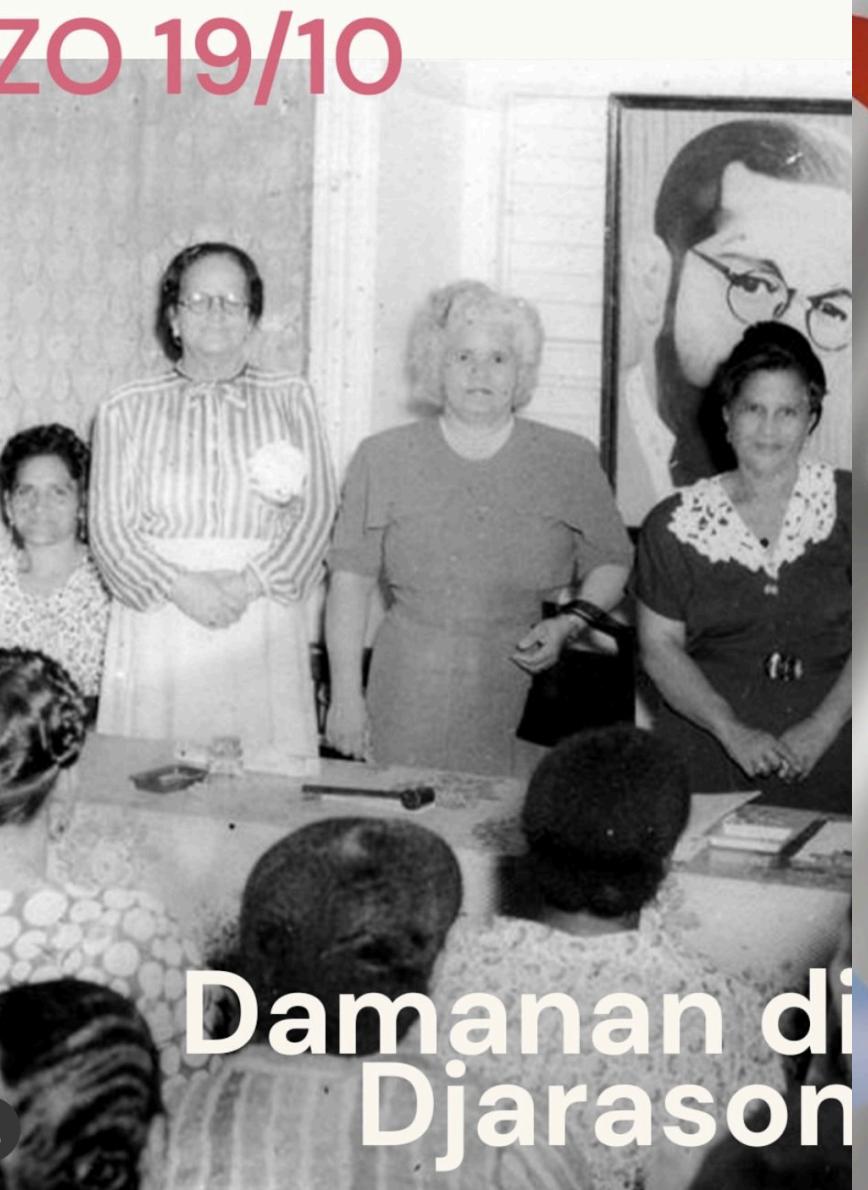
AMSTERDAM 1-30 NOV



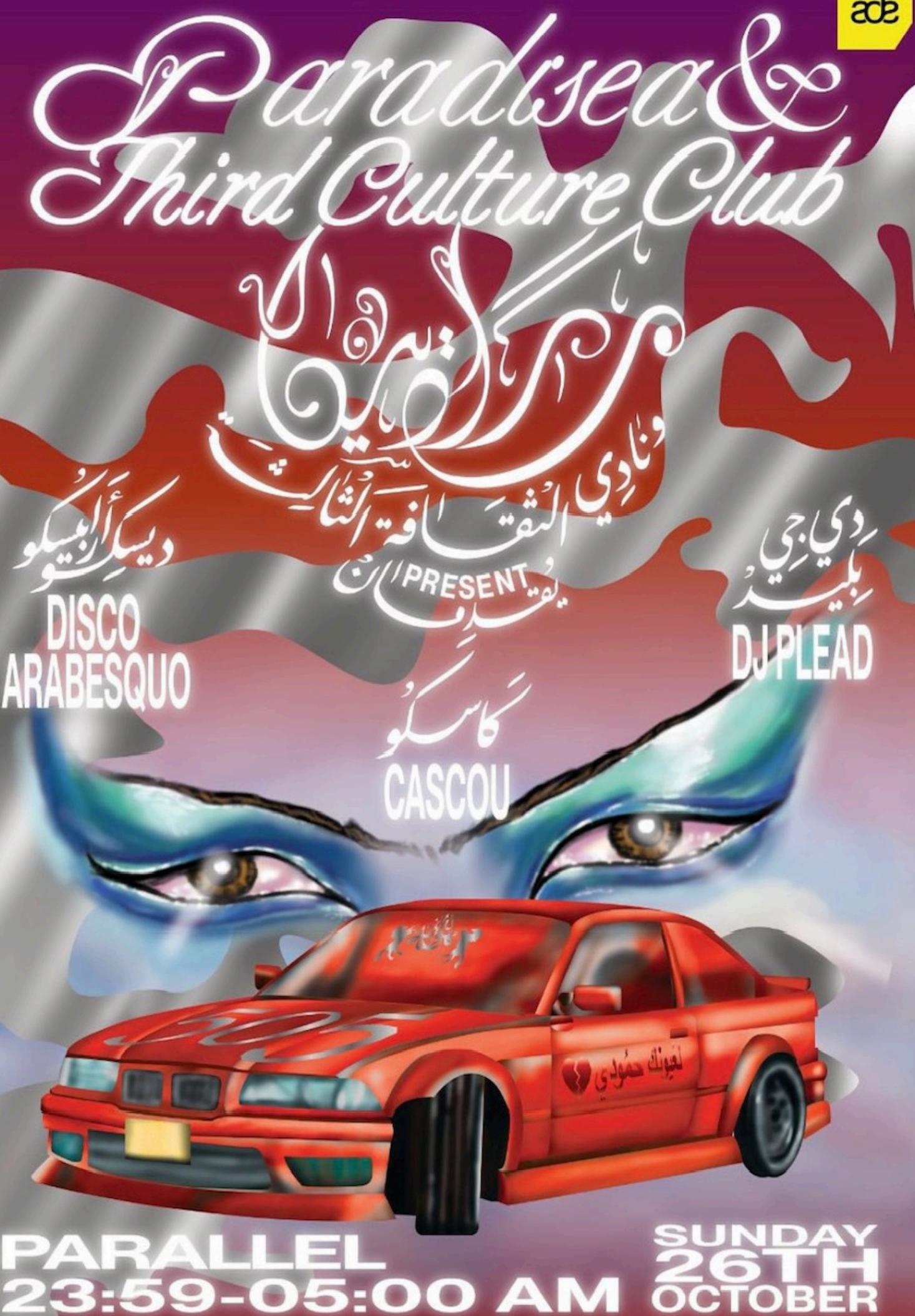
TOLHUISTUIN

STADSSCHOUWBURG Utrecht

ZO 19/10



Damanan di
Djarason



PARALLEL
23:59-05:00 AM

SUNDAY
26TH
OCTOBER

METHODOLOGY

- **POSITIONALITY:** HOW MY ASSUMPTIONS, PRIVILEGES, AND PERSPECTIVES MAY SHAPE DATA GENERATION AND ANALYSIS
- RESEARCH **WITH HUBS**, NOT JUST ABOUT HUBS
- FOREGROUND HUBS' PRACTICES, NARRATIVES, AND KNOWLEDGE PRODUCTION
- WORK IN **CO-CONSTRUCTION AND CO-CREATION** WITH HUB ACTORS
- TREAT HUB MEMBERS AS **PARTNERS** WHO ACTIVELY SHAPE THE DIRECTION OF THE PROJECT, NOT JUST RESEARCH SUBJECTS
- INVITE FEEDBACK TO ENSURE RESEARCH IS **ACCOUNTABLE AND MEANINGFUL** TO THE COMMUNITIES INVOLVED

موجات
التغيير ...

WAVES OF CHANGE
CREATIVE HUBS IN THE
MEDITERRANEAN

POSITIONALITY

The background of the slide is a collage of several images. On the left, there's a street view with brick buildings. In the center, a person in a white medical or lab coat is visible. On the right, there's a close-up of a hand holding a small, dark object. The overall aesthetic is a mix of documentary-style photography and abstract, high-contrast images.

QUALITATIVE RESEARCH

PARTICIPANT OBSERVATION

SEMI-STRUCTURED INTERVIEWS

WORKSHOPS & FOCUS GROUPS

VISUAL DOCUMENTATION

ECOSYSTEM MAPPING

ANALYSE EXCHANGES AND COLLABS
BETWEEN HUBS

RESEARCH QUESTION

HOW DO CREATIVE HUBS
ACROSS THE MEDITERRANEAN
ACT AS EVERYDAY
LABORATORIES OF CULTURAL
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RESISTANCE, CO-CREATION, AND
CREATIVITY DO THEY MAKE
POSSIBLE?

THEORETICAL FRAMEWORK

THIRDSPACE

OLDENBURG

FOUCAULT

LEFEBVRE

HOOKS

SOJA

BHAHBA

FREE SPACES

JOHNSTON

(GENDERED) BELONGING

FENSTER

MASSEY

SUPERDIVERSITY

GUADELOUPE

HANNERZ

VERTOVEC

CREOLISATION

VERGÈS

GLISSANT

HALL

GUADELOUPE

BRATHWAITE

NONMOVEMENTS

RESISTANCE

BAYAT

HOOKS

VERGÈS

CONCEPTS

**THIRDSPACE
FREE SPACES
SOCIAL
NONMOVEMENTS
SUPERDIVERSITY
CREOLISATION**

موجات
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**WAVES OF CHANGE
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THIRDSPACE

THIRDSACES (SOJA 1996) BLUR BINARIES OF REAL/IMAGINED OR HOME/WORK, AND INSTEAD RECOGNIZE **SPACE AS DYNAMIC, LAYERED, AND RADICALLY OPEN**.

- **FIRSTSPACE**: THE MATERIAL, PHYSICAL ENVIRONMENT THAT CAN BE MAPPED, MEASURED, AND OBSERVED IN THE REAL WORLD.
- **SECONDSPACE**: A CONCEPTUAL OR IMAGINED SPACE—HOW PEOPLE MENTALLY PERCEIVE AND MAKE SENSE OF THAT ENVIRONMENT.
- **THIRDSPACE**: THE LIVED SPACE WHERE THE REAL AND THE IMAGINED ARE COMBINED IN EVERYDAY PRACTICE IN WHICH PHYSICAL PRACTICES AS WELL AS STORIES, EXPERIENCES, VALUES AND EVENTS ARE CAPTURED.

THIRDSPACE

- CONCEPTUAL TOOL FOR UNDERSTANDING SPACES AS LIVED, POLITICAL AND CONTESTED. ENABLES US TO STUDY HOW SOCIAL, SPATIAL AND SYMBOLIC DIMENSIONS INTERACT.
- SPACE IS NOT NEUTRAL OR FIXED BUT SHAPED BY POWER AND INEQUALITY
- POWER IN INFORMALITY, ENABLES TO DESCRIBE INFORMAL PRACTICES.
- EXISTING REALITIES AND ASPIRATIONS COMMUNITIES ACTIVELY BUILD

THIRDSPACE

UBCG: BELUX PROVIDING THE PHYSICAL SPACE, BAB ARZEW MAKING THE WORKING PLACE A PLACE FOR COLLABORATION AND CREATIVITY, CREATE SPACE FOR SOCAIL AND CULTURAL INNOVATION

BEIRUT ART CENTER: PORT CITIES X PORT FICTION. THE PORT AS A SPACE OF FICTION, BLUR BETWEEN REAL AND IMAGINED

LA-BLAÇA: A COLLECTIVE BEFORE A PHYSICAL SPACE, UNDERSTANDING SPACE AS MORE DYNAMIC

B'SARYA: ALEXANDRIA AS SPACE FOR BELONGING, SOCIAL IMAGINAIRY SPACE

FREE SPACES

FREE SPACES (JOHNSTON 2012) SPACES **OUTSIDE STATE CONTROL AND SURVEILLANCE**

INTENTIONALLY FORMED GROUPS THAT PROVIDE **ALTERNATIVE MODELS FOR SOCIETY OR**
“COOKPOTS OF NEW COLLECTIVE IDENTITIES”, SUCH AS FEMINIST COLLECTIVES.

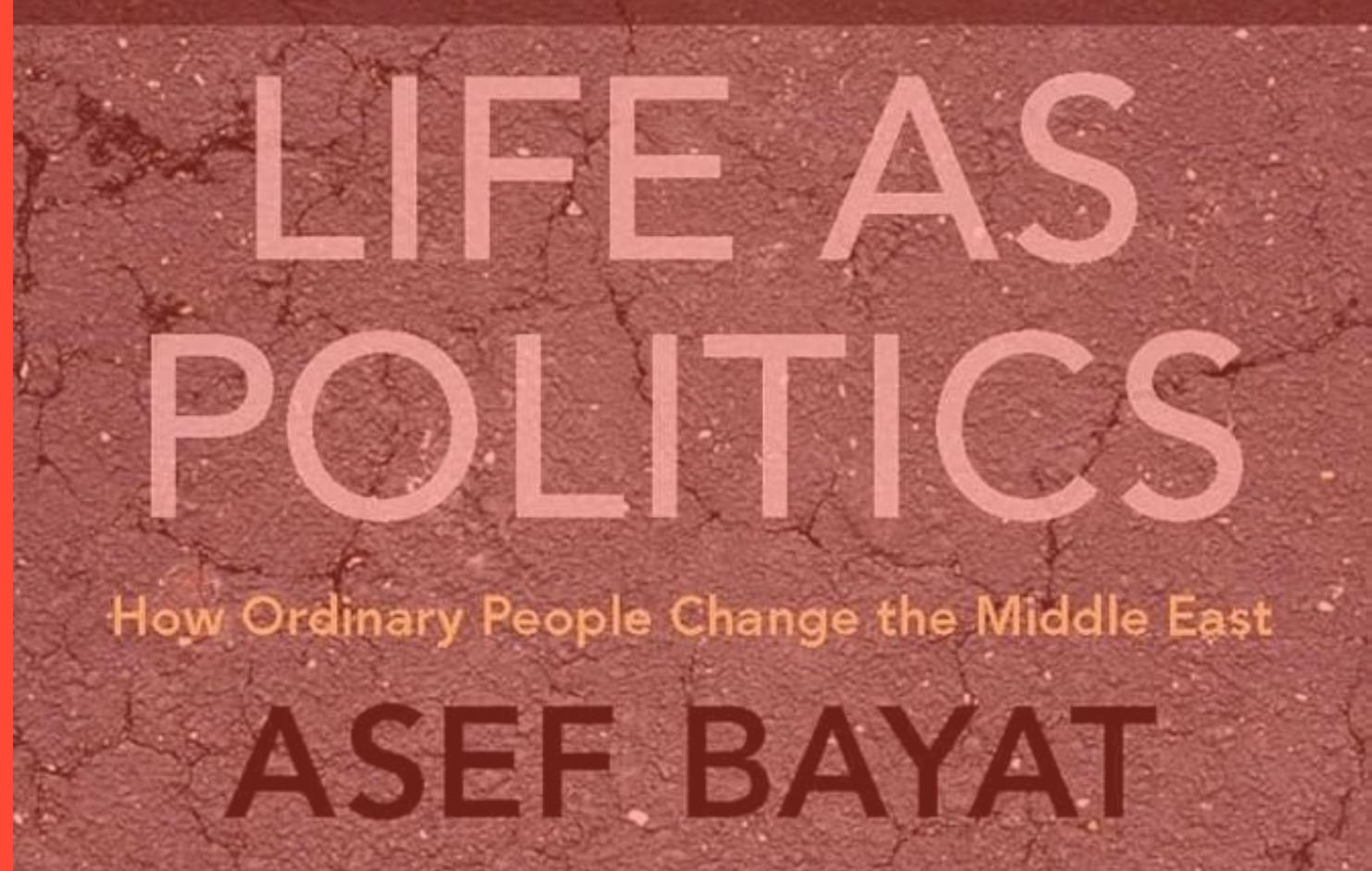
- FOR EXAMPLE **LABLAÇA**: CENTRE D'ECOUTE, HEARING SPACES FOR WOMEN

NONMOVEMENTS

**IINFORMAL, EVERYDAY ACTIONS BY ORDINARY PEOPLE—
OFTEN UNCOORDINATED, UNCONSCIOUS, AND NOT FORMALLY
ORGANIZED—THAT QUIETLY SPARK SOCIAL OR CULTURAL
CHANGE (BAYAT 2013)**

**SHARED SPACES, HABITS AND PRACTICES BUILD COLLECTIVE
IDENTITIES AND SOLIDARITIES, SUBTLE FORM OF
RESISTANCE**

NONMOVEMENTS ALLOWS US TO STUDY MOVEMENTS AND
UNDERSTAND SOCIAL CHANGE, EVEN WHEN THERE IS NOT
ESTABLISHED FORMAL COLLABORATION YET.



NONMOVEMENTS

COLLECTIVE ACTIONS OF NON-COLLECTIVE ACTORS (COOKING TOGETHER IN COMMUNITY KITCHENS, WOMEN TAKING UP SPACE BY SIMPLY BEING THERE, YOUTH USING SPACE FOR ART)

COLLECTIVE PRESENCE WITHOUT FORMAL COLLECTIVITY: THE “POWER OF BIG NUMBERS” THAT SHIFTS NORMS.

THE ORDINARY PRESENCE OF MANY PEOPLE DOING SIMILAR, SOMETIMES CONTROVERSIAL THINGS RESHAPES WHAT IS SOCIALLY AND POLITICALLY POSSIBLE.

TATMIN EXAMPLE, B’SARYA: MAKING MUSIC (IN AN ENVIRONMENT WHERE MUSIC IS SUPPRESSED)

- **PRODUCING CULTURE** UNDER CONDITIONS WHERE CULTURAL EXPRESSION AND FREEDOM OF SPEECH IS MONITORED
- TAKING THE ROLE OF THE STATE IN **HOSTING WORKSHOPS, ART, EDUCATION** (FOR EXAMPLE ON CLIMATE AWARENESS)
- **OPENING UP SPACE** THAT PREVIOUSLY DIDN'T EXIST
- **BUILDING EVERYDAY INFRASTRUCTURES OF SOLIDARITY.**
- NOT OVERTLY POLITICAL, BUT THE MERE EXISTENCE CAN ALREADY BE POLITICAL. IN BEIRUT: MAINTENANCE IS A POLITICAL ACT. KEEPING THE LIGHT ON CAN ALREADY BE AN ACT OF RESISTANCE
- EVEN WITHOUT FORMAL ORGANISATION OR INSTITUTIONAL BACKING, THESE EVERYDAY ACTS ALREADY **FOSTER NETWORKS OF COLLABORATION, TRANSNATIONAL CONNECTIONS AND COLLECTIVE CREATIVITY.**

NONMOVEMENTS

THE CONCEPT OF NONMOVEMENTS IS USEFUL BECAUSE IT IS BOTH **DESCRIPTIVE AND PRESCRIPTIVE**: BY BYPASSING THE RIGID DICHOTOMIES OF ACTIVE/PASSIVE, INDIVIDUAL/COLLECTIVE, CIVIL/POLITICAL WHICH LIMITS OUR CONCEPTUAL HORIZONS

THE CONCEPT OF NONMOVEMENTS OPENS UP NEW POSSIBILITIES TO EXPLORE UNNOTICED SOCIAL PRACTICES THAT MAY IN FACT BE INITIATING SIGNIFICANT SOCIAL CHANGE

VERY **RESILIENT**: SUPPRESSING NONMOVEMENTS WOULD MEAN DISRUPTING A CERTAIN FLOW OF LIFE

SUPERDIVERSITY

DIVERSITY HAS BECOME SO MULTI-LAYERED AND UNPREDICTABLE THAT WE NEED A NEW CONCEPT: SUPER-DIVERSITY.

REJECTION OF THE CONCEPT OF MULTICULTURALISM →
SUPERDIVERSITY (VERTOVEC 2007, GUADELOUPE 2015) HIGHLIGHTS THAT INDIVIDUALS AND COMMUNITIES EMBODY MULTIPLE, OVERLAPPING CULTURAL INFLUENCES

- CONTEXT OF **MIGRATION IN THE MEDITERRANEAN**
- TAKING INTO ACCOUNT **COLONIAL LEGACIES**
- **GLOBALISATION, TRANSNATIONALISM**

SUPERDIVERSITY

- SUPERDIVERSITY HELPS THE RESEARCH ANALYSE THESE HUBS AS PLACES WHERE CULTURES AREN'T SIMPLY COEXISTING BUT CONTINUOUSLY RECOMBINING, GENERATING NEW CONNECTIONS, SOLIDARITIES, AND CREATIVE EXPRESSIONS.
- RESIDENCIES BETWEEN MEDITERANNEAN SHORES
- **TATMIN**: TANGO, JAZZ, SALSA. BELGIAN-MORROCAN PHOTOGRAPHER ON FLUID IDENTITY
- **ORAN**: CROSSROADS OF AFRICA AND EUROPE

CREOLISATION

CREOLISATION—ORIGINALLY A CARIBBEAN CONCEPT—EMPHASIZES **THE ONGOING, UNPREDICTABLE MIXING OF PEOPLE, IDEAS, AND PRACTICES TO FORM SOMETHING NEW** (GLISSANT, 2008; GUADELOUPE, 2009; BRATHWAITE (1977), VERGES (2015), HALL (2015))

CREOLISATION IS IMPORTANT FOR THIS RESEARCH BECAUSE IT PROVIDES A LENS TO UNDERSTAND HOW CREATIVE HUBS **ACTIVELY GENERATE NEW CULTURAL FORMS** AND FORMS OF BELONGING; NOT BY PRESERVING FIXED TRADITIONS, BUT BY **MIXING, TRANSFORMING, AND INVENTING**

CREOLISATION UNFOLDS IN THIRD SPACES (BHAHBA)

CREOLISATION

HOW ART, MUSIC, FOOD, AND EVERYDAY INTERACTIONS IN THESE SPACES BECOME LABORATORIES OF CULTURAL INNOVATION AND SOCIAL IMAGINATION, WHERE NEW IDENTITIES AND SOLIDARITIES ARE CONTINUOUSLY FORGED.

HISTORICAL CONTEXT: CREOLIZATION EMERGES FROM THE BRUTAL CONDITIONS OF SLAVERY, COLONIALISM, AND ECONOMIC EXPLOITATION (VERGÈS 2015)

NOT OVERROMANTICIZING:

- POSTCOLONIAL SOCIETIES FACE STRUCTURAL INEQUALITIES AND DEPENDENCE ON FORMER COLONIAL POWERS, LIMITING THE TRANSFORMATIVE POTENTIAL OF CREOLISATION
- NEVER A NEUTRAL PROCESS, IT INHERENTLY INVOLVES POWER DYNAMICS, INEQUALITY, AND HIERARCHIES, ISSUES OF DOMINATION AND SUBORDINATION, CONTROL AND RESISTANCE (HALL 1990, VERGÈS 2016),

ALTERNATIVE RESISTANCE

VERGÈS, F. (2015). CREOLIZATION AND RESISTANCE. IN CREOLIZING EUROPE: LEGACIES AND TRANSFORMATIONS, 38-55.

THE VERNACULAR FUNCTIONS AS A TERRAIN OF RESISTANCE, PROTECTING CREATIVITY AGAINST CONSUMERISM AND CULTURAL HOMOGENIZATION.

“CREOLIZATION REMAINS A USEFUL NOTION BUT IT MUST BE THOUGHT IN CONNECTION WITH EMERGENT SOCIAL MOVEMENTS: MOVEMENTS AGAINST NEO-LIBERAL ECONOMY, THE PLIGHT OF REFUGEES, THE SOCIAL REVOLUTIONS IN THE ARAB WORLD AND ELSEWHERE (...) (VERGÈS 2015, 40-41)”

HOOKS, B. (2015). CHOOSING THE MARGIN AS A SPACE OF RADICAL OPENNESS. IN WOMEN, KNOWLEDGE, AND REALITY (PP. 48-55). ROUTLEDGE.

IMPOSED MARGINALITY (OPPRESSION) - CHOSEN MARGINALITY (RESISTANCE)

“UNDERSTANDING MARGINALITY AS POSITION AND PLACE OF RESISTANCE IS CRUCIAL FOR OPPRESSED, EXPLOITED, COLONISED PEOPLE” (HOOKS 2015, 21)

ALTERNATIVE RESISTANCE

BHABHA, H. K. (1994). THE LOCATION OF CULTURE. ROUTLEDGE.

THE THIRD SPACE ALLOWS THE COLONIZED OR MARGINALIZED TO RESIST DOMINATION, AT LEAST AT THE LEVEL OF IDEAS, REPRESENTATION, AND SUBJECTIVITY.

ALL FORMS OF CULTURE CONTINUALLY IN A PROCESS OF HYBRIDITY, GIVING RISE TO SOMETHING NEW. IDENTITIES ARE FORMED IN BETWEEN DOMINANT AND SUBALTERN CULTURES.

GENDERED LENS

- GENDER AS **ANALYTICAL CATEGORY**: INCORPORATE A GENDERED PERSPECTIVE IN ANALYZING CREATIVE HUBS
- EXAMINE CREATIVE HUBS THROUGH A **FEMINIST, INTERSECTIONAL LENS**
- RECOGNIZE THAT TRADITIONAL THIRD PLACES OFTEN EXCLUDE WOMEN UNDER **PATRIARCHAL POWER STRUCTURES** (FULAGAR, O'BRIEN, LLOYD 2019)
- EXTEND ANALYSIS BEYOND THE GENDER BINARY TO **INCLUDE QUEER COMMUNITIES**
- CONSIDER **CLASS, RACE, POWER DYNAMICS**

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WAVES OF CHANGE
CREATIVE HUBS IN THE
MEDITERRANEAN

ECOSYSTEM MAPPING

EXISTING RESIDENCIES DEMONSTRATE HOW THESE
NETWORKS CIRCULATE KNOWLEDGE AND PRACTICES ACROSS
BORDERS WHILE REMAINING DECENTRALIZED



OUTPUT AND OUTCOME

- WRITTEN ACTION RESEARCH REPORT
- VISUAL OUTCOME: ZINE, MAGAZINE, POP-UP EXHIBITION, STORIES, MAPS, SOUNDSCAPES, PODCAST
- BRIDGING THE GAP BETWEEN THE ACADEMIC AND CREATIVE WORLD, THEORY AND PRACTICE

موجات
التغيير

WAVES OF CHANGE
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