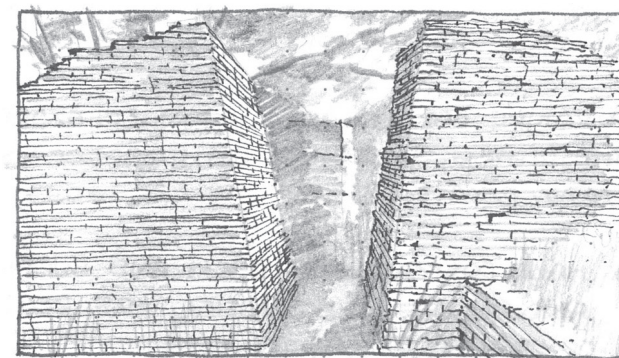




This booklet presents research conducted during the Urban Architecture Graduation Studio at the TU Delft. The research is bundled in a journal kept during the first semester of the graduation year. Gradually, this journal evolved into a reference book, which was consulted frequently during the design phase in the second semester.

The journal roughly covers four themes: Heterotopia, How do we (want to) live together, City-Nature Dichotomy and Sequence of Spaces. The seemingly fragmented studies showed many similarities and overlapping. They have informed and complimented each other. As was the case for the process of the graduation project, at the end of the research booklet these interconnections will be reflected on.

For the making of this research book, digitally copying and overwriting the handwritten notes and drawings seemed a duplication of efforts. Even more, it would nullify the authentic expression of the handwritten notes. Instead, a choice was made to code the notes and drawings per theme. Not alphabetically, nor in chapters; the various themes are coded in colors and highlighted per page.



Man has a prejudice against himself: anything which is a product of his mind seems to him to be unreal or comparatively insignificant. We are satisfied only when we fancy ourselves surrounded by objects and laws independent of our nature.

*George Santayana*



## *Introduction*

This booklet presents the research I've conducted during the Urban Architecture Graduation Studio. The research is bundled in a journal I kept during the first semester of this graduation year. Gradually, this journal evolved into a reference book, which I've consulted frequently during the a phase in the second semester.

At first, during my quest for a defined research question, I touched upon many subjects. As such, the research was rather fragmented; the journal roughly covers four themes: *Heterotopia*, *How do we (want to) live together*, *City-Nature Dichotomy* and *Sequence of Spaces*. However, in retrospect the seemingly fragmented studies showed many similarities and overlapping. They have informed and complimented each other. As was the case for the process of my graduation project, only at the end of this research booklet will I reflect and highlight these interconnections.

For the making of this research book, digitally copying and overwriting the handwritten notes and drawings seemed a duplication of efforts. Even more, it would nullify the authentic expression of the handwritten notes. Instead, I chose to code the notes and drawings per theme. Not alphabetically, nor in chapters; the various themes are coded in colors and highlighted per page.



## ● *Heterotopia*

This term was first coined by Michel Foucault in his lecture '*of other spaces*': Heterotopia are understood as counterspaces, or effective utopias in which all 'real spaces are simultaneously represented, contested and inverted: places functioning outside everyday logics, according to their own rules, in which people find themselves in 'a sort of absolute break with time'. The conception of Heterotopia was introduced to the studio during the P1 phase, as an initial research topic intended to extend our understanding of the La Friche Josaphat site. As I experienced La Friche Josaphat as a sort vacuum in time and space, I would argue La Friche Josaphat can be understood as a heterotopos too.

## ● *How do we (want to) live together?*

This question was posed to me for the first time in the book *Operatie Wooncoöperatie* by Arie Lengkeek and Peter Kuenzli. They questioned the durability of the social, financial and management structures within the housing market and pose new – or in fact very old ways of 'living together' along the lines of the commons; the idea that resources belong to, and affect a community. Our visits to housing cooperatives in Geneva during the studio excursion have contributed greatly to the practicalities of living together as neighbors as a result of these new forms of housing.

## *City-Nature Dichotomy*

The dichotomy of City and Nature – as much as the Culture-Nature and Urban-Rural polarities – was an evident theme with regards to this years studio site: La Friche Josaphat, an ecological sanctuary surrounded by (yet nearly hermetically sealed off from) the city of Brussels. This dichotomy is a popular methodology in spatial research to distinguish and hence ‘undertstand’ our surroundings. However, one may question whether this binary thinking is still a relevant and fruitful means of doing research, as the borders between contemporary metropolitan landscapes seem to blur with their hinterlands.

## *Sequence of Spaces*

My interest into the theme of Sequence of Spaces was primarily stirred during our first visit to La Friche Josaphat. As the atmosphere of La Friche Josaphat was so distinct from the turmoil of the city in the distance, the trespassing of the border between those two world was inevitably a somewhat surreal experience too. It made me believe the design of the border conditions of this site could well be used as a design tool to manipulate this experience. Accordingly, I did thorough research into the qualities of spaces of transition. Hence Gordon Cullen’s Concise Townscape was a great source of inspiration.

## OUR MANIFESTO

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## URBAN ARCHITECTURE GRADUATION STUDIO

OLD FRESH ENCOUNTERS WITH CITYSCAPES: LONDON. BY  
PATRICK KELLER. - WATCH.

A PORTRAIT OF LA FRICHE - WITHOUT EVER HAVING MET  
HER. • 12/09

LA FRICHE TO ME IS A PLACE WITH A MYTHICAL AIR  
TO IT. SACRED, BECAUSE IT'S FREE OF ANY HUMAN  
INFLUENCES IN THE PAST DECADES. IT'S A PLACE WITH  
GREAT POTENTIAL. A CHANCE TO DO JUSTICE - URBAN  
JUSTICE - TO BOTH NATURE AND CITIZENS OF BRUS-  
SELS. WHEN I IMAGINE LA FRICHE, I IMAGINE  
THE DOMINANT BACKDROP OF THE VEDUTA: BRUSSELS.  
ONLY BECAUSE OF IT EMPTINESS, IT GIVES STAGE TO  
, OR 'FRAMES' THE CITY EVEN MORE. I IMAGINE THE  
HOUSES OF BRUSSEL HAVE CROWDED ITS HILLS, ALL  
FACING LA FRICHE, LIKE SPECTATORS OF A FOOTBALL  
'GAME' WAITING TENSELY FOR THE PLAYERS TO ENTER  
THE PITCH.

MY 'FEAR' IS YOU CAN'T SEE ANYTHING OF BRUSSELS  
AS A BACKDROP OF LA FRICHE. MAYBE THERE'S  
NOT EVEN A VIEWPOINT TO SCAN LA FRICHE. THE  
CLASSIC VEDUTA OVERSEES THE SCENERY OFTEN FROM  
A HILL, OR A BALCONY. BUT I'LL BE, WITH BOTH  
FEET ON 'GROUND LEVEL' AND ALL I SEE IS A GATE.

I WONDER HOW LA FRICHE LOOKS BACK AT  
BRUSSELS. I GUESS IF LA FRICHE WOULD BE  
CHARACTERISED AS ONE OF BRUSSELS CITIZEN, SHE  
WOULD BE A RITTED, OLD, WISE WOMAN. PATIENTLY  
OBSERVING HER NEIGHBOURS - MONSIEUR CHAAR-  
BEEK, STUBBORN BUT SMART AND WITTY AND  
MONSIEUR EUERE, THE FUNNY HORTICULTURIST. -  
DESPERATELY WORKING ON THEIR CAREERS, PROVIDING  
FOR THEIR FAMILIES. RUNNING NOT TO MISS THE  
BUS, GETTING FACELIFTS AND ROAMING TANNING  
STUDIOS. TO IMPRESS HER? NAH, NOBODY NOTICE HER  
- OR DO THEY??

## HETEROTOPIA

Imagining La Friche:  
free-writing before  
our first visit to the  
site. What kind of  
place - sublime and  
surreal - will we  
encounter?

- HOW IS THE 'COMMONS' PHILOSOPHY VISIBLE IN THE GARDEN CITY?
- WHAT ARCHIVES ARE PRESENT IN BRUSSELS?
  - NEWSPAPER ARCHIVES?
  - BREX ARCHIVES? OR OTHER ACTIVIST ARCHIVES?
  - RAILWAY ARCHIVE?
  - PROPERTY ARCHIVES? - SONGS/POEMS ON LA FB?
  - SOCIALIST ARCHIVES?
  - VEDUTE ARCHIVE? / MUSEUM.
  - EXHIBITION 'VOID SPACES'? / LECTURES SMITHSON.
  - CHECK OUT REFERENCES ON VOID SPACES/CASE ST?
- CHECK MINETTE DE SILVA (BEAUTIFUL ARCHITECTURE)
- OPERATIE WOONCOÖPERATIE
- DUST AND LIPSTICK - WORKING IN THE MAKING OF BRUSSELS
- INTERVIEW NEIGHBOORS: WHAT DOES LA FRICHE MEAN TO YOU? + OTHER QUESTIONS IN LETTERBOX.



- 5.30. LECTURE IN BERGAGE ON CARE IN BUILT ENVIRON.

## OPERATIE WOONCOÖPERATIE

- |   |   |
|---|---|
| EIGENSCHAP III COMMONS: REGEELS & TRANSITIES. |   |
| COMMON =                                      | > EENMAAL BEPAALD, MEERMAAL VERANDERBAAR.                                 |
| BEGRENSD =                                    | > WANT, ZITTENDE LEDEN (BELANGEN) STUREND, EN NIET EEN TOEKOMSTIGE LEDEN. |
| EXCLUSIEF                                     |   |
| • VRIJHEID /                                  |   |
| TIJDLIJKHEID                                  |   |
| • EXCLUSIVITEIT /                             | RELATIE (SOCIALE GROEP)   |
| AFHANKELIJKHEID                               | (GEMEEN. RUIMTE)  |
|   | =   |
|   | COLLECTIEF & NIET VERHANDELBARE.  |

## HOW DO WE WANT TO LIVE TOGETHER?

Arie Lengkeek  
and Peter Kuenzli  
in Operatie  
Wooncoöperatie on  
the 'Commons': new  
ideas on ownership,  
and what rights  
do we have as  
residents?

## COLLECTIEF & ONVERHANDELSBAAR

(C.P.O. = COLLECTIEF PARTICULIER OPDRACHTGEVERSCHAP).

SI/D.M. LAAT ZIEN DAT 'COMMONING' & EIGENDOM NIET PERSE ACTUËL SAMENGAAN. — HET GAAT OM...

### ZEGGENSCHAP. EN RECHTEN

... in geval van collectief wonen...

... dus niet perse wooncoöperatie  
... tot geëvalueerde voorzieningen.

1). TOEGANG ... tot geëvalueerde voorzieningen.

2). WOONRECHT ... gebruik van woonruimte.

3). OPDRACHT GEVEN ... besluit en vergoeding.

4). BEHEER EN BESTUUR ... exploitatie, onderhoud.

5). TOEGANG ... toegang tot de gemeenschap.

6). OPBRENGST ... bijdragen, exclusief inkomsten  
voorgelast.

RECHTEN IN HANDEN VAN...

- 1). PRIVAAT INDIVIDUUM
- 2). GEMEENSCHAP VAN GEBRUIKERS
- 3). EXTERNE PARTIJ.

NORMEN COLLECTIEF WONEN...

- 1). ZELFBEHEER IN COMBINATIE MET CORPORATIE
- 2). COÖPERATIE
- 3). COLLECTIEF PARTICULIER OPDRACHTGEVERSCHAP



## HOW DO WE WANT TO LIVE TOGETHER?

Arie Lengkeek  
and Peter Kuenzli  
in Operatie  
Wooncoöperatie on  
the 'Commons': who's  
benefitting from the  
housing market? And  
what distinguishes  
cooperative projects  
from other forms of  
co-housing?

### 0. ZELFBEHEER

- CENTRAAL WONEN: PROJECTEN (gem. noodzakelijk)
- OF/EN; HUURPERSVERENIGING NEEMT (DEELS) HET BEHEER OVER VAN CORPORATIE: voorbeeld: WSBVG.
  - > WSBVG: COÖ PROJECTEN WAAR OORDEELVERSCHEID (BIJNA) HELEMAAL BIJ NIEUWE BEWONERS ZIJN
  - > ZIE: IELWAN, NIJMEGEN
- ODBRENGSTRECHT ECHTER BIJ CORPORATIE
- TOELATINGSRECHT MOGELIJK VOLLEDIG BIJ HUURVERENIG.

### 0. COÖPERATIEF WONEN

- ALLE RECHTEN BIJ GEMEENSCHAP
  - ODBRENGST NIET NAAR PRIVATE PERSONEN
  - VERKOOP (IN PRINCIPE) UITGESLOTEN
    - > ALW 'SAMENWERKING' ENIGE COÖPERATIE MET VASTGOED VOLLEDIG IN EIGENDOM
  - VOORBEELD: HET ROTTERDAMS WOONGENOTSCH.
    - > COÖPERATIE MET 'UITGESLOTEN AANSPRAKELIJKHEID'
      - "vastgoed mag nimmer verkocht worden"
- "WONEN IN HANDEN VAN BURGERS"

- TO DO:
- collect & prepare materials for Thursday
  - research marshalling word function:
    - images
    - timeline
    - maps / satellite pictures
    - newspaper
    - (previous) function related architecture
    - case studies Brussels
  - CONTACT STATION (AND GREEN PATHS) GROUP
  - ADD. CARLIJN TO MIRO

WOULD PEOPLE, CORPORATIONS, MUNICIPALITIES CARE MORE FOR SITES LIKE JOSAPHAT IF THEY WERE EDUCATED ON THE DIFFERENT KIND OF SPECIES THAT LIVE THERE? — WHAT ROLE CAN JOSAPHAT SITE PLAY HERE? COULD IT BE A 'LIVE' MANIFESTO OF BIODIVERSITY, A HUGE SCHOOL CLASS ON BEE-SPECIES? THINK OF THE 1939 GENERAL MOTORS FUTURA. CAN LA FRICHE BECOME A 25-HECTARE PAVILLION WHICH SHOWCASES ALTERNATIVE FUTURES? — OR, REAL PRESENT-TIME PHENOMENA, LIKE THE SETTING OF BIRDS.

"VERTEL HET ME EN IK ZAL HET VERGETEN,  
LAAT HET ME ZIEN EN IK ZAL HET ONTHOUDEN,  
LAAT ME HET ERVAREN EN IK ZAL HET ME EIGEN  
MAKEN."

ERVAREN / EXPERIENCING: THINK OF THE SLOW LINES OF PEOPLE AT THE FUTURAMA THAT MIMICKED (THEN) CURRENT DAY TRAFFIC JAMS. HOW CAN LA FRICHE BECOME A SIMILAR 'EXPERIENCE'?

• CAN WE GET A TOUR BY VERONIQUE DAENS?

"BUK OP ONEINDIG" — THERE'S NO SUCH PLACE IN BRUSSELS.  
(SAME FOR BIRDS: BIG GREEN FIELD RECOGNISABLE AS 'LANDING STIP')

"KIJKHUTTEN IPV PARK, VOOR PEDAGOGISCHE FUNCTIE"

GEEN TABULA RASA = SCHONE LEI, ONBES. BLAD.

• JOAPH'AIRE  
• ARAU

UITDIENSTNEMING VAN STATION  
SCHAARBEEK-JOSAPHAT IN 1994.

'STATION INGEKULDIGD 1926 BIJ BOUW TUINSTAD TERDELT

DE SCHAARBEEKSE HARE

## HETEROTOPIA

Like General Motors 1939 Futurama, can La Friche showcase alternative futures? A 25 hectare outdoor pavillion to display new ways of approaching vulnerable ecologies in urban landscapes.



GROND VOORHEEN EIGENDOM VAN NMBS (NATIONALE  
MAATSCHAPPIJ DER BELGISCHE SPOORWEGEN) EN CATER  
INFRABEL (SPOORWEGBEHEERDER).

"JOSEPHATSITE IN 2013 GESANEERD" (ONGEDAAN  
MAKEN VAN VERONTREINIGING)

• VERGELIJKBAAR: MOERAS VAN WIELS

- GRONDWATER NAARBOVEN BIJ BOUWWERKZAAMHEDEN
- DINSDIEN FLORA & FAUNA

"Valley of Josephat - Valley of Decision"

PHANTASMAGORIA: HORROR THEATRE, PROJECTING  
'FRIGHTENING IMAGES' IN GENERAL;  
> CONSECUTIVE IMAGES THAT TRIGGER  
YOUR IMAGINATION.

RANGEERTERRAIN: "SINDE JAREN 60 'SCHAARVERGPOTING'  
IN GOERERENVERVOER PER TREIN:  
> STEEDSVAKER 'BLOKTREINEN' DIE  
IN ZIJN GEHEEL VAN A NAAR B RIJZEN  
IPV. LOSSE WAGONS DIE 'GERANGEERD'  
MOETEN WORDEN  
→ DUS, SWITTING RANGEERTER-  
REINEN SINDE 60'S.

\* SPECIEK VOOR  
GOEDERE TREINEN.

\* OOK WEG, RANGEER-  
-EMPLACEMENT, -STATION  
OF VORMINGSTATION

CASE STUDIES BRUSSELS:

• SCHAARBEK-VORMING / GARE DE SCHAARBEK  
FORMATION. (IN HAREN)

- "GROOTSTE BRUSSELE GRONDRESERVE" 18 km²
- "NIEUW NATIONAAL VOETBALSTADION" (2007)
- "LOGISTIEKE BEDRIJFSGEBIED" (2007)
- "NIEUW STADSGEBIED"
- "TWEE LOGISTIEKE CENTRA"
- > SUCC. NIEUWE BANEN IN 2030. BRUS. GEBIED.

## • RANGEERTERREIN BRUSSEL ZUID

### • TOUR & TAXIS

- GOEDERENSTATION "GARE MARITIME" + KONINKLIJK PAKHUIS
- SWITING STATION 1994
- 2014: OMGEVORMD TOT LANDSCHAPSPARK
- GESCHIEDENIS:
  - VAN THURN EN TAXIS - EUROPEES POSTSYSTEEM
  - 1910: DANKZIJ LEOPOLD II: LOS & LAADKADE + GOEDERENSTATION + RANSEERSPOREN.
  - > BEDACHT: DANKZIJ ARCHITECTUUR NAT. PAKHUIS, ERFOED BEHOUDEN IN STADSPARK.
  - GOEDERENSTATION SWIT 1994

## • RANGEERTERREIN ANTWERPEN-MOORD

"GROOTSTE BENELUX, EEN-NA-GROOTSTE VAN EUROPA"

## • NEW YORK: SUNNY SIDE YARD. (73 HECT.)

- 17.000 WONINGEN

## • HUDSON YARDS, MANHATTEN.

- CONTROVERSIEEL GROEN GLAZEN TORENS.

## \* FIRST EUROPEAN RAILROAD BETWEEN NORTHERN BRUSSELS AND MECHELEN. 1835

"THIS PROJECT WILL BE TO THE MATERIAL INTERESTS OF THE COUNTRY / NATION, WHAT OUR CONSTITUTION IS TO ITS MORAL INTERESTS."

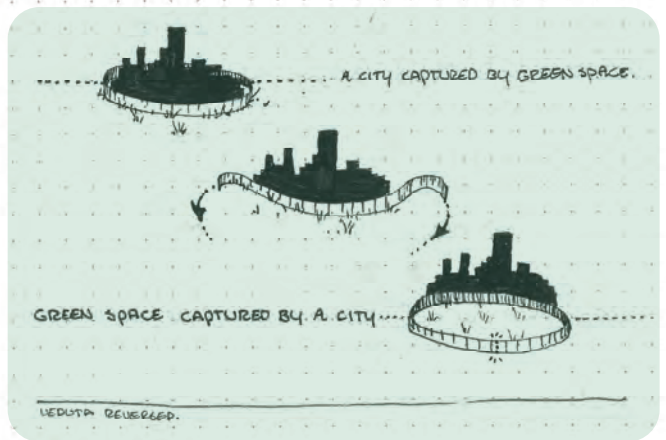
"IRON ROAD TO SAFEGUARD POLITICAL REVOLUTIONS (BELGIUM INDEPENDENCE) - TO DEFINE, CONSTRUCT AND REGULATE THE MODERN NATION-STATE."  
(RAILWAYS POLITICAL → SEE ALSO RAILWAY CRISIS)

## HETEROTOPIA

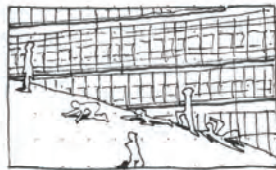
A heterotopos in the making; research into the marshalling yard history of La Friche Josaphat; it's closing in the 1960's and the very origin of Belgium's 'iron road project' in 1835.

## CITY-NATURE DICHOTOMY

Roles reversed: La Friche Joshaphat is enclosed and almost hermetically sealed off from the city of Brussels: A city once surrounded by its green hinterlands.



- SEE ROBIN HOOD GARDENS, CENTRAL GREEN MOUND: FREE-ZONE.



"SHIELDED FROM URBAN TRAFFIC"  
+  
"SURVEILLANCE FROM SURROUNDING"  
+  
"A SLOPE, REMARKABLE EXPERIENCE FOR CONDOENERS"

READ: SOCIETY OF THE SPECTACLE.

RELATE: SMITHSON TO PAIK'S KEVIN LYNCH.

"SURREALISM IS A REINTERPRETATION OF EVERYDAY LANDSCAPES." → LE PAUSAN DE PARIS.

'VOID PROBLEMATIC' - WHAT HAS BEEN ITS PART?

- WIN WENDERS, ANGELS OF BERLIN (WATCH NOVEL).
- NOSTALGIA (TARKOVSKI)

"THE UGLY PLACES IN BRUSSELS."

— NON PRODUCTIVE / 'MARGINAL'

- IGNACIO: VOID ISS. — NAME IT WISH POSITIVE CONNOTATION.

"TERRAIN VAGUE"

"TERRAIN" → VALUABLE LANDSCAPE

↳ BLURRED, WITH SPACE FOR DEVELOPED

• A GLASSIER OF URBAN VOID.

"ULTIMATE PUBLIC SPACE."

VOIDS REFLECT FREE & INSECURITY.

MARGINALITY: LEAVE SPACES OPEN FOR SPECULATION.

'LACK OF NAME' → MAKES IT NO ONE'S SPACE

'CHARENTON-LE-PONT, PARIS.'

• COLONIZING THE VOID — ARCHITECTS AS COLONIZERS.  
LANGUAGE OF ARCHITECTURE TO APPROACH SUCH SITES WITHOUT  
FILLING IT.

• WHAT IF A FRICHE HAD NOT BEEN NAMED?

...IN A THING...

"A THING IS A HOLE THAT IT'S NOT

CHECK OUT INDEPENDENT GROUP GRADUATION.

PROJECT ON BRUSSELS VOID — ASK LUXA.

• READ SECRET CITIES, ENFACIO 20<sup>TH</sup>, A GLOSSARY OF  
URBAN VOIDS. • ADD VOID CASE STUDIES TO MIRO

• FORMULATE RESEARCH QUESTIONS

• WHAT TO RESEARCH ON VEDUTE? — WHAT READING?

• PUT STUFF IN MIRO!

• HOW IS 'LAAT HET FEEST BEGINNEN' SPACE

RELEVANT? • READ 'CIVA BRUSSELS' &

'WALLED GARDEN'.

JAMES CORNER

"A VOID CANNOT BE LABELLED, BECAUSE  
"TO NAME IT IS TO CLAIM IT IN SOME WAY."

"TERRAIN VAGUE" TRANSLATES TO "WASTELAND" (HA HA)

NOT TRUE. TERRAIN IS LIKE LAND, BUT WITH A MORE

URBAN AIR TO IT. — POTENTIALLY 'EXPLOITABLE' BUT POS-

SESSING SOME KIND OF CHARACTER ALREADY, OR

'DEFINITION' = MEANING. VAGUE REFERS TO 'MOVEMENT

INSTABILITY (?), OSCILLATION. — VACUUM, VACANT, UN-

OCCUPIED, EMPTY. — YET ALSO: FREE, AVAILABLE, UNENGAGED



## HETEROTOPIA

La Friche Josaphat:  
a void in the city's  
consciousness? A dead  
zone? Or a space of  
potential, due to its  
absence of use and  
activity?

IN SHORT, IT COMBINES THE...

"ABSENCE OF USE AND ACTIVITY."

...WITH...

"A SENSE OF FREEDOM"

... HIGHLIGHTING ITS POTENTIAL

TERRAIN VAGUE, THE SPACE OF POSSIBLE

ALSO: INDETERMINATE, IMPRECISE, BURIED, UNCERTAIN, YET...

MOBILITY, VAGRANT ROVING, FREE TIME, LIBERTY.

- INTERNAL TO THE CITY  
EXTERNAL TO ITS EVERYDAY USE
- MEMORY OF THE PAST IS PREDOMINANT  
OVER THE PRESENT
- OUTSIDE THE CITY'S EFFECTIVE CIRCUITS  
AND PRODUCTIVE STRUCTURES
- "THERE, WHERE THE CITY IS NO LONGER."
- MENTALLY EXTERIOR IN THE PHYSICAL  
INTERIOR OF THE CITY
- MORPHOLOGICALLY NEGATIVE TO THE  
POSITIVE OF THE URBAN FABRIC

"INHABITANTS OF THE METROPOLIS FEEL THE SPACES NOT  
DOMINATED BY ARCHITECTURE AS 'REFLECTIONS OF OUR  
OWN INSECURITY' - A PHYSICAL EXPRESSION OF OUR  
FEAR AND EXPECTATIONS OF THE ALTERNATIVE, THE  
UTOPIAN, THE FUTURE."

- READ: STRANGERS TO OURSELVES, JULIA KRISTEVA. ON THE PROBLEMATICS OF ALIEN STATUS IN THE PUBLIC LIFE OF 'ADVANCED SOCIETIES'.

- (XENOPHOBIA. (VREEMDELIJNGENHAAT) — CAN WE FIGHT IT THROUGH URBAN PLANNING?)

- DO TERRAIN VAGUE SPACES TRULY FEEL ALIEN TO US DUE TO A 'LACK OF CONTROL'? OR COULD WE POTENTIALLY FEEL MORE SEREN THERE? — IF SO, DOES (URBAN) NATURE MAKE THE DIFFERENCE?

- "CONTEMPORARY SOCIETY: INDIVIDUALS IN CONFLICT WITH THEMSELVES, AWARE OF THE NEED TO LIVE WITH THE OTHER."

- THE CITY, CONTRARY TO SUCH 'STRANGE SPACES, OFFERS (MERELY) AN ABUSIVE IDENTITY (DOES IT?) A CRUSHING HOMOGENEITY, A FREEDOM UNDER CONTROL. — "ARCHITECTURE'S DESTINY HAS ALWAYS BEEN COLONIZING, THE IMPOSING OF LIMITS, ORDER AND FORM, MAKING [SPACE] RECOGNIZABLE, IDENTICAL, UNIVERSAL. — AN INSTRUMENT OF ORGANIZATION, RATIONACIZATION (VS. STRANGENESS) TRANSFORMING UN-CIVILIZED INTO CULTIVATED,

- + ...ARCHITECTURE SEEMS INCAPABLE OF APPROACHING SUCH SPACES WITHOUT INTRODUCING VICIOUS TRANSFORMATIONS.

> "ARCHITECTURE IS FOREVER ON THE SIDE OF FORMS, OF THE DISTANT, OF THE OPTICAL AND THE FIGURATIVE..."

"WHEREAS THE DIVIDED, CONTEMPORARY INDIVIDUAL IS LOOKING FOR FORCES INSTEAD OF FORMS, INCORPORATION INSTEAD OF THE DISTANT, HAPTIC INSTEAD OF OPTIC, RHIZOMATIC INSTEAD OF THE FIGURATIVE: UN/COMPARABLE."

## HETEROTOPIA

The killing of the heterotopos: Planners and architects as colonizers of the terrain vague.

## HETEROTOPIA

Heterotopos in the making, a new start:  
Liberation by means of abandonment

"WE DETEST (VERAFSCHOWEN) THE MONUMENT (ARCHITECTURE) WHEN THE MONUMENT RE-PRESENTS... [THE PUBLIC MEMORY OF] POWER."

"ONLY AN ARCHITECTURE OF DUALISM, DIFFERENCE AND DISCONTINUITY [WHAT IS THAT ARCHITECTURE?] CAN 'STAND UP AGAINST' (?) UNIVERSALISM, HOMOGENEITY ETC."

\* WHAT TO STRIVE FOR IN YOUR LA FRICHE DESIGN:  
FLOW, FORCE, INCORPORATION, INDEPENDENCE OF FORMS, EXPRESSIONS OF HISTORY.

> GIVE ATTENTION TO CONTINUITY OF RHYTHMS AND ENERGIES ESTABLISHED BY THE PASSING OF TIME AND THE LOSS OF LIMITS.

## A GLOSSARY OF URBAN VOIDS

"PROCESSES OF ABANDONMENT [ALSO] LIBERATE SPACES FROM EXISTING IDEOLOGICAL FRAMEWORKS, OFFERING OPPORTUNITIES TO IMAGINE ALTERNATIVE [NEW] FUTURES, AND TO ASK DIFFERENT QUESTIONS."

"A VACUUM IN THE URBAN CONTINUITY OF...  
PROGRAM + CAPITAL + EXPECTATIONS +  
ORGANIZATION + POWER + REPRESENTATION +  
INFRASTRUCTURE + CONTROL."

THE TERM VOID RESISTS THE INTRODUCTION OF SUCH VACANT SPACES INTO "THE CITY'S EFFECTIVE CIRCUITS AND PRODUCTIVE STRUCTURES".

— THUS, THEY SHOULD REMAIN UNNAMED

"NAMING IS A PROCESS OF FIXING AN IDENTITY."

"THE RESIDUAL CITY, AS AN ALTERNATIVE TO THE PLANNED, LEGITIMATED CITY"



## ARCHIZOOM ASSOCIATI'S 'NO-STOP CITY'

[A CINICAL PORTRALIAE OF URBANIZATION]

"CITIES ARE CONTINUOUS CAPITALIST PHENOMENA WITH NO EXTERIOR; NO REALITY EXISTS OUTSIDE THE SYSTEM."

- READ: "ISN'T ALL PUBLIC SPACE, TERRAIN VAGUE"  
— KAREN FRANK.

... EXAMINING IF THE FREEDOM FOUND IN URBAN VOIDS ARE ALSO AVAILABLE WITHIN PUBLIC SPACE.

"FOR A PUBLIC SPACE TO BE FREE OF CATEGORIZATION [EXPECTED BEHAVIOUR] IT SHOULD NOT BE RECOGNIZABLE AS A SPACE."

- > HOW? SHOULD WE [DESIGNERS/ARCHITECTS] MERELY INTERFERE WITH / SPEAK TO THE UNCONSCIOUSNESS? RATHER THAN TO OUR CONSCIOUS EXPERIENCE OF SPACE? MERELY EMPLOYING 'HIDDEN DESIGNERS' [IN LA FRICHE?]

- > OPEN-OR-PUBLIC?

- READ: "THE RIGHT TO THE CITY: SOCIAL JUSTICE AND THE FIGHT FOR PUBLIC SPACE"  
— DON MITCHELL.

- READ: "PROPERTY AND PERSUASION: ESSAYS ON THE HISTORY, THEORY AND RHETORIC OF OWNERSHIP"

— CAROL M. ROSE

... OWNERSHIP DEFINED AS THE RIGHT TO EXCLUDE OTHERS  
THUS, WHAT IS 'PUBLIC PROPERTY'? DOES THAT EVEN EXIST?

"TRAGEDY OF THE COMMONS": WHEN THINGS ARE LEFT OPEN FOR THE PUBLIC, THEY ARE WASTED, EITHER BY OVERUSE, OR UNDERINVESTMENT → SEE PRISONER'S DILEMMA.

## CITY-NATURE DICHOTOMY

Archizoom's cynical portrayal of urbanization: Can we speak of a City-Nature Dichotomy when 'no reality exists outside the system' of the contemporary city?

## HOW DO WE WANT TO LIVE TOGETHER?

The 'tragedy of the Commons': lessons from the past on a truly sustainable way of sharing resources.



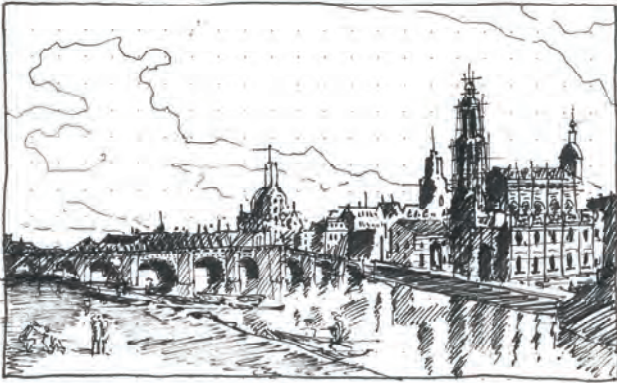
- VEDUTA; ITALIAN FOR 'VIEW' IS A HIGHLY DETAILED, USUALLY LARGE SCALE PAINTING / PRINT OF A CITY-SCAPE, OR SOME OTHER VISTA.
  - CAN ONE PAINT A 'DETAILED' VIEW OF A TERRAIN VAGUE?
 (PAINTERS OF VEDUTE ARE REFERRED TO AS 'VEDUTISTI')



- ORIGINATED IN FLANDERS (BELGIUM!) AS EARLY AS THE 16<sup>TH</sup> CENTURY.
- IN 17<sup>TH</sup> CENTURY, DETAILED AND ACCURATE RECOGNIZABLE CITY AND LANDSCAPES THAT APPEARED TO A SENSE OF LOCAL PRIDE OF THE WEALTHY MIDDLE CLASS.
  - RECOGNIZABLE TO RATIONALIZE VS. STRANGENESS & RHIZOMATIC
- LIEVEN CROUZE'S DRAWINGS 'REPRODUCED THE TOPOGRAPHICAL ASPECTS OF THE URBAN LANDSCAPE.
- GIOVANNI PAOLO PANNINI WAS THE FIRST VEDUTA ARTIST TO CONCENTRATE ON PAINTING RUINS.
  - IS LA FRICHE A RUIN? DOES THAT DENY IT'S POTENTIAL?
- GASPAR VAN WITTEL'S VEDUTA ESATTA. FOCUSSED ON TOPOGRAPHICAL ACCURACY; HUMAN AND ANIMAL FIGURES PLAYED A SECONDARY ROLE
  - LIKE THE POPULAR MODERNIST, CAPITALIST PLANNERS?
- CAPRISCI / VEDUTE IDEATE / VEDUTE DI FANTASIA — AN ARCHITECTURAL FANTASY, PLACING TOGETHER BUILDINGS, ARCHAEOLOGICAL RUINS, AND OTHER ARCHITECTURAL ELEMENTS IN FICTITIOUS, AND FANTASTICAL COMBINATIONS.
  - PARALLELS WITH PHANTASMAGORIA?
- 19<sup>TH</sup> CENTURY: 'PERSONAL IMPRESSIONS' REPLACE THE DESIRE FOR TOPOGRAPHICAL ACCURACY.
- DUE TO DEMAND FOR VEDUTE FROM TOURISTS, PAINTERS REPEATED THE SAME URBAN LANDSCAPE WITH MINIMAL VARIATIONS
  - DO YOU SEE PARALLELS WITH MODERNIST URBAN PLAN?

CAN, AND SHOULD WE, TRY TO APPROACH THE 'TERRAIN VAGUE' — A BLURRED, IMPRECISE, UN-DETERMINATE SPACE — WITH ACCURACY?

WOULDN'T AN ABSTRACT, IMPRESSIONIST PAINTING OR VEROTE BE MORE FITTING?



**CAPRICCIO** — /CAPRETTO/ : 'THE UNPREDICTABLE MOVEMENT AND BEHAVIOUR OF A GOAT.' — AS OPEN AS THE IMAGINATION CAN MAKE IT. [YET,] TAKING EXISTING STRUCTURES, PLACING THEM IN RE-IMAGINED SETTINGS AND CHARACTERISTICS.

E.G. RE-IMAGINING A BUILDING IN THE FUTURE AS A RUIN.

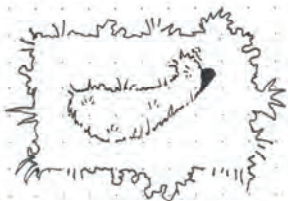
- JUXTAPOSING SUBJECTS IN UNFAMILIAR WAYS.
- IMAGINING DIFFERENT STATES OF A SUBJECT: THE EFFECT OF TIME
- CHANGING THE STYLE AND SCALE OF THE SUBJECT
- TAKING LIBERTIES WITH GRAND FEATURES: LIKE CITIES

## HETEROTOPIA

The Capriccio revival:  
Architecture fantasy  
as a methodology for  
re-imagining La Friche  
Josaphat?

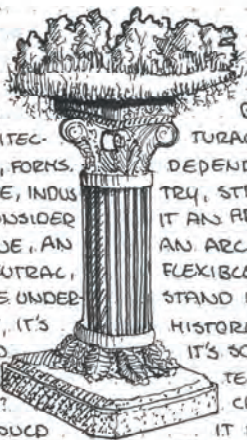
## CITY-NATURE DICHOTOMY

The significance of context: Although we might detest the unfruitful binary of urban and natural landscapes, the urgency of saving of 'the last green in town' relies on this dichotomy.



CAN WE THINK OF 'LA FRICHE' AS SITUATED NOT IN AN URBAN CONTEXT, BUT IN A RURAL CONTEXT? WHAT WOULD CHANGE? HOW WOULD WE APPROACH THE SITE DIFFERENTLY? WOULD ITS BIODIVERSE NATURE STILL STRIKE US? WERE WE CONSCIOUS OF ITS BIODIVERSE NATURE IN THE FIRST PLACE?

LA FRICHE, - AS IT'S A VACUUM IN THE CITY, FROM TIME, IN THE URBAN CONTINUITY OF CAPITAL, PROGRAM, POWER, ORGANISATION RATION-  
TIONS, INFRASTRUCTURE, CONTROL, POLI-  
TICS, GENTRI-  
FICATION, TECHNO-  
LOGICAL ADVAN-  
CEMENTS, PLANNING  
THINKING, IN-  
TERVENTION, CON-  
SIDERATION. MANIPULATION, MAT-  
TER, ACTIVITY, BRUSSELIZATION, BUC-  
DOZING, ARCHITEC-  
TURAL COLONIZING, IMPOS-  
ING OF LIMITS, FORMS, DEPENDENCE, LOGICS, OPINION  
PUBLIC DEBATE, INDUS-  
TRY, STRUCTURE, STRUCTURES  
- CAN WE CONSIDER IT AN ART PIECE, WITH ARCHE  
AECOLOGICAL VALUE, AN AN. ARCHYTPE FROM THE PAST  
TIMELESS, NEUTRAL, FLEXIBLE, UNDEFINED, IMM-  
TURE? CAN WE UNDER-  
STAND IT IN THE FIRST PLACE?  
IT'S ZEITGEIST, IT'S HISTORY, IT'S ORIGINS, IT'S  
PROBLEMS AND IT'S SOLUTIONS, IT'S NATURE  
IT'S CHARAC-  
TER, IT'S BEHAVIOUR, IT  
FRUSTRATIONS? CAN I TOUCH IT? PHOTO-  
GRAPH IT? SHOULD IT BE TOUCHED MERELY  
WITH GLOVES, CARE AND LOVE? OR CAN WE PLAY WITH IT?  
HOW WE APPROACH IT DEPENDS ON HOW WE DEFINE IT, AS  
A WASTELAND, AS A PROBLEM, OR AS ART AS A PLAYGROUND.





A TRIBUTE TO SIR CHRISTOPHER WREN, BY CHARLES ROBERT COCKERELL, WHO, IN 1842 'PRODUCED THIS DRAWING DEPICTING ONE VAST LANDSCAPE ASSEMBLY OF ALL THE ATTR BUILDINGS ATTRIBUTED TO ARCHITECT SIR CHRISTOPHER WREN'.

> "THE DRAWINGS MADE A DIRECT CONTRIBUTION TO THE 'WREN REVIVAL' - AN EDWARDIAN ARCHITECTURAL MOVEMENT BY WREN'S STYLE.

- COULD A DRAWING OF ALL GREEN OR VACANT SPACES OF BRUSSELS HAVE THE SAME EFFECT? CAN WE BRING THEM TOGETHER IN A COLLAGE?

## LA 20<sup>ÈME</sup> COMMUNE / DE 20<sup>STE</sup> GEMEENTE ST-VIDE - LEEGBREEK

• 6.5 MILLION SQUARED METERS OF VACANT SPACE, SPREAD THROUGHOUT ALL OF BRUSSELS. - KANTOREN, APPARTEMENTEN GEBOUWEN, HERENHUIZEN, VOORMAIGE INDUSTRIEN.

• KRAKEN / SQUATING → 'DE TIJDELIJKE BEWOONINGSOUGREK

• "HET DOORBREEKT DE STILSTAND"

+ "HET VERZINNEBEELT DE MOGELIJKHEIDEN VAN DE TOEKOMST, TERWIJL HET TEGELIJKERTIJD INSPEEKT OP DE ONMIDDELIJKE NODEN VAN DE STAD."

• IN DE MARKTECONOMIE - WAARIN PROJECTEN ZONDER WINSTOOGMERK WORDEN UITGESLOTEN DANKZIJ COMPETITIEVE AANBESTEDING - WORDT DE LEEGSTAN GEREDEUCEERD TOT "SUCCESVOLLE ECONOMISCHE NICHE

## HOW DO WE WANT TO LIVE TOGETHER?

The paradox of dealing with a housing crisis in a city rich of vacancy. What can our current building envelop offer?

## HETEROTOPIA

Learning from Michel Foucault's 'Other Spaces'. Real spaces: inverted, contested and represented



LA FRICHE EXTERIOR: ABSENT? NATURAL? OR URBAN?

HETEROTOPIA — 'OTHER PLACES'... 'COUNTER SITES'...  
 A KIND OF EFFECTIVE UTOPIA IN WHICH ALL  
 THE OTHER 'REAL' SITES ARE SIMULTANEOUSLY  
 - REPRESENTED  
 - CONTESTED  
 - INVERTED (FOUCAULT, 1997)  
 ...DISTINGUISHING HETEROTOPIAS OF...  
 - CRISIS  
 - DEVIANCE  
 - ILLUSION  
 - COMPENSATION.  
 ...DEFLECTING THE FORCES OF CHANGE  
 BY LOCATING THEM OUTSIDE SOCIETY

REFUGEES: CAN WE CONSIDER THOSE SPECIES NOW  
 / MIGRANTS. LIVING IN LA FRICHE. REFUGEES?  
 THEY HAVE FLED THEIR TYPICALLY NATURAL  
 SITES THAT HAVE BEEN REPLACED BY  
 URBAN FOOTPRINTS. WHAT POLICIES  
 AND RIGHTS ARE APPLYING TO HUMAN  
 REFUGEES, AND WOULDN'T IT BE JUST-  
 IFIED TO PROVIDE ALL THESE NON-HUMAN  
 SPECIES WITH SIMILAR RIGHTS?



\* CHECK JANE JACOBS ON BORDER SPACES. YELLOWLAND  
 TEMPORARITIES: NON-MONO CULTURALITIES.  
 GARDEN OF EDEN. (ACCESSIBILITY: WE COULD HAVE  
 STAYED IF WE HAD BEEN MORE KIND.. (PHANTASTICAL)  
 DESERT: 'UNSUITED' / DEAD ZONE.  
 - THE SUBURB.  
 - IF YOU WOULD ENTER: IT'S A VICTORY.

## GENERAL INFORMATION GRADUATION.

### COMPULSORY PRODUCTS:

P2: 22 JAN - 2 FEB

P4: 13 - 30 MAY

P5: 17 - 28 JUNE

- GRADUATION PLAN
- REFLECTION
- RESEARCH PLAN (ARZAOIO)

- TO BE COMPLETED BEFORE P2 ADMISSION.

### GRADUATION PLAN: P2.

- WHAT IS YOUR GRADUATION ABOUT?
- WHAT IS YOUR RESEARCH QUESTION?
- WHICH LITERATURE WILL YOU USE?
- \* DRAFT VERSION P1.
- HOW DOES YOUR GRADUATION TOPIC RELATE TO...
  - THE STUDIO TOPIC
  - MASTERTRACK (ARCHITECTURE)
  - MASTERPROGRAM (AUBS)
- SOCIAL, PROFESSIONAL, SCIENTIFIC RELEVANCE?

### REFLECTION: P3 & P4

- P3: DRAFT REFLECTION.
- SUBSTANTIATED EXPLANATION FOR THE RESEARCH + DESIGN RESULTS (PRODUCT, PROCESS, PLANNING)
- DID YOUR APPROACH - THE CHOICE OF METHOD (HOW) AND ARGUMENTATION (WHY) - WORK OR NOT? IT'S A REFLECTION ON...
  - YOUR APPROACH (HOW & WHY)
  - FEEDBACK BY MENTORS.
  - TRANSLATION FEEDBACK INTO WORK
  - WHAT YOU'VE LEARNED FROM YOUR WORK
- LOOK AHEAD: FINAL PART GRADUATIONS.
- IN THE FORM OF TEXT, DIAGRAMS, SKETCHES

OCTOBER 5<sup>RD</sup>: PITCHES INDIVIDUAL RESEARCH PLANS.

16<sup>TH</sup>: SHORT PRESENT. RESEARCH APPROACH

24<sup>TH</sup>: DISCUSSION INDIV. RESEARCH PLAN DRAFT

NOVEMBER 3<sup>RD</sup>: P1 EXHIBITION + HAND-IN GROUP CATAL.

7<sup>TH</sup>: HAND IN INDIV. RESEARCH PLAN (DRAFT)

## - RESEARCH PLAN

MAX 1500 WORDS, WITH 3 SECTIONS

### 1) DESCRIPTION OF THEMES

- QUESTIONS:

- WHAT DO YOU WANT TO EXPLORE / FIND OUT?
- WHAT / HOW DO YOU WANT TO CONTRIBUTE?

- CURIOSITIES:

- WHAT ARE YOUR PERSONAL MOTIVATIONS?

- URGENCIES:

- WHY SHOULD WE CARE?
- WHAT IS THE SOCIAL / ARCHITECTURAL RELEVANCE?

### 2) METHODS AND APPROACH

- IDEAS ON HOW TO ANSWER THOSE QUESTIONS.

- WHAT RESEARCH METHODS?
- WHAT METHOD TO EMPLOY?

### 3) SOURCES AND INSPIRATION

- ANNOTATED LIST OF REFERENCES

- BOOKS, ARTICLES, DESIGN PROJECTS, ART WORKS, FILMS, DRAWINGS, PHOTOGRAPH

---

> SHRINE LIKE SPACE TO MEMORATE, HIROSHIMA.

> CHICAGO FIRE: REMNENTS OF RUINS FORMED A BORDERED ENVIRONMENT.

- AFTERWARDS TERRA COTTA APPLICATION (FIRE PROOF) CAUSE EFFECTS

> PRACE OF SPORTS: RE-APPROPRIATED

> VOIDS AS PORTALS: BRIDGE OF HOUSES, STEVEN HOLL. TRANSIT SPACE SEEN.



...AS VOID. IS LA FRICHE A TRANSIT SPACE? ARE PEOPLE APPROPRIATING TRANSIT SPACES AS QUICKLY AS THEY APPROPRIATING 'STATIC' SPACES.

- GARDEN OF EDEN

ACCESSIBILITY: EXPELLED. INACCESSABILITY:

BORDERS: BASED ON BEHAVIOUR, JUSTICE

- DESERT

ACCESSIBILITY: UNATTRACTIVE..

BORDERS: BASED ON (NON-PHYSICAL) CIRCUMSTANCES

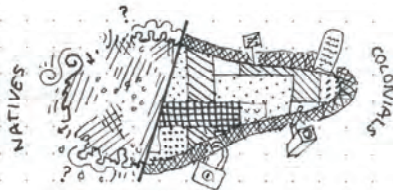
- TEMP. CYCLE, NON-MONOCULTURE

ACCESSIBILITY: EVERYONE, BUT TEMPORARY

BORDERS: BASED ON TIME AND RULES.

"THE VOID WAS / THE TABULA RASA WAS NECESSARY TO THE EMERGENCY OF MODERNITY - AS AN IDEOLOGY OF BEGINNING"

↳ "WHEN THE COLONIZED SPACE TURNED OUT TO BE NOT-EMPTY, SPACE HAD TO BE RESCUE-RELATED TO DISTINGUISH NATIVES (ANIMAL AND PLANT SPECIES, SEASONAL CYCLES, FRUITFUL SOIL ETC.) FROM COCOLONIZERS:



- THE DEAD ZONE. NEITHER SACRED, NOR EVERYDAY / ATOPIA / LIMINAL SPACE.

- ZONING / SPACE OF EMPLACEMENT → CREATION OF HETEROT.

- WALKAROUND GAME: THROUGH ABANDONED LANDSC. GENESIS OF DEAD ZONES.

- NON-UTILITARIAN SPACE OPPOSED THE CAPITALIST SOCIETY (HEGEMONIC CULTURE).

HOW DO WE WANT TO LIVE TOGETHER?

..with natives? The PAD masterplan: Ignorance or a blind spot? How can we advocate for the non-humans?





STALKER: WALK ABOUT ROME, THROUGH ABANDONED LANDSCAPES

SHOULD WE ATTRACT THE PUBLIC ATTENTION TO 'VIRTUALLY DISAPPEARED (PUBLIC) PLACES'?

NO — ANY ATTENTION MIGHT FRUSTRATE THE NOW PEACEFUL BALANCE AT SITE / IT WILL BE COMMERCIALIZED.

YES — ONLY WHEN CITIZENS SEE THE BEAUTY OF SUCH SITES, THEY ARE WILLING TO FIGHT FOR IT.


[STALKER] — TO GAIN EXPERIENCE IN CREATING AND MANAGING DIFFERENT APPROACHES.

• "ACTUAL TERRITORY": WHERE OCCURRENCES ARE HIT ET MISS :: IN THE HERE AND NOW.

• STALKER BASED ON TARKOVSKY: TRESSPASSER, + NOT FOREIGN TO 'MUTANT SPACE'.

• WALK ABOUT FRICHE: CAN WE ROAM AROUND,

CAMP AND EXPERIENCE SUCH ABANDONED PLACES  
IF THERE'S NO NETWORK OF 'EMPTY' SPACE? WHAT  
DOES IT MEAN FOR A CITY AND ITS PEOPLE IF SUCH  
CHAINS NO LONGER EXIST? OR IS THE 'UNREAL'  
EXPERIENCE STILL COMPARABLE AS THE SIGHT IS  
WALLED? — OSSERVATORIO NOMADE



"IMMERGING ONESELF IN THE  
SENSE OF LOSS" - WHAT'S NEXT?  
NOTHING. "OUR PRODUCTION IS THE  
EVENT: THE DISCO-  
VERY OF NEW TERRI-  
TORIES".

ROMAN WALK:  
GROWING RE-  
SISTANCE TO  
ON-SITE INTERVENTIONS, FROM  
ARCHITECTURAL PROJECT TO  
ART EVENT - WITHDRAWING ENTIRELY FROM ANY KIND  
OF 'ACTION' THAT WOULD LEAVE TRACES ON THE SITE'S  
MARGINALIZED TERRITORIES: "LAAT HET ME ERVAREN  
EN IK ZAL HET ME EIGEN MAKEN"

INDISCRIMINATE INTERVENTION : DONE AT RANDOM OR  
WITHOUT CAREFUL  
JUDGEMENT.

APPRECIATING (AND ULTIMATELY PRESERVING) A SITE  
FLOWS FROM AN ATTITUDE OF DEEP ENGAGEMENT.  
NOT ONLY BY THE DESIGNER (THE ARCHITECT) BUT  
ALSO / PRIMARILY BY THE USER!

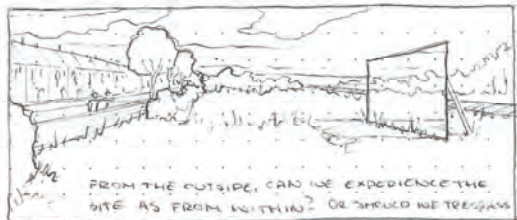
→ HOW CAN WE FACILITATE DEEP ENGAGEMENT?  
SEARCH FOR SOURCES OF PEDAGOGICAL / EDUCA-  
TIONAL / PHENOMENAL ARCHITECTURE / LANDSC.

## HOW DO WE WANT TO LIVE TOGETHER?

..with the void the  
spaces of our cities?  
Stalker's "growing  
resistance to on-  
site indiscriminate  
interventions through  
deep engagement  
with sites such as La  
Friche.

## HETEROTOPIA

La Friche Josaphat:  
A vacuum in time,  
in space.. and in the  
city's memory?



FROM THE OUTSIDE, CAN WE EXPERIENCE THE SITE AS FROM WITHIN? OR SHOULD WE TRESPASS

- NOT.. A FORM OF ENGAGEMENT.. VISUAL, BUT NOT HAPTIC, SONIC, ETC
- COUNTERMOVEMENT = LESS CA FRICHE? MORE CA FRICHE!
- VOID SPACES, NO- ACTUAL TERRITORIES, BY DEFAULT. VIRGIN. - CONSTITUTE THE CITY'S NEGATIVE. THEY ARE THE REMOVED 'LIEUX DE CA MEMOIRES' [SITES OF MEMORY]

> "THE TERM 'ACTUAL' INDICATES THE PROCESS IN WHICH SPACES COME INTO BEING. 'ACTUAL' IS NOT WHAT WE ARE, RATHER THAT WE ARE BECOMING."

> IN EFFECT, A BEACH ON A MAP IS REALLY A LIVING CONDITION GONE UNRECOGNIZED.

- HOW INFLUENTIAL ARE MAPS? AN SHOULD THEY BE ALTERED, HIGHLIGHTING 'THE OTHER', OR EVEN EMBRACING [THUS NULLIFYING] THE 'NEGATIVE'?

> AN ENCLAVE THAT ACQUIRES AUTONOMY.

- "TO TAKE DELIGHT IN ITS BECOMING, TO RESPECT ITS AUTONOMY, TO ASSIST IN ITS EMERGENCE."

> SEE 'LETTING GO', HETEROTOPIA AND THE CITY, PAGE 223.



HETEROTOPIA: "DISPLACEMENT OF ORGAN FROM ITS NORMAL POSITION"

+ LINKED TO 'UTOPIA' = THEORETICAL COUNTERPART

BOTH HETERO- AND UTOPIAS ARE EXTERNAL SITES THAT INVERT THE RELATIONS TO OTHER SPACES.

- HETEROTOPIAS ARE REAL (UNLIKE UTOPIA'S), COUNTERSITES PRESENTING JUXTAPositionAL RELATIONS, INCOMPATIBLE SPACES.

#### • HETEROTOPIAS OF CRISIS: ('DISAPPEARING')

PRIVILEGED, SACRED OR FORBIDDEN PLACES, RESERVED FOR INDIVIDUALS WHO ARE [IN RELATION TO SOCIETY] IN A STATE OF CRISIS

- HONEYMOON HOTELS
- OLD AGE HOMES
- BOARDING SCHOOLS

#### • HETEROTOPIA OF DEVIANCE ('AFWIJKEND')

- REST HOMES
- CLINICS
- PRISONS

FOR PEOPLE WHOSE ACTIONS DEVIATE FROM THE NORM, HENCE NEED TO BE SPATIALLY ISOLATED

#### • OVERARCHING FUNCTIONALITY REMAINS THE SAME

AWAY A PLACE WHERE INCOMPATIBLE SPACES CONVERGE

- CEMETERIES FOR INSTANCE

#### • JUXTAPOSING INCOMPATIBLE SPACE IN ONE PLACE:

- THEATER + CINEMA + ORIENTAL GARDEN

#### • SLICE OF TIME [HETEROCHRONY]: ABILITY TO ARRIVE AT AN ABSOLUTE BREAK WITH TIME:

- MUSEA / LIBRARIES ACCUMULATE ALL TIME, YET OUTSIDE TIME
- FESTIVAL SITE / FAIRGROUND: FLEETING SPACES OF TIME

## HETEROTOPIA

Heterotopia of crisis and deviance: Can we 'categorize' La Friche Josaphat? Or should we?

## HETEROTOPIA

Studying the border  
conditions of the  
Heterotopos

• HETEROTOPIA'S ARE OPENING AND CLOSING : BOTH  
ISOLATED AND PENETRABLE.

• HETEROTOPIA OF ILLUSION : A PLACE TO CONF. ILLUSION  
OF COMPENSATION : WHERE ONE CAN  
CREATE NEW ILLUSIONS OF UTOPIAS :  
- JESUIT VILLAGES : A REALIZED UTOPIA.

SHIP : "HETEROTOPIA PAR EXCELLENCE" - FLOATING SPACE  
- A PLACELESS PLACE, FUNCTIONING ACCORDING  
TO OWN RULES, BETWEEN CULTURES.

"IN CIVILIZATIONS WITHOUT BOATS, DREAM DRY UP"

CEMENTERY : SIMULATED UTOPIA OF LIFE AFTER DEATH

GARDEN : MICROCOSM OF IDEALIZED WORLDS, AN  
ATTEMPT TO RECREATE AN IDEAL UTOPIAC NATURE

MUSEUM : ENCLOSED A TOTALITY OF TIME, PRO-  
TECTED FROM TIME'S EROSION.

HETEROTOPIA : A REACH OF POSSIBILITIES & FREEDOM

+  
CONSTITUTING OTHERNESS,  
HETEROGENEITY, PLURIFORMITY

+  
A MEANS TO ESCAPE FROM  
EVERYDAY SYSTEMS.

## WRITTEN LANDSCAPES

CHIARA PIRADEL, 2/10

TOPOGRAPHY - TOPO: SITE / LANDSCAPES  
GRAPHY: RECORDING.

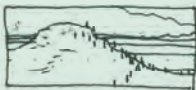
LATENCY: MARIO GIACOMELLI (PHOTOGRAPHIC)  
"LAND IS LIKE A LANGUAGE."

LANDSCAPE: SHOVELING THE EARTH AND  
SHAPING IT.

### THE UIC OF THE LAND.

- LANCELOT CAPABILITY BROWN: HA-HA-WALL

- ↓  
• FAKING - TRULY INFLUENCED BY HUMANS.



↓  
REPLACING 60.000 TONS  
OF SOIL. / TRANSNATIO-  
NAL MOVEMENT.

- +  
• CENTRAL PARK: MOUNTAIN TAKEN FROM  
PERU.

- +  
• MONTE TESTACCIO: TAKING + DEPOSITING  
MATERIALS FROM CITY.  
/ OTHERS MADE BY  
RUINS OF WAR.

- +  
• OLYMPIC PARK BUILT ON RUINS OF WWII.

- +  
• SMITHSON: ROBIN HOOD GARDEN.

- ALMENT, ZURICH: EXCAVATION FROM  
TUNNEL: NEW ECOLOGY. STRANGE.

- TUNNELS TORONTO: SOIL PUT IN CAKE TO  
PROTECT CITY [FROM FLOODING]:

THOMMY THOMSEN PARK

### CITY-NATURE DICHOTOMY

Chiara Piradel's  
lecture on written  
landscapes: A history  
of manipulation of  
our 'natural' urban  
environments.

## CITY-NATURE DICHOTOMY

Why choose? Eco-  
cathedrals as case  
studies of a synergy  
between Culture and  
Nature

## SEQUENCE OF SPACES

Understanding the  
built environment,  
Manhattan Scripts:  
The parallels of  
cinematography and  
architecture

CAN A REFUGEE CAMP BE A FORM OF A TEMPOR-  
RAC. FUNCTION THAT FITS A NON-OWNERSHIP  
PROGRAM? CAN SUCH A CAMP BE A FORM OF  
COMMONING?

- SEE OLD COAL STORAGE LA FRICHE.
- MAKE A COLLAGE OF MOVIES! A LA KINO BOOGIE N.
- ✓ WITHHOLD FROM TAKING A STAND.
- ✓ RESEARCH PLAN = NOT RESEARCH YET.
- USE DRAWINGS AS MEDIUM.

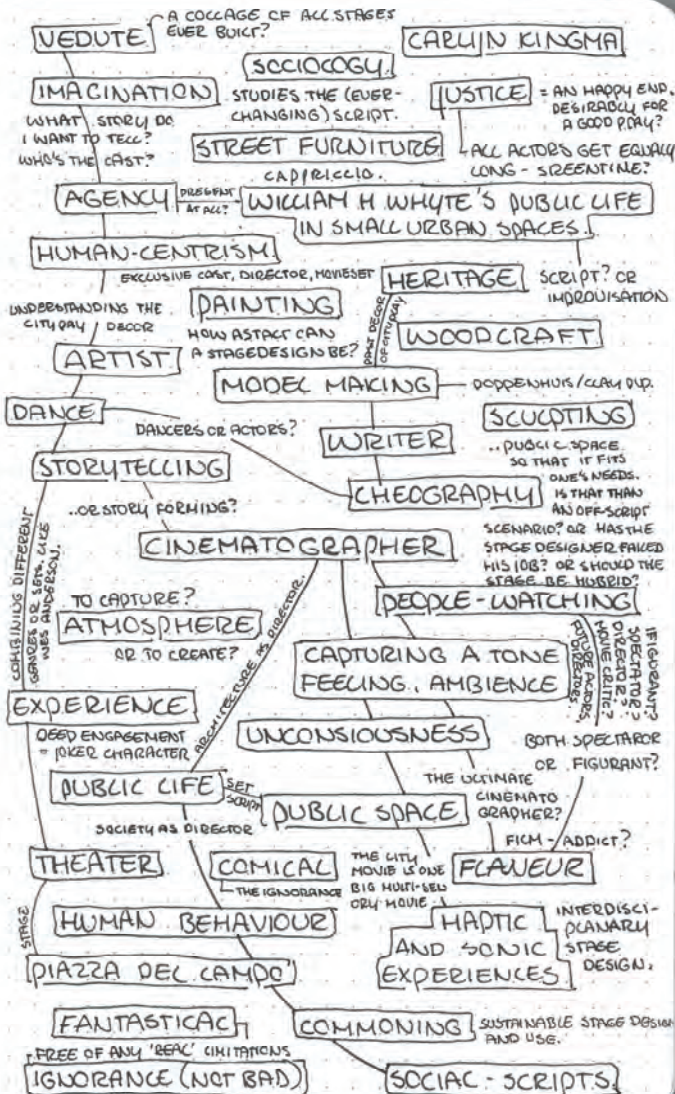


- BUILDING & DWELLING, RICHARD SENNETT.

- MANHATTAN SCRIPTS: REPRESENTING THE RELATION  
BETWEEN SET AND SCRIPT, TYPE AND PROGRAM.  
> ARCHITECTURE IS THE DIRECTOR.









GARDEN OF EDEN : MYTH OF A PRIMORDIAL MAN  
WHO'S PLACED IN THE DEIVINE GARDEN TO GUARD  
THE TREE OF LIFE / NAKED DUE TO SINLESSNESS.

"EDINNU / EDIN" = • 'PLAINS' OR 'STEPPE'  
• FRUITFUL / WELLWATERED.  
• [PARADISE OF] PLEASURE

IN EASTERN ORTHODOX TRADITION...  
EDEN IS A REALITY OUTSIDE OF EMPIRICAL HISTORY  
THAT EFFECTS THE ENTIRE HISTORY OF THE UNIVERSE

ATEMPORAL FALL : REDUCED TIME SEPERATED FROM  
THE DEIVINE LIFE.  
(MORTAL VS. IMMORTAL?)

EATING FROM THE TREE OF KNOWLEDGE OF GOOD & EVIL.  
EXPELLED FROM THE GARDEN TO PREVENT THEM FROM  
EATING OF THE TREE OF LIFE,  
AND THUS LIVING FOREVER...

- 
- > IS CA FRICHE THE TREE OF KNOWLEDGE OF GOOD  
AND EVIL?... AND ALL OF BRUSSELS THE GARDEN  
OF EDEN WHERE ALL OTHER 'TREES' CAN BE  
EATEN FROM?  
> ..OR IS IT THE GARDEN OF EDEN FROM WHICH  
HUMANS ARE ALREADY EXPELLED?

"GOOD AND EVIL" IS HERISM [LITERARY DEVICE].  
THUS IMPLIES "EVERYTHING"

---

[NATURAL CONTRACT [OF SYMBIOSIS]]  
MICHEL SERRES.

↓

NATURAL CONTRACT OF SYMBIOSIS ... IN WHICH OUR  
RELATIONSHIP TO THINGS WOULD... SET ASIDE MASTERY  
AND POSSESSION ... IN FAVOR OF ADMIRING ATTENTION,  
RECIPROCITY, CONTEMPLATION AND RESPECT.

... WHERE KNOWLEDGE WOULD NO LONGER IMPLY...  
PROPERTY, NOR ACTION MASTERY.

(SEE • BRUNO LATOUR, DOWN TO EARTH  
• EMANUELE LOCCIA, METAMORPHOSES)



"SAFEGUARD BROWNFIELD SITES AS ECOLOGICAL RESER-  
VES, BY THE ERECTION OF NON-HUMAN WALLS."

— MADE BY RAMMED EARTH FROM SITE - WHICH  
INCLUDES A BUILDING FOR HUMANS TO OBSERVE...  
ECOLOGISTS, AND THE PUBLIC. — TO EDUCATE  
↳ TO STUDY

"HOW LONG DOES NATURAL SUCCESSION TAKE?"

— ONCE NATURE IS RESILIENT ENOUGH,  
AND THE RAMMEDEARTH WALLS HAVE DEGRADED,  
HUMANS CAN ENTER AGAIN. + BIGGER NON-HUMANS

ARCHITECTURAL RESOLVE IMPOSSIBLE... RATHER ARCHITECT  
AS MEDIATOR BETWEEN HUMANS, AND NON-HUMANS.

HOW DO WE WANT TO  
LIVE TOGETHER?

Garden of Eden, or  
the Natural Contract  
of Symbiosis: An (un)  
sustainable stance  
towards nature.

## CITY-NATURE DICHOTOMY


Archizooms No-Stop  
City and the Persian  
Garden; a city and a  
garden, both without  
exterior.

TRANSURBANCE = 'CRITICAL WALKING', BOTH A MODE  
OF EXPRESSION AS WELL AS A  
USEFUL INSTRUMENT FOR LEARN-  
ING ABOUT ONGOING SOCIAL AND  
MORPHOLOGICAL TRANSFORMATIONS

COLLECTIVE UNDERSTANDING THAT CERTAIN PLACES  
ARE SACRED. NOT TO US, BUT TO THE PAST, TO  
CULTURE — THUS BEING PRESERVED.

LOCKED IN / LOCKED OUT?




 PERSIAN GARDEN: WALLS RESEMBLE YOUR WORLD  
THEREFORE IT'S COMPLETE. THERE  
IS NOTHING BEYOND THE  
WALLS.

IMAGINATION IS COCKED WITHIN UNTOUCHED /  
ABANDONED SPACES.

\* LOCK INTO LIMBO [INCEPTION]

NATIONAL PARK: LABELED NOT MERELY BASED ON ECO-  
QUALITIES, BUT ALSO ON AESTHETICS AND SYM-  
BOLISM. → FIRST WETLAND AND GRASSLAND  
TO BE LABELED 'NATIONAL PARK' IN 1940'S!!!

ROMANTICISM: HUMANS INFERIOR TO NATURE.

LA FRICHE IS A HUMAN-MAINTAINED BIO-TOPE!

BELGIUM ARTIST: MODEL + PROJECTIONS (WHO? ASK SAM)

AA TO STEFAN, WALK ABOUT ROME TO ANNA.

GRIS GROEN.

PRODUCTIVITY: ECONOMIC, SOCIAL OR ENVIRONMENTAL VALUE PRODUCED BY HUMANS.

• COMMONS : COLLECTIEF EN ONTROKKEN AAN DE LOGICA VAN DE MARKT.

• C.P.O. PROJECTEN: GEEN GARANTIE BETAALBAARWONEN: 'COMMONING' HOUDT OP TE BESTAAN ZOORA ONTWIKKELING & REALISATIE ACHTER DE RUG ZIJN.

"BETAALBAAR GOED VEREIST EEN EEUWIG DUZENDE BEPERKING VAN HET RECHT OP OPSRENGST / INKOMEN."

↳ DUS VERANKERD IN STATUTEN [COÖPERATIE]

+ VERANKERING + ERKENNING VANUIT PUBLIEKE SECTOR = NOODZAKELIJK VOOR SUCCES COÖPERATIEVEN. → GRONDBELEID, KAPITAAL, LENINGEN  
↳ ZE 'ERFPACHT'

OF, OVERHEID HANTEERT / OF (ALS ZE GEEN GROND ERFPACHT OP HUN GROND. / HEEFT OF GEEN ERF-PACHT HANTEERT)...

### ↓ COMMUNITY LAND TRUST (CLT)

... VERWERFT EN BEHOUDT GROND IN EIGENDOM

... MAATSCHAPPELIJKE DOELST. IN STATUUT.

... INSpraak DOOR:

- BELANGHEBBENDE BURGERS.
- BREDERE GEMEENSCHAP.
- OVERHEID.

COMMONING IS MAATWERK, PER STAD, AFNEMER ETC.

HOW DO WE WANT TO LIVE TOGETHER?

Cooperative housing:  
How to guarantee sustainable access to affordable housing?



## HOW DO WE WANT TO LIVE TOGETHER?

Sennet on intimacy, 'theatricallity' and public life: Informing design choices on public, collective and private space.

### PARADOX VAN DE THEATRACITEIT

"HET LIJKT ZO DAT DE MENS ZICH TOONT IN PUBLIEKE SFEREN, EN DE ANONIME INTIMITEIT VAN PRIVATE RUIMTE NODIG HEEFT OM ZICH TE VERBERGEN"

... TERWIJL IN WERKELIJKHEID...

"HIJ ZICH IN DE PRIVE-SFEER VAN DE BACKSTAGERRUIMTE ZICHZELF KAN ZIJN, EN ZICH LIJST IN HET PUBLIEKE DOMEIN VERBERGT ACHTER EEN MASKER."

- o ZELF-ALS-PERFORMER "DE ECHTE IK"
- o ZELF-ALS-PERSONAGE "DE PUBLIEKE IDENTITEIT"

### RICHARD SENNET: FALL OF PUBLIC MAN

"HYPOTHESIS: **THEATRICITY** HAS A SPECIAL, HOSTILE RELATIONSHIP TO **INTIMACY**."

**THEATRICITY** HAS AN EQUALLY SPECIAL, FRIENDLY RELATIONSHIP TO A STRONG **PUBLIC LIFE**.

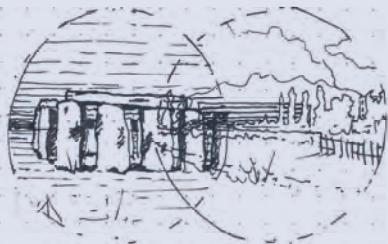
"MAAR, INTIMITEIT HEEFT ZICH IN DE STAD GEÏNTERIORISEERD"

"THEATER WERD GEÏNTERIORISEERD"

\* TITLED ARC (BERRA), ALS "ACTIVERING VAN DE STEDELIJNG" OP HET PLEIN-ALS-SYMBOL: DE BETEKENISLOZE CORRIDOR VAN DE POST-MODERNE STAD.

o PROPOSAL SITE (INCC THEME)

o THINK/SKETCH ON FINAL MODEL



STONEHENGE + LA FRICHE = SACRED?

## HETEROTOPIA

Phantasmagoria:  
The surreality of a  
collage. What synergy  
do we seek?

### JUHANÍ PALLASMA, THE ARCHITECTURE OF THE IMAGE — EXISTENTIAL SPACE IN CINEMA.

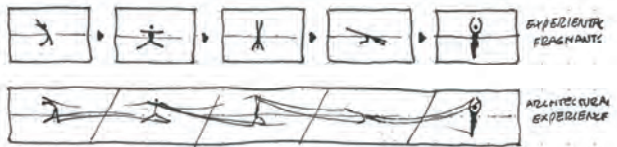
- "ARCHITECTURE HAS BECOME UNCERTAIN OF ITS ESSENCE AND FUTURE COURSE"
- SEE 'CONTEMPORARY CINEMA-INSPIRED ARCHITECTURE': FOOTNOTE 3, PAGE 13.  
+ BERNARD TSCHUMI, REM KOOLOHARS, COOP HIMMELB(L)AU AND JEAN NOUVEL.
- BOTH ARCHITECTURE AND CINEMA ARTICULATE LIVED SPACE, + CREATE AND MEDIATE COMPREHENSIVE IMAGES OF LIFE, OF CULTURE.  
+ ... BOTH DEFINE THE DIMENSIONS AND ESSENCE OF EXISTENTIAL SPACE.
- JEAN LUC GODARD: "CINEMA IS A MULTI-DIMENSIONAL ART FORM." IT'S MUSIC, IT'S SCULPTING, IT'S PHILOSOPHY, IT'S.... ARCHITECTURE!
- BOTH ARTS OF THE 'AUTEUR' - THE INDIVIDUAL ARTISTIC CREATOR.



## SEQUENCE OF SPACES

Montage as a means of doing architecture: How 'cuts and edits' can add dramaturgy and feeling of domicile in the architectural and landscape design.

- HOW THE MONTAGE OF SEPERATE EXPERIENTIAL FRAGMENTS, PRODUCES AN IMPRESSION OF CONTINUOUS AND REAL WORLD THROUGH THE UTILIZATION OF THE PROPERTIES AND DEFICIENCIES OF HUMAN PERCEPTUAL MECHANISMS.



- "PERHAPS, THE ARCHITECTURE OF CINEMA...  
— LIBERATED FROM THE CONSTRAINTS OF PRACTICAL FUNCTIONS, BUILDING REGULATIONS, TECHNOLOGY AND COSTS — HAS PROVIDED ARTISTIC ADVANTAGE OVER 'REAL ARCHITECTURE'"

- \* RELATE ARCHITECTURE/CINEMA TO SCRIPTS/ UNCONSCIOUSNESS / HUMAN BEHAVIOUR IN PUBLIC SPACE / HIDDEN DESIGNERS.



"ONE CONCEIVES A BUILDING IN TERMS OF SEQUENCES."

"IN THE CONTINUOUS SHOT THAT A BUILDING IS, THE ARCHITECT WORKS WITH CUTS AND EDITS, WITH FRAMINGS AND OPENINGS."

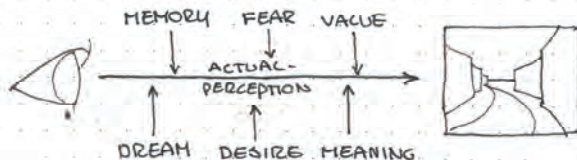
"THE MENTAL TASK OF OUR BUILDINGS AND CITIES IS TO STRUCTURE OUR BEING-IN-THE-WORLD AND

TO ARTICULATE THE SURFACE BETWEEN THE EXPERIENCING SELF AND THE WORLD. BUT DOES: N'T THE FILM DIRECTOR DO EXACTLY THE SAME WITH HIS PROJECTED IMAGES?"

- LIVED SPACE - TRANSCENDS - EUCLIDIAN GEOMETRY.  
+ LIVED SPACE RESEMBLES THE STRUCTURE OF DREAMS (?) AND THE UNCONSCIOUS...

"ORGANIZED INDEPENDENTLY OF THE BOUNDARIES OF PHYSICAL SPACE AND TIME."

- + "A COMBINATION OF EXTERNAL SPACE AND INNER MENTAL SPACE - ACTUALITY AND MENTAL PROJECTION/VIRTUALITY."

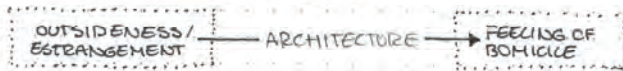


- THE MATERIAL BUILDING IS A MERE MEDIATING OBJECT, AN IMAGE OBJECT.

- \* GO INTO THE CITY AND VISIT PROJECTS! EXPERIENCE THE CITY, DON'T READ ABOUT IT.  
- GO VISIT 5 PUBLIC SPACES [IN BRUSSELS OR ROTTERDAM] + WHAT DO YOU SEE? HOW DO PEOPLE BEHAVE? BE WILLIAM H. WHYTE II

- THE FILM DIRECTOR EVOKES A 'LIVED SITUATION' THROUGH THE ILLUSORY IMAGES,

WHEREAS THE ARCHITECT OPERATES WITHIN THE PHYSICAL REALITY ITSELF.

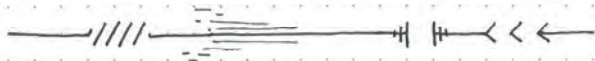


AUG. EXPERIENCE OF THE WORLD, ACCORDING TO HEIDEGGER.

- \* PUBLIC SPACE + HUMAN BEHAVIOUR + (HIDDEN) DESIGNERS + (UNCONSCIOUS) ...

ARCHITECTURE: RE-STRUCTURING AND ALSO  
ARTICULATING TIME:

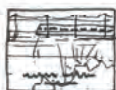
RE-ORDERING + SPEEDING UP + HALTING + REVERSING.



> CAN WE SEE THIS IN PUBLIC SPACE TOO?

- YES! SEE WILLIAM H. WHYTE: HOSTILE SPACES  
MAKE US RUSH, SOCIAL HUBS MAKE US SLOW DOWN

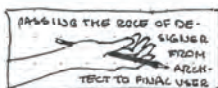
CAN WE CAPTURE THIS IN BRUSSELS TOO?  
OR, IN LA FRICHE?



"HOW WOULD THE POET OR PAINTER EXPRESS  
ANYTHING OTHER THAN HIS ENCOUNTER WITH  
THE WORLD?" — PONTY.

→ YOU'RE INCAPABLE OF CREATING ANYTHING  
YOU'VE NOT ENCOUNTERED YET. GAINING  
EXPERIENCE = MULTIPLYING DESIGN OPTIONS

\* "A GREAT WRITER TURNS HIS/HER READER INTO  
AN ARCHITECT." (!!!) → SO BEAUTIFUL THE  
WRITER (OF SCRIPTS) HAS A [DIENENDE ROEL]:  
SAME PERHAPS FOR ARCHITECTS? WE SHOULD  
PROVIDE THE 'TOOLS' FOR CITY DWELLERS TO  
ENGAGE WITH THE SPACE - TO MAKE IT THEIR  
OWN. ...LIKE WITH THE CHAIRS.



→ HERE, ACTUALLY THE CHAIR IS  
A TOOL TO COMMUNICATE  
"I WANT TO MAKE SPACE, BUT I CAN'T  
MOVE ANY FURTHER."

→ THUS, ARCHITECTS MAKE CITY DWELLERS WRITERS OF THEIR  
OWN SCRIPTS?

## \* MEDIUM: OBSERVATORY RESEARCH

QUESTION: HOW MUCH FREEDOM DO CITIZENS CITY DWELLERS HAVE TO APPROPRIATE MAKE PUBLIC SPACE THEIR OWN? ARE THEY RESTRAINED? DO THEY TAKE FREEDOM IF IT'S NOT PROVIDED?

METHOD: LOOKING AT 'CASE STUDIES' [OF WHAT?] YOU CAN INFORM YOURSELF ON HOW YOUR S DESIGN.

"PERCEIVING AND IMAGINING ARE EQUALLY REAL."

"ALFRED HITCHCOCK CREATES SPACES OF TERROR. ANDREI TARKOVSKY'S ROOMS CONVEY FEELINGS OF LONGING." — "THESE TWO DIRECTORS SURVEY THE ARCHITECTURAL METAPHYSICS OF FEAR AND MELANCHOLY RESPECTIVELY..."

[...WHAT ARCHITECTURAL METAPHYSICS WILL YOU RESEARCH? AND DEPLOY IN YOUR FUTURE DESIGN...]



IN YOUR RESEARCH: COULD YOU BE THE ACTOR, TESTING THE METAPHYSICS OF ALL THESE ARCHITECTURES?

- \* VILLE, THE OVERALL CITY.
- \* CITE, A PARTICULAR PLACE, EMBRACING CHARACTER
  - DESCRIBING THE CITE'S ANTHROPOLOGY, AND;
  - A KIND OF CONSCIOUSNESS.

\* CITE - CITEYENNETÉ = CITIZENSHIP.

## HETEROTOPIA

Re-structuring and articulating time, and architectural metaphysics; understanding La Friche from a cinematic point of view



- ...WHO TAKES AGENCY? WHERE AND WHEN? DOES A LACK OF AGENCY FRUSTRATE CITY DWELLERS? WHY? AND HOW IS THAT VISIBLE?
- IS AGENCY MERELY MOVING A CHAIR? MOVING BRANCHES TO SIT IN THE GRASS? OR ALSO CHOOSING YOUR OWN ROUTE?
- IS AGENCY THE RIGHT WORD? ISN'T MOVING A CHAIR TO MOVE OUT OF SOMEONE'S AURA, A FORM OF STRUCTURE: A SCRIPT WRITTEN BY SOCIETY?
- ISN'T APPROPRIATION THE RIGHT WORD? WHAT IS THE RIGHT WORD? 'MAKE (PUBLIC) SPACE YOUR OWN'?
- ULTIMATELY: HOW CAN YOU DESIGN A HYBRID (OR OPEN!) CITY? - OR IS THAT EVEN A DESIRE (THIS QUESTION ALREADY IMPLIES THAT 'FREEDOM' / 'LIBERTY' IS WHAT'S DESIRED; PERHAPS (SOME) PEOPLE LOVE STRUCTURE AND ORDER?)
- WHY SHOULD WE WANT AN CITY WHICH PEOPLE CAN APPROPRIATE? BECAUSE DESIRES CHANGE OVER TIME? ISN'T FLEXIBILITY THEN ENOUGH?
- WHAT DOES AGENCY, OPEN, HYBRID, APPROPRIATION MEAN? > RESEARCH!
- IS THERE A BRIDGE BETWEEN HOMELESS PEOPLE AND THE APPROPRIATION OF SPACE?
- IS APPROPRIATING SOMETHING EVERYONE DOES, AND THE HOMELESS DIFFERENT?
- ① > IS THERE ALREADY RESEARCH ON...
  - HOSTILE ARCHITECTURE IN BRUSSELS?
  - CITY DIARIES (A DAY IN THE LIFE) OF HOMELESS?
  - HOMELESS (INCL. REFUGEES?) APPROPRIATION OF SPACE
- ...IN BRUSSELS.

AFRAID NOTHING WILL SHOW UP? BECAUSE IT REQUIRES AN ACTIVE, SHARP MINDSET?

THE HOMELESS OF BRUSSELS CAN USE YOUR HELP!

## HOMELESSNESS IN BRUSSELS

33% HOMELESS.

ORGANISATIONS: BRUSS'HELP: 7134. HOMELESS PEOPLE.

+ POORLY HOUSED..

CAN WE LINK THIS 'SHARE

OF BRUSSELS' POPULATION

TO THE '20' COMMUNE -

THE 'SHARE OF BRUSSELS'

BUILDING PORTFOLIO'? HOW?

- 809 SPENT NIGHT IN PUBLIC SPACE

- MAINLY SINGLES WITHOUT CHILDREN. (78%)

- 42.3% BELGIUM,

- 42.7% NATIONALITY OUTSIDE EU.

- 53.8% HOMELESS FOR A YEAR OR LONGER.

SEE ALSO: 'HIDDEN HOMELESS': 34% STAY WITH FAMILY/FRIEND

"ACCESS TO AFFORDABLE HOUSING CRITICAL IN BRUSSELS"

"NOT ALL PEOPLE SEEKING INTERNATIONAL PROTECTION ABLE TO ACCESS FEDERAL ACCOMMODATION FACILITIES"

— REQUIRED BY EUROPEAN LEGISLATION!!!

→ THE 'RECEPTION CRISIS'

WHY DID WE NOT LIKE TEMPORARY HOUSING? IS IT NECESSARY (WHY?) TO HOUSE PEOPLE TEMPORARILY?

CAN WE MIMICK THE FEELINGS OF OWNERSHIP / YOUR OWN PLACE. IN TEMPORARY HOUSING?

"NO INCREASE IN HOMELESS PEOPLE IN PUBLIC SPACE"

... DUE TO INCREASED SUPPLY OF HOUSING/ACCOMMODATION

\* IS THE HOMELESSNESS PROBLEM A PROBLEM? WHY?

IS IT A POLITICAL PROBLEM? OR A SPATIAL PROBLEM

> WHAT CAN ARCHITECTS/URBANISTS CONTRIBUTE

GROWING POPULATION HOMELESS + RISING NUMBER OF VACANT SPACES = COCOM

JOINT COMMUNITY COMMISSION

2.25

## HOW DO WE WANT TO LIVE TOGETHER?

Homelessness and the reception crisis in Brussels: A first shift towards a focus on 'housing first'

## HOW DO WE WANT TO LIVE TOGETHER?

Rehousing newcomers:  
An inventory of temporary housing projects in and around Brussels.

### REHOUSING HOMELESS IN VACANT BUILDINGS FOR 3 YEARS

- YouYou Project: HOUSING + COUNSELLING.

[THE LOGICS OF.]

EMERGENCY HOUSING → PERMANENT RE-HOUSING

↳ TODAY 2000 PLACES FOR SUSTAINABLE RE-SETTLEMENT

"PROBLEMS THAT CAUSE HOMELESSNESS CAN ONLY BE SOLVED IF THESE PEOPLE HAVE PERMANENT HOUSING.  
+ ADDRESS GIVES ACCESS TO SOCIAL RIGHTS

#### \* HOUSING FIRST

- 3000 ASYLUM SEEKERS HOMELESS (AS BELGIAN STATE 'FAILS' TO PROVIDE SHELTER: SQUATTING AS RECEPTION CENTRES CANNOT PROCESS THE INFLOX OF ASYLUM SEEKERS)

- TABACCO COMPANY SCHAEER, MOLENBEEK: HOUSING 160 ASYLUM SEEKERS, NOW INCORPORATED IN LONGTERM SHELTER PILOT  
→ TOP DOWN 'SQUATER' APPROACH.

#### \* FLEMISH REFUGEE ACTION / NUCHTELINGENWERK VLAANDEREN

### HOSTILE ARCHITECTURE BRUSSELS

15-22, 34 PAR?

- VZW: DESIGN FOR EVERYONE

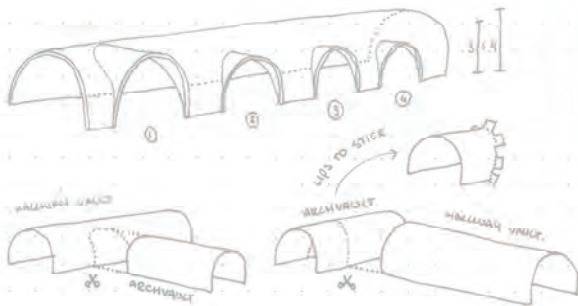
"TO CONTROL UNDESIRABLE OR ANTI-SOCIAL BEHAVIOUR"

- "NEOLIBERAL PUBLIC SPACE, BASED ON.."

- DISCOURSE AROUND FEAR
- INCREASING SOCIAL FRAGMENTATION
- SECURIZATION OF LIVES.

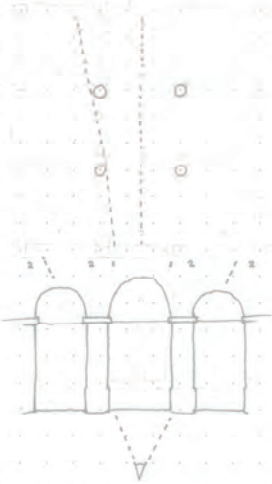
(ENCLOSURE, BARRIER, CONTROL...)

- TUONMECO (2017): POST-PUBLIC SPACE:  
PRIVATISATION + FORTIFICATION.



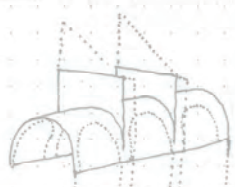
BEND PAPER AROUND HALF-CIRCLE - CARDBOARD 20. IT'S A PERFECT HALF-CIRCLE.

OR, IS THERE AN BEND, PROJECT (AND CUT) AND BEND BACK FUNCTION IN RHINO?



THIS GRID OF VAULTS SHOULD ALIGN WITH THE FRAMES OF TABULI; THE DOORS ON THE SIDE SHOULD ALIGN WITH THE HEADS OF THE 1<sup>ST</sup> AND 3<sup>RD</sup> VAULT.

NEED TO MODEL VAULTS 1, 3, 4, AND 6?



SCAFFOLDING TO KEEP VAULT IN SHAPE?

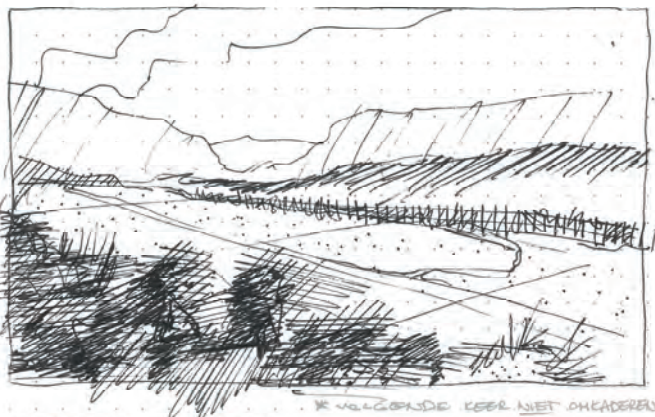


## ● ENGAGEMENT

- SEE LECTURE GEORGES DESCOMBES.
- KLIMAATMARS: WANNEER DE VOLGENDE?
- STUUR MAIL NAAR AMATEUR VOGEL SPOTTER.
- MET WIE KAN JE NAAR PUBIEKE BUITENRUIMTES GAAN?  
PLANologen, SOCIOlogen, ANTROPOlogen?
- WIE HEEFT ER OVER DEZE RUIMTES GESCHREVEN?
- WIE SCHREEF ER OVER LA FRICHE? WAT VOOR TITEL/  
BEROEP. HAD WILLIAM H. WHITE?
- WAT VOOR LEZINGEN BINNENKORT IN NAI?
- WAT VOOR LEZINGEN BINNENKORT BIJ INDEPENDENT  
SCHOOL OF ARCHITECTURE?
- HOE KAN WIJ EICKHOLT HELPEN? 'ZOU GRAAG EENS  
STAD VANUIT ANDERE OGEN BEKIJKEN.
- PLAN DAGEN (DOORDAGS OF IN HET WEEKEND)  
NAAR BRUSSEL! VRAAG OF LONGI, MATEO, HANNA  
ETC MEEGAAN!
- WELKE WOONCOÖPERATIEVEN IN ROTTERDAM?  
Zouden ik en enkele GEINTERESEERDE HEDER  
STUDENTEN EENS EEN RONDSLEIDING KUNNEN  
KRIJGEN?
- STUUR MAIL NAAR BOZIE VOOR MAILADRES
- STUUR LEEKE MAIL VOOR CONTACTGEGEVENS.
- LEES VERDER IN OPERATIE WOONCOÖPERATIE:  
VRAGEN? MAIL ARIE LENGKEEK. NIET VOOR EEN  
'INTERVIEW', MAAR EEN RONDSLEIDING / GESPREK /  
'SPARREN'
- LEES VERDER 'SAPIENS'
- SPREEK AF MET THEO! IK WIL WOONCOÖPERATIE  
ZIEN!!
- SPREEK AF MET PAP: WANNEER AFSPREKEN IN  
ENDHOVEN / BIJ PROJECT?
- LANDERZINE
- VRAAG LEEKE: BOEKEN OVER PUBLIC LIFE / IN  
PUBLIC SPACE.
- DIG INTO RICHARD CONG
- CHECK OUT [LECTURES] LANDERZINE!

GARDENS ARE THE 3<sup>RD</sup> LANGUAGE OF NATURE: A CULTURAL REPRESENTATION OF THE RELATIONSHIP BETWEEN THE 1<sup>ST</sup> LANGUAGE [THE NATURAL, MORPHOLOGICAL LANDSCAPE] AND THE 2<sup>ND</sup> LANGUAGE [THE MAN MADE LAYER].

• SEE LANDSCAPE DRAWINGS GEORGES DESCOMBES.



• VULGAR, CRIMINAL, CREATING IDEAS THAT ARE FALSE.

CONTRACTION OF DIMENSIONS HIS DRAWINGS ARE SIMPLE. GOT THICK LIKE YOU GROW OLDER. WHAT THE VULPERS.

DOES THAT MEAN? SCALE IS

RELATIVE? WHAT DOES THAT MEAN?

TUNNEL - TUNNEL -

SHOW THE HISTORY THE TRANSITION IN THE LANDSCAPE? TO BUILD MEMORY. WHAT IS CAREFUL TRANSITION? COUCTIONS OF SPACE AND TIME.

WHEN THEY TALK ABOUT BIO-DIVERSITY, THEY NEVER MENTION CHILDREN.

PROFESSION OF ARCHITECTS USES A REPRESENTATION. LEVEL THAT IS SO STUDIO, VULGAR, CRIMINAL, CREATING IDEAS THAT ARE FALSE.

DELTA: RIVER IS LIKE A TRUNK, MEANDER.

HISTORY IS NOT GOING BACK. IT'S UNDERSTANDING IT, [AND SHOWING IT'S TRACES]

## CITY-NATURE DICHOTOMY

George Descombes on the 3rd language of nature: The garden as a mediator between the 'natural' and the man made.

## HETEROTOPIA

Georges Descombes' lecture on 'the garden', Rousseau and the river chronicle: How (not) to do landscaping.

THE GARDEN IS A PLACE OF KNOWLEDGE, OF PLEASURE AND EXPERIMENT. [IN THE HISTORY OF GARDENS.]

"IT'S NOT A PARK!!" → GARDEN IS A PLACE OF 'REFLECTION', YOU NEED THIS 'PRESENCE'

YOU HAVE TO EXAGGERATE GARDEN FURNITURE. OVER-SIZED IS FINE, EVEN IF YOU'RE ALONE.

[YOU WISH FOR A MAXIMUM OF ASSOCIATION, OF COLLAGE!]

### MOMENTS OF INNER GARDENS

AVOID PARACLESISME: I HATE WALKING IN TUBES.

"THERE'S A DANGER THAT LANDSCAPE IS OUTSIDE"

ROUSSEAU ON LANDSCAPE FROM TERROR TO SUBLIME.

I HATE PEOPLE WHO HAVE A UTILITARIAN USE OF THE PLANTS. ONCE PEOPLE SEE A PLANT OR KNOW A LATIN NAME OF A PLANT, THEY CAN ONLY SEE THE NAME. INSTEAD, GIVE THEM THE SAME SENSATION → THAT'S BUILDING MEMORY / DOING ARCHITECTURE

IMAGINATION IS NOT FANTASY, IT'S TRANSFORMING WHAT YOU DON'T SEE. — LUDWIG MAYER

FOUCAULT: I WRITE TWO BOOKS: ONE WHICH IS RISKY, SCAFFOLDING, WRITING ABOUT WHAT I DON'T KNOW YET. THE SECOND IS SYSTEMATIC, METHODIC, WHICH DESCRIBE THE METHODS OF HOW TO WRITE THE FIRST ONE<sup>PROPERLY</sup>.

JUST LIKE A PROJECT: YOU ONLY UNDERSTAND IT AFTERWARDS.

PAINTINGS, DRAWINGS. THEY'RE ALL RISKS.

TO MAKE SHOCK IS TO RENEW ATTENTION.

ARCHITECTS ARE PAID TO ADD SOMETHING TO THE WORLD





RICHARD LONG: "THE PATH" : WE SHOULD BRUSH RATHER  
THEN BUILD, ADD.

- SEE PROJECT OF CUTTING FLOWERS TO MAKE A PATH,  
OR FIGURE

• SEE "700 STONES FOR 700 YEARS"

(PHILIPPE W. DEACONNAI)

RE-NATURATION = COMPLETELY WRONG,  
REFUSING BINARY OF  
NATURE AND CULTURE  
→ THERE'S NO NATURE AS SUCH  
IT'S A CULTURAL DEFINITION.

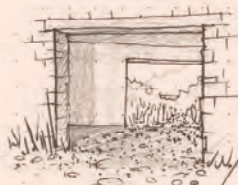
AS SUCH, WE CAN'T RE-  
TURN TO A PURE NATURE.  
(ARCHITECT).

WELKE POLITIEKE OVERWEGINGEN ZIJN LEIDEND BIJ DE  
INRICHTING VAN DE STEDELIJKE WONINGMARKT?

MÜNCHEN: SINDS 2013 ONAFHANKELIJKE KENNIS- EN  
DIENSTVERLENINGORGANISATIE :  
DE MITBAUZENTRALE.

(LANDART?)

DON'T ADD, BUT BRUSH!



ENGAGEMENT

SHOCK:  
TO REVEAL  
ATTENTIONS.

WHAT DOES PEOPLE DRAW TO THIS PLACE?



GARDEN: PLACE OF KNOWLEDGE, PLEA-  
SURE AND EXPERIMENT.

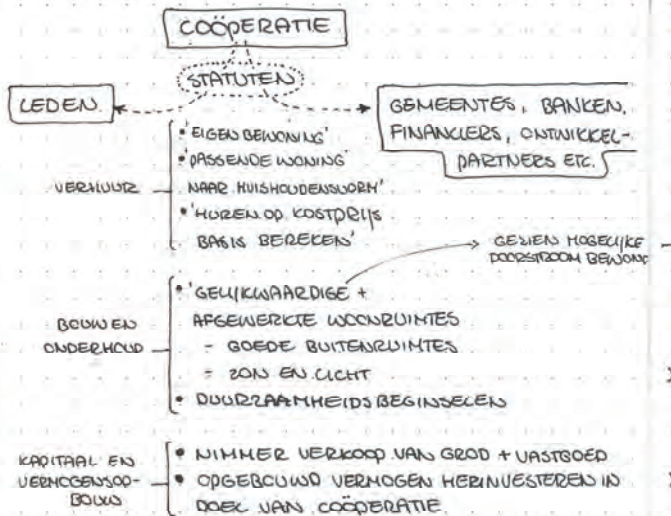
ACTIVE  
LANDSCAPING.

"MAXIMUM OF ASSOCIATION, OF COCCAGE."

HOW DO WE WANT TO  
LIVE TOGETHER?

..with existing flora  
and fauna present  
at the site? 'Don't  
add, brush!': Richard  
Long's 'the Path',  
Contrary to the  
architect's instinct  
to colonize void spaces  
with new forms and  
structures, adds by  
taking away, subtly.

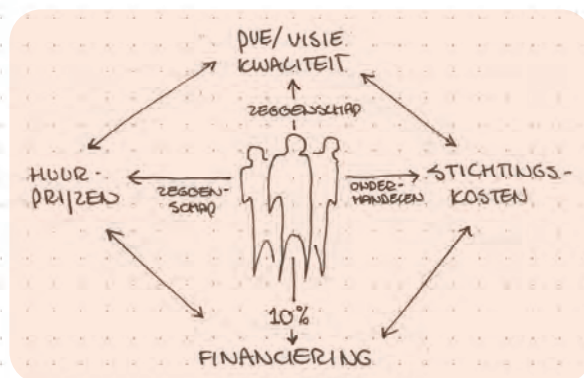




"STABIELE COMMONS : HEDERE + BEPERKTE SET RESEG"

## HOW DO WE WANT TO LIVE TOGETHER?

Cooperative housing:  
statutes, jurisdiction,  
and land policies:  
Know-how on the  
practicalities of living  
together



IS ER NAAST WONEN, EEN ANDER PUBIEK DOMEIN  
WAT BELANG HEERT AAN COÖPERATIEVE ORGANISATIE-  
NORMEN?

### OVERNEMEN VASTGOED WONINGCORPORATIE / GEMEENTE..

COÖPERATIE NIET IN  
STAAT COMMERCIELE  
GRONDPRIJZEN OP TE  
BRENGEN

OF...

TERWIL STIJGEND GROND-  
PRIJZEN GEMEEN VASTGOED  
ALS INVESTERINGS-  
OBJECT.

VERKRIJGEN VAN BOUWGROND

### \* GEMEENTES + CORPORATIES GROOTSTE EIGENAREN VASTGOED + GROND

#### > WONINGCORPORATIES DIE BOUWGROND AFSTAAN:

SOIALE HUUR IN  
CORPORATIEBEZIT.

+

MIDDENHUUR IN  
COÖPERATIE BEZIT

= GEMEENSDE  
WIJKEN

+ DOORSTROOM

ZONDER TRAUMA  
SLOOP + NIEUWBOUW.

#### > GEMEENTELIJK GRONDBEZIT:

"ONTWIKKELING HEESTAL TENDERPROCEDURE  
VOOR ONTWIKKELAARS NIET CONEND OM

WOONCOÖPERATIES OP TE NEMEN IN TENDERS.

(WANT, GRONDWAARDE COÖPERATIEF PROJECT LAGER  
DAN WAT ER BIJ COMMERCIELE HUUR WORDT OP-  
GEBRACHT.

ECHTER, AMSTERDAM:

- 'RESERVEERT LOCATIES MET GEREDEUCEERDE  
GRONDPRIJS; UITSCHRIJVEN PRIJSURAAG;
- 'ZOECT NIEUWE WOONCOÖPERATIES' (?)

#### → OVERDRACHT GROND GEBONDEN AAN EUROPESE REGELGEUING.

INCASEREN GRONDWAARDE

= GEMEENTELIJKE INKOMSTEN

= (STAATS) GEED VOOR PUBIEK  
BELANG.

TER VOORCOMING VAN  
STAATSTEUN. LOGISCH (?);  
GEVORDEREN PARTIJEN =  
"INLEVEREN PUBIEKE  
WAARDE VOOR PRIVATE  
WINST (?)

## HOW DO WE WANT TO LIVE TOGETHER?

Cooperative housing:  
Understanding the  
financial logics and  
implications

GRONDWAARDE MOET Bepaald WORDEN A.D.H.V.:  
- POTENTIËLE Winsten VAN BELEGGINGSMOOD.  
- REËLE EXPLOITATIE + KASSTROOM VAN COÖPERATIES.

### KASSTROOM COÖPERATIEVE EXPLOITATIE:

#### INKOMSTEN

- HUURINKOMSTEN OP BASIS VAN KOSTPRIJS-BASIS.

ONTWIKKELING KAS-STROOM VOOR 20 JAAR TE VOORZIE!

OP BASIS HIERVAN KAN GRONDWAARDE WORDEN Bepaald: TUSSEN 300 - 500 EURO/M<sup>2</sup> GEBOUWD OPPERVLAK.

#### UITGAVEN

- BETALEN RENTE
- AFLOSSEN FINANCIERING
- BEDRIJFSVOERING
- OPBOUW RESERVES VOOR ONDERHOUD EN VERDUURZAMING

GRONDWAARDE BELEGGERS BII..

- EEUWIG DORENDE MIDDELEN
- BEPERKTE HUURINDEXATIE
- VERBOD OP VERKOOP

ZELFDE REGELS COÖPERATIES! (ONDER GELIJKE CONDITIES ZELFDE GRONDWAARDE!)

CONCLUSIE: ER IS NIET EËN MARKT. DE AARD VAN DE REGELS EN DE INRICHTING VAN DE MARKT IS EEN POLITIEKE KEUZE!

AMSTERDAM

ERFPACHT

OF..

ROTTERDAM

VERKOOP

"MANIER VAN WAARBORSEN HAARSCHAPPELIJK KARAKTER", WANT, GEHEENTE KAN DAN EISEN STELLEN AAN STATUTEN WOONCOÖPERATIES!

+  
ERFPACHTKOST. < GRONDWAARDE FINANCIERING  
DUS, LAGERE FINANCIERINGSBEHOEFTE WOONCOÖPERATIE.

LENINGEN DUS LAGER. BIJ HOGE RESTE IS ERFPACHT DUS DOORSLAGGEVEND IN HAARBAARHEID + BETAALBAARHEID ALANEN WOONCOÖPERATIE.



## LA FRICHE JOSAPHAT, IN BEHEER VAN (WOON)COÖPERATIES

SOCIALE DUUR- ZAAMHEID.	ECOLOGISCHE DUURZAAMHEID	ECONOMISCHE DUURZAAMHEID.
<ul style="list-style-type: none"> <li>• PUBLIEKE MOESTUINEN</li> <li>• ONDERWIJZEN OVER BIODIVERSITEIT EN DUURZAME LANDBOUW.</li> <li>• PUBLIEKE PLEK VOOR BEGYNNING, INSPIRATIE</li> <li>• NATUURLIJKE ZWENBAD?</li> <li>• (TIJDELIJKE) HUISVESTING VAN ONDERZOEKERS, KUNSTENAARS, TOEGECROEPEN, VUCHTEGINSSEN.</li> <li>• OPENLUCHT BIOSCOOP + THEATER VOOR OMWONENDEN (SILENT- MOVIES DNU, KOPTELEFOON)</li> <li>• GEDEELDE MOBILITEIT ONDER DE (BUURT) BEWONERS</li> <li>• COLLECTIEVE ENERGIECONTRACTEN + OPWEKING.</li> </ul>	<ul style="list-style-type: none"> <li>• REGENERATIEVE AGRICULTUUR OP KLEINSCHALIGE LANDBOUW.</li> <li>• NATUURLIJKE WATERZUIVERING IN BIOWATERPARK</li> <li>• LEZINGEN, WORKSHOPS, ONDERZOEK BIODIVERSITEIT + STEDELIJK GROENT GRONBELEID IN COLLECTIEVE RUIMTES.</li> <li>• AANSTELLING HUISHEESTER, NEE BOSWACHTER/TUINMAN LA FRICHE.</li> <li>• LANDARTPROJECTEN TRV BEHOUD/INSPIREREN/ ONDERZOEK/ BEWUSTZIJN STEDELIJK GROEI.</li> <li>• LOW-FOOTPRINT (HOUT- BOUW) ARCHITECTUUR</li> <li>• GOEDKOPE DUURZAME (BIOLOGISCH) 'SUPER' MARKTEN/ WINKELS IN COÖPERATIEVORM.</li> </ul>	<ul style="list-style-type: none"> <li>WAT ZIJN DE INKOMSTEN VAN DEZE COÖPERATIES?</li> <li>• WONEN (HUUR) AAN DE RAND.</li> <li>• VERKOOP + HUUR KLEINSCHALIGE LANDBOUW?</li> <li>• VERHUUR KLEINE KUNSTENAARS + RESEARCHATELIERS</li> <li>• ERFPACHT VAN BOER DIE GRAZERS LAAT GRAZEN OP LA FRICHE.</li> <li>• INKOMSTEN KLEINSCHALIGE MARKTDOUSTRIE?</li> <li>• INRICHTING + AANKLEDING COLLECTIEVE RUIMTES NIET UIT- GEMAAKT TIJDENS PARTICIPATIE- PROGRAMMA'S.</li> <li>• COLLECTIEVE INKOOP.</li> <li>• INTERNATIONAL HORTICULTURAL EXHIBITION AT LA FRICHE. ANNUÛL.</li> <li>• (GEGEE NAT. ZORGEKOST.</li> </ul>

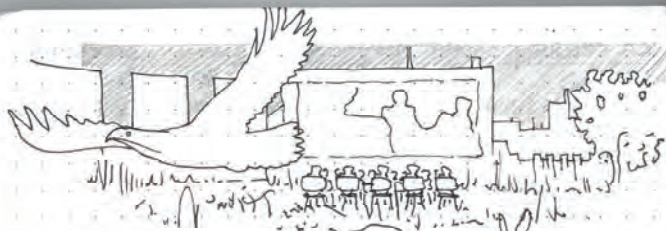
## HOW DO WE WANT TO LIVE TOGETHER?

Imagining La Friche Josaphat managed by cooperatives:  
Seeking economic, social and ecological sustainability



## HOW DO WE WANT TO LIVE TOGETHER?

Commoning: What role can cooperatives do for La Friche? A first seed for nature stewardship through collective efforts



• PRINZESSINGARDEN, BERLIN.

### 'LAST GREEN IN TOWN'

HET BESCHERMEN + ONDERHOUDEN VAN HET LAATSTE STUKJE NATUUR MET RIJKE BIODIVERSITEIT, IN BRUSSEL.

### WOONCOÖPERATIES

VORM VAN WONEN, MET ALS DOEL:

SOCIALE + ECONOMISCHE + ECOLOGISCHE DUURZAAMHEID.



### ARCHITECTONISCH ONTWERP

- WAT KAN EEN WOONCOÖPERATIE BETEKENEN VOOR PUBIEK (OPENBAAR) GROEN?
- WAT ZIJN DE RUIMTELIJKE UITDAGINGEN VOOR WOONCOÖPERATIES
- VOORAC POLITIEKE KWESTIES/HORDES? OF OOK SOCIALE / RUIMTELIJKE UITDAGINGEN?
- OOK TE MAKEN GEHAD MET OMSTREDEN GEBIED WAAR NATUUR 'IN GEVAAR KWAM'?
- WOONCOÖPERATIES DIE LEEGSTAANDE (KANTOOR)PANDEN BETREKKEN?

IK ZOU ZO GRAAG 2 VLEGEN IN EEN KAAP 'CAAN'

- BIODIVERSITEIT BEHOUDEN
- WOONCOÖPERATIES OP DE KAART ZETTEN



• 6 DECEMBER : DE COÖPERatieve STAD  
EUROPAAN, UTRECHT.

• BECESSER : HOF VAN CATESIUS (CIRCULAIR  
BEGRUINVENTEIN. HOF-LEDEN ALS WOON-  
COÖPERATIEF.

• KLOOSTER, BLOEMENDAAL (NATURA 2000)  
DENNENHEUVEL.

ORGWARE : ZOEK OP!

ZOMBEGHOF KWARTIER.

ORANGE ARCHITECTEN SO.

STIPO?

4 WONE. WAGENINGEN. (STAADSBOS BEHEER)

DE BEUK.

LHERB.

DE WASSERH THEO + STIPO + SCHAAGEN ARCH.

PAY FORWARD : GEBRUIKSGREENKOMSTEN.

STADSKWADRAAT + ERA CONTOUR.

SCHAAGEN ARCHITECTEN.

TS

KOSHAS : MORI STUDIO : KPN CENTRALE

STIPO : THEO.

ZORGCONCEPT : FIT EN FITAAL

HAUS KARSBERG.

HAAGSE WOONPRIJS.

## HOW DO WE WANT TO LIVE TOGETHER?

..with our surroundings: What public tasks can active citizens take on? Who is responsible for protecting the built environment

- WELKE PUBLIEKE TAKEN KUNNEN (WOON)COÖPERATIES OVERNEMEN VAN OVERHEDEN. STARTSBOSSBEHEER, GEHEENTES, SCHOONMAAKDIENSTEN, VEILIGHEID/CONTROLE ..OVERNEMEN?

HOF VAN CARTESIUS = BOTTOM-UP; LAGE GRONDWAARDE, DAARNA (NA KLEINE INTERVENTIES) INTERESSANT VOOR ONTWIKKELAARS → ECHTER, NIET 'WAAR' VOOR CA FRICHE.

- COÖPERATIES OP GROTERE SCHALE: WIJKE-NIVEAU.  
→ WAT IS DE WINST T.O.V. 'LOSSTANDE' WOONCOÖPERATIES?

WAT WEEET IK NIET?

HOU HET BIJ WOONCOÖPERATIES!  
ANDERE COLLECTIEVE VORMEN VAN WONEN VOOR NU, TE VEEL.

- ACTOREN OP DE / IN DE STADSGEBIEDSONTWIKKELEN
  - BELEGERS, PENSIOENFONDSEN, WONINGCORPORATIES
- ONTWIKKELAARS: WIE ZIJN HET? HOE/WAAROM OPEREREN ZIJ OP DE VASTGOEDMARKT?
- HOE VERLOPEN 'TENDERS'?
- WIE NEMEN ER DEEL AAN TENDERS?
- OP WELKE PUNTEN WORDEN VOORSTELLEN GETOETST?
- WAT BETEKEN'T 'GRONDWAARDE' PRESSES?
- HOE WERKT DE FINANCIERING VAN EEN WOONCOÖPERATIE? WAAROM IS DAT (IN NEDERLAND/BELGIË) NU ZO CASTIG?
- EIGEN INLETT. STIMULERINGSFONDSEN? (WONEN) "EEN VERLIEFDE TUSSEN" LEENING BANK? (LEUNING) COLLECTIE?
- WAT ZIJN DE ALLEDAGSE MOEILIKHEDEN / FRUSTRATIE: UITDAGINGEN VAN BEWONERS/GEBRUIKERS VAN WOONCOÖPERATIES?
- FINANCIEEL GAAT ER NIET ALTIJD BIJ WOONCOÖPERATIES (LEUNING) "EEN VERLIEFDE TUSSEN"
- WAT ZIJN DE VOORNAAMSTE VERSCHILLEN TUSSEN NEDERLANDSE EN BELGISCHE WOONCOÖPERATIES?



o MAIL ROSIE [CONTACT GEGEVENS WOONCOÖP] + VRAAG HEN OM ARTIKEN OVER 'UITDAGINGEN' WOONCOÖPERATIES.

o ZOEKOP: [LIJST MET ALLE] NEDERLANDSE WOONCOÖPERATIES. → ZIE OOK VOORBEEDEN ARIE.

o ZOEKOP + VERDIEP: ROTTERDAMSE WOONGENOTSCHAP UITWERKEN, VERDIEPEN, ONDERZOEKEN.

- ROGGEVEENSTRAAT, UTRECHT - CORPORATIE HAAGWONEN
- NET ALS 'OVERHOOD' - CORPORATIE MITROS.

+ 'LAND VAN ONS' EN 'AARDPEER': BURGERBEWEGINGEN DIE DOOR AANKOOP AKKERLAND VOORWAARDEN BIO-DIVERSITEIT WAARBORGEN.

"RENDEMENT OP GROND?" RENDEMENT OP BIODIVERSITEIT!

+ HERENBOEREN VINDERSTRIK, ROTTERDAM.

- COÖP HAKA: INKOOPORGANISATIE ROTTERDAM.

- AFRIKAANDERWIJK COÖPERATIE: AANBESTEDING VOOR SCHONHAKK, ONDERHOUD, AFVALWERKING IN DE WIJK

- KOOSTER & BUREN, GRONINGEN. | AIRSTHOF SINGELON

+ HOF VAN CARTESIUS, UTRECHT.

+ DE BEUK, WAGENINGEN.

BELEGGER INDEESTEERT IN GROND/VASTGOED MET STREVEN WAARDEVERMEERDERING TE VERKOPEN.

→ WOLINGEN, DOWENEST, ETC.

WINST DEEL IN 'OBJECT' EN 'GRONDWAARDE STIGING' EN 'HUURWAARDE STIGING' [TERMIJN 5-10 JAAR]

ETC. (COLLATERAL ASSETS)

HOW DO WE WANT TO LIVE TOGETHER?

An inventory of Dutch cooperatives: How have they organized themselves? And what are their aims?



## HOW DO WE WANT TO LIVE TOGETHER?

A brief history of the Commons: The collective meadow, the Enclose of the Commons and the production for profit

### COMMONS

HISTORIE: GEMEENSCHAPPELIJKE WEIDE-GRONDEN VOOR..

- GRAZENDE KUDDE;
- SORPCKELEN HOUT;
- VOORZIENING VERSWATER ETC.

### BEZIT GROND ≠ GEN. WAARDE = GEBRUIK EN OPBRENGST GROND

HAAR DAN, 'ENCLOSURE' (VERKAVELLEN, AFDAKEN: PRIVATISEREN) VAN DE 'COMMONS': • EEN EIGENAAR

- VERUCHTGEBRUIK VOOR GEMEENSCHAP (IN DE VORM VAN PACHTOVEREENKOMST)

.. ONSTAAN VAN PRODUCTIE MET WINSTOOGMERK:

- "OPSCHROEVEN PRODUCTIVITEIT TEN GUNST VAN ENKELE EIGENAAR"
- DAARDOOR "ONMIDDELIJK RENDEMENT" BELANGRIJKEER DAN "INSTANDHOUDING SYSTEEM OP LANGE TERMIJN"

### OPDRACHTGEVERSCHAP + AUTONOMIE

PLANVOORBER. KOSTEN ≈ 10% STICHTINGSKOSTEN

TEAM VAN...	
→ ARCHITECT	} € 20.000 à 25.000 / PER WONING 250.000
→ CONSTRUCTEUR	
→ INSTALLATIEADVISEUR	
→ ADVISEUR DUURZAAMHEID	
→ ADVISEUR KOSTEN	
→ PROJECTMANAGEMENT	
→ BETALING GRONDBESLUITING	
→ COMMUNICATIEKOSTEN	

→ (DEELS KAPITAAL INZEG LEDEN)

- FINANCIERING / SUBSIDIE GEMEENTE
- ONTWIKKELPARTNER (FINANCIERING OP EIGEN RISICO)
  - WOLINCORPORATIE: ONTWIKKELEN + OVERDRAGEN AAN COÖPERATIE.
- ONTWIK. BELEGGER: DEEL VAN PROJECT DOOR

..WOONCOÖPERATIE ONTWIKKELD ALS COMMER-  
CIËLE BELEGGER HUIRWONINGEN, BELEGGER  
FINANCIËRT PLANKOSTEN COÖPERATIE.

- MAATSCHAPPELIJK ONTWIKKELAAR

DENSCHEFONDS INVESTEERT IN INVESTERINGSFONDS,  
DIE INVESTEERT IN VERSCHILLENDE 'OBJECTEN' (WONINGEN,  
BEDRIJVEN, ETC.)

DIETADRAKET

← THEO

'OBJECT' ← INVESTEERDERSFONDS ← DENSCHEFONDS  
WEL PLAN      GEEN GELD, WEL KENNIS      WEL GELD.  
GEEN GELD.      GEEN KENNIS

NET ALS GEMEENTE, WONINGBOUWVERENIGING, (ZC)

WONINGCORPORATIE = OPDRACHTGEVER  
ONTWIKKELAAR = ONTWIKKELT HET PLAN

(ONTWIKKELT VOOR ZC)

VERKOOPT TERUG  
VOOR ZC

GAAT IN GESPREK MET GEMEENTES, 'THEO'S  
GAAN OVER BESTEMMINGSPLAN, FINANCIËR  
OPDRACHTGEVER VAN UITVOERDER (AAN-  
NEMING)

WONINGCORPORATIE = WONINGBOUWVERENIGING

→ WEL WINSTOOGMERK

→ ZONDER WINSTOOGMERK  
MET DOEL

STICHTING: "EIGEN DOELSTELLING"  
HEEFT GEEN LEDEN.

→ VAN ALLE  
LEDEN.

WONINGB. VERENIGING: LEDEN KUNNEN ZIJN GEBOUW-  
EIGENAREN, HUURDER, ETC.

PROJECTONTWIKKELAAR KAN HET ZELF ONTWIKKELEN EN  
PROJECT VERKOPEN AAN GEBRUIKER. OF GEURAGD  
WORDEN DOOR CORPORATIE, WONINGBOUWVERENIGING  
GANG

GRONDWAARDE: Bepaald door LOCATIE, STAAT VAN BODEM  
ETC.

EINDHOVEN - DIJSELDOEN. DISTEP: BESTEMMINGSPLAN.  
SINT TRUDO (WOONINGS-VERENIGING): ONTWIKKELEN  
CONFORM VISIE GEMEENTE, MET GEMEENSCHAPPELIJKE  
RUIMTES. (JOS. SCHOUTAARD)  
GOOJAERTS

• SLIMWUURKOPEN.NL

(VAN JAËN) KUNSTACTIEF ADVIESORGANIS. (ANTWERPEN)  
(LEO REN.) NEEFT ALLES OVER ONTWIKKELINGEN

• PRAKTISCHE HAARBAARHEID COÖPERATIEF: WAT ZIJN  
DE SHOWSTOPPERS? (UNIVERSEEL)

OP LOEF WARE...

TEGEN EERLIJKE INEQUITEIT

• KWALITEIT VAN WONEN (RUIMTE), FINANCIËLE COÖPERATIE-  
WITTEIT. [EN OOK SOCIALE KWALITEIT]

ONTWERP = RUIMTEWIS

EERLIJKE VOORWAARDEN VS. SCHERPTE VAN POLITIEK.

KRACHTENVEED VAN MARKT,  
COMMERCIE

OPWEL DOOR GEN.

OPWEL COM. PARTIJEN VERBODEN.

• HOE IS DE POLITIEKE SITUATIE IN BRUSSEL?

KWALITATIEF  
ONTWERP

WAAR BESIN F?

POLITIEKE/COMMERC.  
RANDVOORWAARDEN

① BEPAAL DE ~~VOORWAARDEN~~ (KWALITEITEN) ONTWERP  
(ORGANISATORISCH, ECOLOGISCH, ECONOMISCH,  
SOCIAAL). • WAARAAR IS STREEFT; WELKE POLITIEKE  
VERANDERINGEN ZIJN DARAUF LIGG?

• ASK LUCA: WHAT AREA IS EINDHOVEN DEVELOPED IN  
EXPERIMENTAL WAY.

### BELGIUM; FIRST CO-OPS AFTER WWII:

- SEVERE HOUSING SHORTAGE
- DEMAND AFFORDABLE HOUSING.
- "200.000 DWELLINGS"

### \* SOCIOLOGIST HECTOR DENIS

- \* 1920: NATIONAL AGENCY AFFORDABLE HOUSING (SNHLM)  
→ PROVIDING LEGAL RECOGNITION + FINANCE TO  
SOCIAL HOUSING COMPANIES + CO-OPERATIVES (LEND + SALE)

- LOW PRICED BUILDING LAND  
IN THE OUTSKIRTS

BASED ON BRITISH  
GARDEN-CITY..

- NEW + INNOVATIVE  
CONSTRUCTION TECHNIQUES  
(WHICH ONES?)

"RE-INFORCING SOCIAL-  
COHESION AND  
SOLIDARITY"

NEW WAVE AFTER WWII

### \* FESOCOCAB: FED. OF HOUSING-COOPERATIVES BRUSSEL

(SINCE 1990, SOCIAL HOUSING = REGIONAL COMPETENCE  
(7% OF HOUSING STOCK)  
68% OWNER-OCCUPIED  
25% PRIVATE-RENTAL SECTOR.

- EACH REGION: PUBLIC REGIONAL HOUSING COMPANY
- - BRUSSELS CAPITAL (SLRB)
- - WALLON (SWC)
- - FLEMISH (VMSW)

#### > SOCIAL HOUSING ALLOCATED ON BASIS OF...

- INCOME CEILINGS
- HOUSEHOLD-SIZE
- URGENCY OF DEMAND

WALLOON HOUSING FUND.  
LIMITED LIABILITY CO-OPERATIVE  
SOCIETY. EST 1980

- PROVIDE SOCIAL LOANS  
FOR ACCESS HOME OWNERSHIP TO  
VULNERABLE HOUSEHOLDS.
- BUY/RENOVATE PRIVATELY  
OWNED DWELLINGS + RENT  
OUT AS SOCIAL HOUSING.

#### > MONTHLY RENT DEPENDS ON INCOME TENANT

- TO COORDINATE  
NON-PROFIT ASSOCIATIONS  
WORKING ON HOUSING-RELATED  
SERVICES.

(BASED ON BELGIUM HOUSING FUND)  
1929

### HOW DO WE WANT TO LIVE TOGETHER?

Understanding the  
Belgium history  
of co-housing,  
cooperative housing  
and the housing  
market in general,  
from the first co-ops  
after WWII, to the  
1980 Walloon housing  
fund



## HOW DO WE WANT TO LIVE TOGETHER?

Cooperative housing in Brussels: an inventory of cooperative housing projects and its particularities

SOCIAL HOUSING INTEGRATED IN LOCAL WELFARE PROVISION (SOCIALE VOORZIENINGEN).

THUS, SOCIAL HOUSING COMPANIES WORK IN CLOSE COOPERATION WITH MUNICIPALITIES.

CURRENT CHALLENGES SOCIAL HOUSING BELGIUM:

- INCREASE SUPPLY
  - ENHANCE ENERGY-EFFICIENCY HOUSING STOCK
- MOREOVER...
- INCREASE ENERGY-PRICES
  - WILLINGNESS TO ENHANCE ENVIRONM. SUSTAINABILITY

DIFFERENT TYPES OF CO-OPERATIVES

- SOCIAL HOUSING CO-OPERATIVES CREATED BY PUBLIC AUTHORITIES WHO 1) OWN MAJORITY 'CAPITAL' AND 2) WHERE TENANTS ARE NOT MEMBERS (!!)

### 33 SOCIAL HOUSING COMPANIES

28 LEGALLY EST. CO-OPERATIVES + 5 PUBLIC COMPANIES

↓  
.. OF WHICH ONLY 11 OF THEM ARE COLLECTIVELY OWNED BY TENANTS

.. OTHERS MAINLY OWNED BY LOCAL AUTHORITIES (?)

- BUTUTOPIA? CO-LIVING
- CAMUNE (OSAPART)
- "TOGETHER, TOWARDS COOPERATIVE LIVING"

- NON-PROFIT ASSOCIATIONS, JOINED IN A CO-OP, BUYING, RENOVATING AND LETTING FOR MODERATE RENTS EXISTING DWELLINGS.
- REAL TENANTS' CO-OPERATIVES, WHICH ARE SELF-MANAGED AND OWN THE 'SOCIAL' CAPITAL.



## WOONCOÖPERATIE (MET GRONDPOSITIE!)

→ VERKRIJGEN VAN  
CORPORATIE OF GEMEENTE  
VOOR BETRACBARE HUIS-  
VESTING MIDDENINKOMENS.

+  
GRONDPOSITIE OMVANG  
CA. ZESTIG WONINGEN

### WORSTCASE SCENARIO:



COÖPERATIE NEEMT NIET  
AF, BELEGGER EXPLOI-  
TEERT IN VRIJE SECTOR  
MIDDENHUUR.

## + ONTWIKKELEND BELEGGER =

1/3 BELEGGERSHUUR

2/3 COÖPERATIEVE  
HUURWONINGEN



BELEGGER IS BEREID...

- ONTW. PROJECT VOOR EIGEN  
REKENING EN RISICO.
- TE VERBODEN IN GROND-  
OPBRENGST. (?)
- DEEL TE NEMEN IN FINANC.  
EIGEN VERMOGEN COÖPERATIE

↓  
COÖPERATIE BETROKKEN BIJ  
VO, DO, AANBEST, OPLEVER.

↓  
GEMEENTES + CORPORATIES BREIDEN ZO WONING-  
AANBOD MIDDENHUUR UIT,  
- ZONDER VEEL INSPANNING & GEDEELTJE MIDDEN-  
- DEEL DUURZAAM BESCHIKBAAR & BETRACBARE

## WOONCOÖPERATIE +

## MAATSCHAPPELIJK ONTWIKKEL (STICHTING)

- "OP KOSTPRIJSBASIS MET BEPERKTE OPSLAG KOSTEN, WINST  
EN RISICO"
- TERUGKOOPTIE: COMMERCIELE BELEGGERSHUUR ALS  
COÖPERATIE NIET AFNEEMT, (GEVAAR)

OVERHEIDSGSTEUN NODIG!

- DAN COÖPERATIE ECHT OPDRACHTGEVER
- VEREENVOUDIGING PROCES

AMSTERDAM: 15.000 LEVING  
5.000 EIGEN INKES.

\* WINST EN RISICO?

\* AFLOSSINGSVRIJE HYPOTHEEK?

OP DE MART VOOR MIDDELSHUUR,  
NA 15 JAAR OPTIE TOT VERKOOP.

'TURNKEY' OVERGELEVERD AAN  
DE WOONCOÖPERATIE

BANKEN +  
INST. BELEGERS.

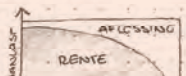
FINANCIERING  
LINEAR HYPOTHEEK  
(CELIJNG)

COÖPERATIEF  
VASTGOED

ANNUÏTAIR

~~ANNUÏTAIR~~ AFLOSSEN:

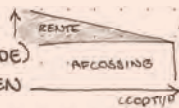
GEWIK-BIJVLENDE BRUTO  
MAANDLAST, DEEL RENTE  
DAAKT, AFLOSSING STIJGT.



NETTO MAANDLAST  
OPLOPEND; IE  
KUNST NML. STEEDS  
HINDER RENTE  
AFGETREKKE.  
(RELEVANT VOOR  
COÖPERATIE?)

LINEAR AFLOSSEN:

VAST AFLOSBERAEG,  
OVER RESTERENDE (KRIJFENDE)  
HYPOTHEEKSON BETAAKT MEN  
(SLINKENDE) RENTE.



HEGE  
FINANCIERINGS  
COSTEN AAN  
BEGIN EXPLOITA-  
TIE. NADEK IS  
VOOR COÖPERATIE

LEGGEN 'RIJKERE' LEDEN (TEGEN RENTEVERGOEDING)  
HEER IN, OM FINANCIERING ROND TE KRIJGEN?

EN/OF LEGT DE STAD / CORPORATIE HET AANDEEL VAN  
BEWONERS (HET LAAG INKOMEN EN ZONDER EIGEN  
VERMOEGEN) IN?

→ IN ZWITSERLAND IS

- EIGEN INBRENG LAZER (6-10 %)
- STEEDS 'NEMEN DEEL IN' KAPITAAL (FINANCIEREN?)
- BESTAANDE COÖPERATIES HEBBEN AL GROOT EIGEN VERMOEGEN.

• PENSIOENGERECHTIGDEN KUNNEN PENSIOENGELD  
INLEGGEN, GELD WAARHEE NL PENSIOENBELEGERS OP DE  
WONINGMARKT OPEREREN!

HOW DO WE WANT TO  
LIVE TOGETHER?

Understanding  
the logics and  
practicalities of  
cooperative housing



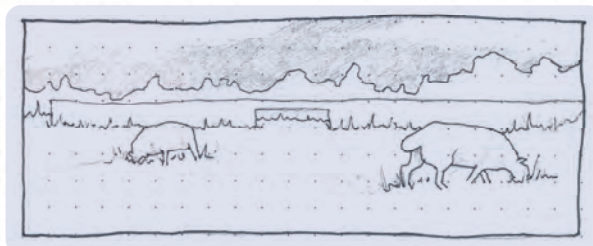
## HETEROTOPIA

Imagining La  
Friche Heterotopos:  
bringing together  
the 'otherness' of  
heterotopia and  
commoning

POSAH MAXWAN / KRISTIAAN BORRET / SUSANNE SCHMID  
RAPPORT / ESSAY / BOOK

BLOCK TYPOLOGIES CAN FACILITATE COLLECTIVE HOUSING  
BY ALLOWING FOR CIRCULATION, COLLECTIVE SPACE  
AND OUTDOOR (PUBLIC) SPACE.

> WOONCOÖPERATIE WISSES (ZIE VIDEO)



EEN POETISCHE, ABSTRACTE HERBIERING VAN DE  
COMMONS: DE AKKER, HET VELD, HET BOS, DE WEG.  
— VOOR IEDEREEN.

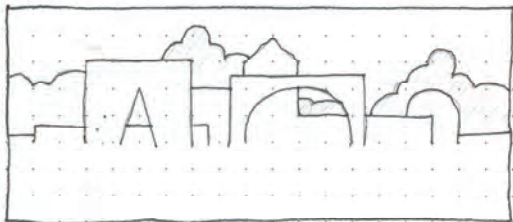
COMMONS IN ARCHITECTURE AS SYMBOL (GEM.  
VOER DE VELD, BOEREN, BOEREN, VELD, BOEREN)  
VOOR COMMONS IN NATURE: IN DEEREN, BOEREN  
EEN, EN HET VELD.

SPREKEND, HET VELD, BOEREN, BOEREN, BOEREN  
EEN, EN HET VELD.

COMMONS, SOLIDARITEIT:

- OPERATIE WOONCOÖPERATIE • NONADE: ACCESS & APPRECIATION.
- ECO KATHEDRALE (PAULIEN, NATURE, NATURE)
- SPREKEND BERUIN (• ONTSCHUTTING/CIRCULATIE IN LANDSCHAP)
- P.T. PRIVAAT-COLLECTIEF-PUBIEK

WIE ALS WOONEN



EIGENTLIJK L. VOOR NIEUW EN BILDE



DE GELUKKIGE ECONOMIE

PUBIEK-PRIVAAT, MENS-NATUUR.

LA FRICHE + ONTWERP = VOORBEELD.  
WAARVAN? NIEUWE VORM VAN VOORZICHTIG,  
RESPECTUUS EN DUURZAAM OMGAAN MET  
'RESOURCES' : (REGENERATIVE → FALLOWLAND?)

KWIST  
DIT WIL?



LA FRICHE PUBIEK? OF LA FRICHE  
COLLECTIEF? → GAAT OVER EIGENAARSCHAP.  
(OWNERSHIP).

WHO'S ALLOWED TO USE LA FRICHE? WHO'S  
ALLOWED TO DECIDE?

WOONCOÖPERATIE (COMMONS) =  
POLITIEK, FINANCIËEL VRAAGSTUK. HOE RUIMTELIJK?

## HOW DO WE WANT TO LIVE TOGETHER?

Designing for the community: The logics of collective, private and public space, territoriality and identity of space

DUE TO CONSTANT RENEGOTIATING SOCIAL DEVELOPMENTS (HOUSEHOLD TYPES, LIFESTYLES, MODES OF WORK, ETC.),  
POLARITY PUBLIC-PRIVATE ALWAYS IN MOTION.

- COLLECTIVE SPACE ACTIVITIES CAN BE PUBLIC & PRIVATE. THUS, IT'S 'NEUTRAL'.

- TERRITORIALITY = RELATIONSHIP INDIV. OR GROEP. / TO PHYSICAL SPACE.

"THIS APPROPRIATION RESULTS IN SHAPING THROUGH ORDER AND STABILITY".

→ "STRIVING TO CONTROL,

PERSONALIZE, AND MARK SPACE

NEUTRAL SPACE

- HOW IS ACCESS DESIGNED?

DEFINED, PERSONALIZED SPACE

- HOW DO THRESHOLDS SERVE AS FILTERS?

REGULATION

IDENTITY OF SPACE

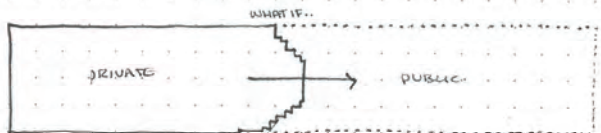
INTERMEDIATE ZONES

SEMI-PUBLIC/SEMI-PRIVATE

=

HERMAN HERTZBERGER + ALDO VAN EYCK.

"SPACES OF PUBLICNESS "ALLES", WHILE SPACES OF PRIVACY ARE "ALLESSED". (YOU'D NEVER 'ACCESS' THE CITY FROM A PRIVATE SPACE).



DIRECT PEOPLE IN?  
OR OUT?

NOT AN ACCESS TO THE HOUSE,  
BUT AN ACCESS TO THE CITY!

\* CHECK OUT COMMONS-PROJECTEN HANNAH.

COLLECTIVE LIVING: INTERPLAY INTIMACY / OPENNESS

SPACE → BORDERS MUST BE FLEXIBLE / PERMEABLE.

BOTH INTERIOR AND EXTERIOR

"REGULATING SPACE THROUGH THEIR ACTIONS"

## URBAN GREEN COMMONS INSIGHTS ON

- URBAN GREEN COMMONS
- SOCIAL-ECOLOGICAL LEARNING
- MANAGEMENT OF ECOSYSTEM SERVICES AND BIODIVERSITY

→ BENEFITS: - REDUCTION COSTS ECOSYSTEM MANAGEMENT.  
- RECONNECTING CITY-INHABITANTS TO THE BIOSPHERE.

PLAY A KEY

ROLE IN TRANS-

FORMING CITIES.

INTO SOCIALLY + ECOLOGICALLY BENIGN ENVIRONMENTS

• ENCLOSED GARDEN

• SCHILLEN / LAGEN: PUBLIC → PRIVATE

• HISTORIE:

BEGIN BIJ STATION

ONTSCHUTTEN TERDELT + ...

LAAT APPARTEMENTEN UITKIJKEN OP DRSIE (GEEF AANW.)

AUTOSTRAAT OF FIETSPAD

DOORSNEDEN

SEQUENTIE VAN RUIMTES

• PATTERN LANGUAGE

"DE STAD UIT"  
DEUR HAAR  
GUITEN

STA DOOR  
DOORGEBOUWEN

ABC-HUIS

MEENSELIJKE MAAT = LEESBAAR

LANDSCHAPDELIJK KANERS

→ TYPOLOGIE  
LANDSCHAAP  
(MIDDELEEUW)  
COMMON AREA



## CITY-NATURE DICHOTOMY

Interiority versus  
exteriority: 'access'  
and 'accessed' space.

FORTIFICATIONS

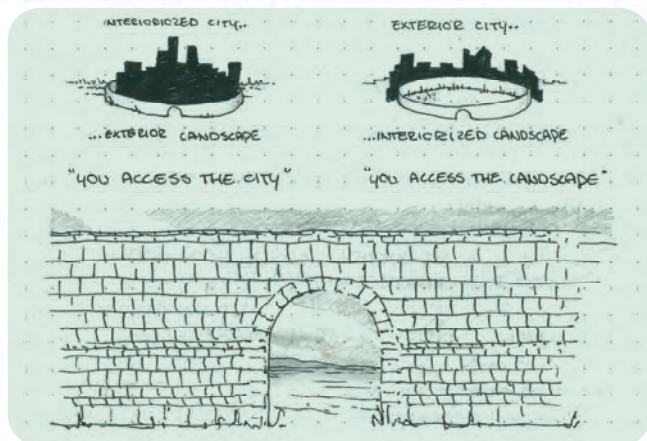
TCHUMI PARK LA VILETE.

"OMMURDÉ JARD"

"INTERIORITY / EXTERIORITY"

STADSMUR : ALS BORDER, OF ALS BRUG.

LITERATURE LAND-ART!



- WHAT ARE THE SPATIAL CHARACTERISTICS OF THE TRANSITIONS OF 'INTERIOR SPACES' TO 'EXTERIOR SPACES'?

↳ WHY WOULD YOU WANT TO GIVE LA FRICHE AN EXTERIOR CHARACTER? DOES LA FRICHE ALREADY POSSESS THAT CHARACTER?

↳ IF IT IS A FEELING OF SOLITUDE, YOU ARE LOOKING FOR, WILL YOU FIND IT IN AN EXTERIOR, OR INTERIOR LANDSCAPE?

↳ COULD YOU ARGUE THAT THE [HINTERLAND] OF CITIES HAVE LOST THEIR AIR OF SOLITUDE SINCE THE BORDERS BETWEEN CITIES AND THEIR HINTERLAND HAVE BLURRED?

↳ OR IS IT DUE TO THE FACT THAT MUCH OF IT IS CULTIVATED? OR ABSENT IN MOST OF BENELUX?

BORDER SPACES (LINEAR, RATHER THAN A NODE) OF MID-  
CANAL CITIES ARE OFTEN CHARACTERIZED BY FORTIFICAT-  
IONS: DOES THAT MAKE THE HINTERLAND 'UNSAFE'?

— WOULDN'T PEOPLE IN CONTEMPORARY WESTERN CITIES  
ARGUE OTHERWISE? ONE 'ESCAPES' TO THE NATURE,  
RATHER THAN INTO THE CITY?

- WHAT'S THE VALUE OF EXTERIOR LANDSCAPES TO CITIES?  
OR TO PEOPLE? TO CITY PEOPLE?

ENCLOSED GARDEN? ENCLOSED CITY!  
OPEN CITY? OPEN LANDSCAPE!

WHAT IS AN  
OPEN LANDSCAPE  
OR GARDEN?

- E-MAIL. LEEKE / ELSBETH / DALX / ROZIE / LEONINE / MARC.

"5 MINUTES TO PRIVEDE ME WITH --"

- LITERATURE ON...

- INTERIOR / EXTERIOR
- EXTERIOR LANDSCAPE / BUITENSTEDEN / GROEN.
- "OPEN GARDEN"
- "HINTERLAND" /
- ENCLOSED GARDEN? ENCLOSED CITY!

- CASE STUDIES ON...

- HINTERLAND
- EXTERIOR ↔ INTERIOR TRANSITIONS

- LANDSCAPERS TO TALK TO! / ARCHITECTS TO TALK TO!

○ ORDER 'PATTERN LANGUAGE'

- HYDROGENPANT, KRAAIJANSE

- NEDUTE RUIJSMA

- DEN BOSCH

- BRUSSELS ZUID-GRENS

- OSERVATORIO NIMADE

- CARACAS

- FORTIFIED BRUSSELS?

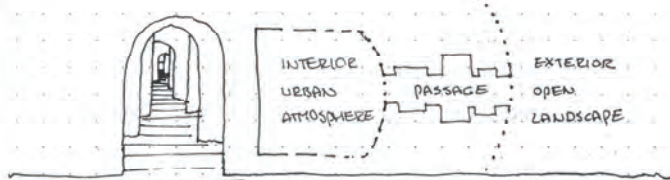
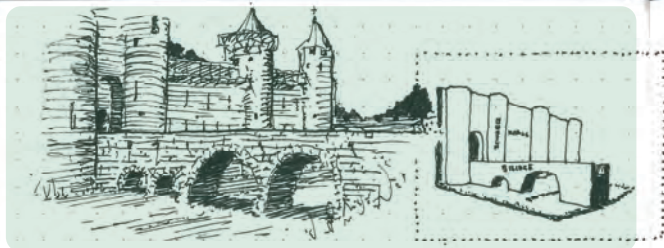
- VESTINGSTEDEN / LANDSCHAP ONTWERP

WHAT IS THE CONTEMPORARY  
EQUIVALENT OF A CITY WALL?  
A HOOT? OR A DRAW BRIDGE?

○ SCHIETS OVER WESTGRENS CA. FRICHE: VESTINGSTAD

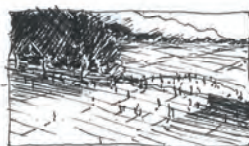
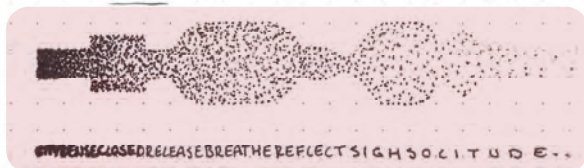
## CITY-NATURE DICHOTOMY

..ever more visible  
in the medieval  
city: Fortifications  
as a bold border  
between the city and  
hinterland

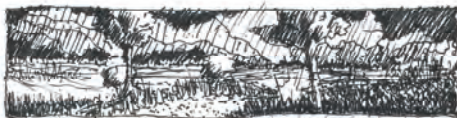


## SEQUENCE OF SPACES

Gradual versus  
instant forms of  
transitional space



NARROW / WIDE  
DARK / LIGHT  
CLOSED / OPEN  
LOUD / SILENT  
LOW / HIGH  
TRANSLUCENT / 180° VIEWS.



SIENA. DUISSELPORST. HULST. H. CASTELUM.  
LAON. NISPOORT. ELBURG. HUIZELPOORT. BUREN  
TRANSCENDENCE: MOMENT. ZUTPHEN.  
PHILOSOPHICAL: WHAT DOES IT FEEL LIKE TO  
ENTER NATURE. ZIERIKZEE. BURCHT, LEIDEN.

## VERVAGEN

"IN TIJDEN VAN VERNEUWING, GRENZEN WEER. VIEREN."

REFRAGMENTEERDE STAD | BOEKE IS REISVERSCAG.

STAD OP DOOGHOOGTE | IN BIROSELE VIEUW

ROMANTISCH / DRAMATISCH. / MONTAGE (STAD.

"SERIAL VISION" / NARATIEF (DOOR RUIMTE, STIJLEN, STEDEN, GEDACHTEN, HOOFDSTUKKEN)

→ (DIT PRESENTEREN.) DRAMATURGIE / FICHISCH  
→ ZIE OOK EDVING GOFFMAN

WANDEN, DOORGANGEN, HOEKEN, POORTEN, HOOGTEN

[ TOWNSCAPE: ANONIEME STAD. - ANTI.

[ NIEUW: ECOLOGIE, AGLOMERATIE, MULTI-CULTURELER

- ALDO ROSSI: ARCHITECTURE OF THE CITY. ERASMUS

- CAMILLO SITTE: POSITIEF/NEGATIEF / NOCCI

( ARTEFACTEN/TYPOLOGIEN HOOFDSTUKKEN: POORT, WAND, VERGEZICHT.

• LUCCA, ITALY. 'MAAK SERIAL-VISION-LAYOUT.

WAT VOOR VORM?

FORMAT: REISVERSCAG,

RUIMTELIJKE TENTOONSTELLING,

FICHISCHRIJFT, LIBRECCO = IN/UITVOEREN.

FOTOBOKEN

SOLIDARITEIT /

EEENHEID /

VERANTWOORDELIJK

... ALS HOOFDSTUK.

WAAROM INSPIREREN DOOR MIDDELEEUWSE STEDEN?

→ DIE ZIJN NOG MAKKELIJKEER LEEGBAAR. MINDER COMPLEX. LEEF WEL. HOEDENAFGE STAD KENT NIEGSE UITDAGINGEN: AGLOMERATIE, MULTICULTI, ECOLOGIE ETC.

→ TYPOLOGIEN VAN TOEN, HUURVAST VOOR NU?

INTERIEUR / EXTERIEUR

CHSLOTEN / OPEN

• AURIGHI. HOUSE



## METROPOLIS & HINTERLAND

"URBAN HISTORIANS TEND TO CONCEIVE THE COUNTRYSIDE AS THE URBAN HINTERLAND."

"PARASITICUS"

+ COMMENTS ON...

- THE IMPACT OF URBANITY ON THE RURAL POPULATION
- URBAN DEMAND AS DRIVING FORCE IN THE RURAL ECONOMY

BLOCKHANS > BRAUDELLIAN MODEL - WALLERSTEINIAN >  
ON SHIFTING URBAN CORES. BRUGES, ANTWERP ETC.

READ 84: "WHEREAS REGIONAL SOIL FERTILITY..."  
ON SHIFT NATURAL CARE → CAPITALIST PRODUCTIONS.

VILLES ÉMERGENTES  
"PASSAGES"  
ZWISCHENSTADT  
LES AUTOURS

## TAPIJTMETROPOOL / NEUESTAD / URBAN SPRAWL

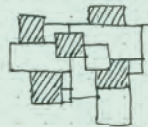
→ "LAAT TRADITIONELE TEGENSTELLING TUSSEN STAD EN BUITENGERIED LOS" (NEUTELINGS, 1984, ZANDSTAD)

▶ REGIO = COCCAGE VAN FRAGMENTEN: NETWERKSTAD

▶ STAD ≠ HOMOGENE MAATSCHAPPIJ  
= MENGELMOES (SUB)CULTUREN EN LEEFSTIJLEN  
MET 'GROTE BIODIVERSITEIT'

▶ "NIET LANGER VORTDURENDE STADUITBREIDING  
WAAR HET "ROOD" HET "GROEN" OPEET"

MAAR TRANSFORMATIE VAN FRAGMENTEN AANEN-  
DEKEN MODERNE STADSLANDSCHAP:



## CITY-NATURE DICHOTOMY

De Nevelstad, the Metropolis and its Hinterland and De Tapijtmetropool: Theories and visions on the parasitizing of the 'urban hinterland', the 'red which eats the green' and the fading contours of the city-hinterland borderscape.

## NEVELSTAD

STEDELIJKE GEBIEDEN VLAANDEREN WORDEN GROTER:

- STEDEN DILEN UIT
- PLATTELAND WORDT STEDELIJKE.

NEVELSTAD = 'UITGESMEERDE STAD' = CITTA DIFFUSA

VERVAAGDE GRENZEN  
/ BLURRED BORDERS

"DE VERSPREIDE VERSTEDELIJING IS OMNIPRESENT IN VLAANDEREN, MAAR NIE DAARDOOR NIET ZO MAXIMAAL TE VATTEN"

ZIE VOORBEELDEN: "ZOAUS..."

NEVELSTAD IS DAT TERRITORIUM [BUITEN DE STAD] DAT DOORGAANS NIET ALS STAD WORDT GELEZEN.

→ RELEVANT VOOR SITE & FRICHE? NARELIJK ÉCHT IN DE STAD. OF, GAAT NEVELSTAD/TAPIJTHETROPOOL OVER VERVAAGENDE GRENZEN.

• NEVELSTAD = WERKELIJKHEID

MAAR VERDER  
HETZELFDE!

• TAPIJTHETROPOOL = UTOPIE (VOORGESTELDE OPLOSSING TEGEN URBAN SPRAWL)

... EN OUS. BUITENGEBOED!

"DE CONTOUR TUSSEN STAD EN LAND IS NIET LANGER SCHERP. MAAR NEVELIG" DE STAD VERANDERT VAN AGGREGATIE TOESTAND: [WAARNEEMBARE VERSCHIJNINGSVORM] DE UITDIJENDE VERSTEDELIJING SCAAT NIET LANGER NEER IN VASTE VORM, IS ZELFS NIET VLOEIBAAR [...], MAAR GASVORMIG.

... EN WAART ALS EEN <sup>NEVEL</sup> WOLK OVER REGIO'S WAAR ZE BLIJFT HANGEN ALS EEN DUNNE STEDELIJKE NEVEL."

NEVELSTAD = "CONDITIE DIE ZICH HAD LOSGEHAKT VAN DE TRADITIONELE CENTRUM/PERIFERIE-RELATIES."

GESCHIEDENIS:

- NA-ORLOGSE PERIODE: SUBURBANE STADUITLEG
- HERNIEUWDE AANDACHT IN INVENSTAD.
- HERINVESTERING BESTAANDE STAD + BLOCCS, BEWOST.
- SUBURB. COMPACTE STAD!

## HOW DO WE WANT TO LIVE TOGETHER?

..with Nature?  
Peter Kahn on  
Environmental  
amnesia: The vicious  
circle and advocating  
for engagement over  
estrangement.

NEVELSTAD: LANG VERDOORDEELD, OF ONTKENT,  
"KWALITEITSGLOZE BUI"

### "ONTGRENZDE VERSTEDELIJING"

LEES OOK: 'VERVINTEN STAD'

PROBLEEM VAN VERSPREIDING (URBANSPRING): O.A.

- WATERHUISHOUDING
- VERKEERSCONGESTIE
- COLLECTIEVE UITGEVEN NUTSSTELLEN.

ECOPSYCHOCOS PETER KAHN (ZIE BRON)

'ENVIRONMENTAL AMNESIA':

"GEHEUGENVERLIES MBT. NATUUR & MILIEU"

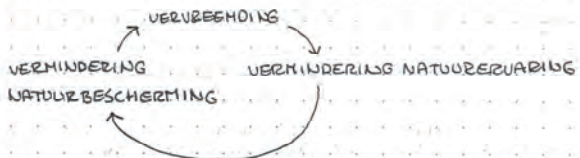
"HAATSTAF VOOR VERSCHIJNING NATUUR & MILIEU,  
STEEDS LAGER"

'UITSTERVEN VAN NATUURERVARING'

GEVOEGEN:

- \* VERSLECHTERING GEZONDHEID.
- \* EN KWALITEIT VAN LEVEN.
- "ALS KINDEREN GEEN BAND MET NATUUR OPBOUWEN,  
ZULLEN ZE ALS VOLWASSENEN NIET GEMOTIVEERD  
ZIJN ZICH IN TE ZETTEN VOOR BESCHERMING  
NATUUR & MILIEU.

→ VICIEUZE CIRKEL:



LEES OOK 'NATUUR IS GEZOND'

1999: AMERIKaanse PSYCHOTHERAPEUT:  
MENS MOET MET OVERDAD DRUKKE IN DE  
MODERNE OMGEVING (MICHAEL GURIAN)

'ECHTER': POSITIEVE BESLA NATUUR DAS ONTSTAAN IN  
INUSTRIËLE REVOLUTIE (DARVOUT OOK AL?)

GESCHIEDENIS: VERUREENDING INSPIREERT TOT  
VERBEELDING EN ROMANTISERING  
NATUUR: 'EERDER NOTOR DAN BEDREI-  
GING VOOR NATUURBESCHERMING  
EN NATUURBELEVING (ZIE BRON II)

STAD 1.

LA PRICHE RIJKSNATUURMONUMENT

HORIZONTALISM: INTERLACING DIFFERENT URBAN FORMS  
ON A SAME TERRITORY.

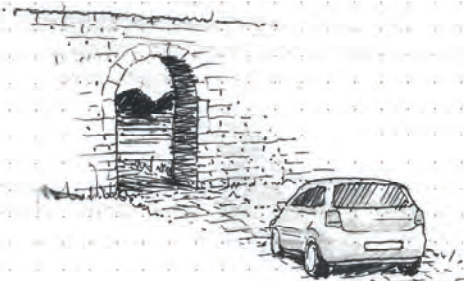
"TRUIS FOR BRUSSELS METROPOLITAN AREA"

HORIZONTALITY = DIFFUSE CITY.

[URBAN] PROCESSES CHARACTERIZED BY A STRONG  
DISPERSION AND DECENTRALIZATION DIMENSION.

## CITY-NATURE DICHOTOMY

Horizontalism: Good  
or bad? Thoughts on  
celebrating borders  
to counteract the  
tradition of diffusion  
in urbanization.



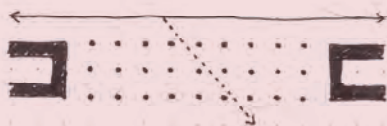


## SEQUENCES OF SPACES

Gordon Cullen, in a *Concise Townscape*, on the Serial Vision; A dramatic experience for urbanites roaming the cities: When is a moment of shock or awe desired? What 'special effects' facilitate feelings of safety, relief and domicile?



AN ENCLAVE, OR, AN INTERIOR OPEN TO THE EXTERIOR, ACCESSIBLE OUT OF THE MAIN DIRECTIONAL STREAM.



"ADVANTAGE OF COMMANDING THE SCENE FROM A POSITION OF SAFETY AND STRENGTH."

THE ENCLOSED COURTYARD: 'THE END PRODUCT OF TRAFFIC,' OUTSIDE THE 'NOISE AND SPEED OF IMPERSONAL COMMUNICATIONS WHICH COMES AND GOES BUT IS NOT OF ANY PLACE.'

SHOULD A FRICHE HAVE A HUMAN SCALE? OR SHOULD YOU FEEL AN ANT IN THE OPEN? AND SAFE THO HUMAN SCALE FOR THE TRANSITION SPACE? THE BOUNDARY BETWEEN HUMAN-AND ANT-SCALE IS A MOMENT, ONE OF OPENING UP.

IS THE 'VEDUTE' MY LOCAL POINT? OR SHOULD IT BE AN AN ARTIFACT, LIKE A GATE? OR BOTH: FRAME \* VIEW?

'READABLE'? AND/OR EXPERIENCED 'CONSCIOUSLY'?

INDOOR LANDSCAPE AND THE OUTDOOR ROOM:

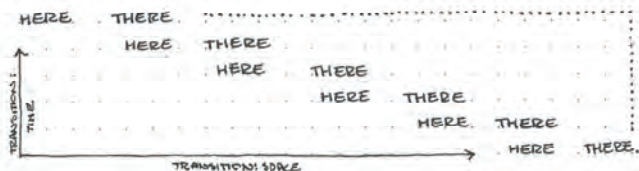


THE OUTDOOR ROOM, INDOOR LANDSCAPE

UNO PERFECT FOR, CONTENT



'HERENESS': WHERE IS HERE AND THERE?



HERENESS ONLY TRUE FOR NODES? AND ABSENT IN LINEAR SPACES OF MOVEMENT? HERENESS, THE FEELING OF IDENTITY WITH A PLACE. HERENESS REQUIRES THERENESS (FOR ITS EXCITEMENT: A PEAK IN OR OUT.



THEN PRODUCING A SENSE OF POWER, OR OMNIPRESENCE

"THE ROADSIDEWALL (LINE OF TRAVEL) PROJECTS US OUT IN THE WILDERNESS."



ANY PLACE THAT MAY BE OCCUPIED - PORTICO, BALCONIES, TERRACES - DRAIN US OUTWARDS. (INTERIORS, EXTERIOR)

THE DEVICE OF FRAMING, BRINGS THE DISTANT FORWARD.

— WHEN DO YOU DESIRE THIS EFFECT?

## CITY-NATURE DICHOTOMY

Will we sustain  
the City-Nature  
dichotomy and  
parasitizing of  
urban green sites if  
we design elevated  
vistas looking out  
over La Frche?  
Cullen on superiority,  
inferiority and height  
differences in the city

"BELOW LEVELS PRODUCE INTIMACY, INFERIORITY,  
ENCLOSURE AND CCAUSTROPHOBIA...

WHEREAS ABOVE LEVELS GIVE EXHICARATION,  
COMMAND, SUPERIORITY, EXPOSURE AND VERTIGO"

SUPERIORITY THROUGH A HIGHER POSITION: HOW CAN WE  
TAKE AWAY THE AIR OF SUPERIORITY OF THE CITY, OVER  
LA FRICHE? BY TAKING AWAY THE SUPERIOR GAZE?  
THE VIEW? LOOK AT CLON KING: 'AS FAR AS YOU CAN  
SEE, "EVERYTHING THE LIGHT TOUCHES, IS OUR KINGDOM"

MAYBE, PROVIDING A 'CITY SQUARE' TO 'OVERLOOK' LA FRICHE,  
IS NOT THE ANSWER. MOREOVER, THE EXCITEMENT STOPS WITH  
THE VIEW, WHICH IS 'THE CLIMAX', WHEREAS THE CLIMAX  
SHOULD BE IN LA FRICHE! ENGAGEMENT, INSTEAD OF  
ESTRANGEMENT!

MAYBE, THE VIEW CAN BE INTIMATE, IN A VULNERABLE  
POSITION, OVERWHELMING, LIKE DURING A CLIMB OVER  
SLIPPERY ROCKS, WHEN A NEW HORIZON OF THRILLING,  
ENORMOUS MOUNTAINS OPEN UP. IT STRIKES, WHEN  
YOU'RE (ALREADY) PART OF THE LANDSCAPE, OF THE  
MOUNTAINS, NOT BEFORE. IT'S A VISTA, AN EXPERIENCE  
EXCLUSIVE FOR THAT PLACE.



SO FAR, LA FRICHE LACKS A DESTINATION. MAYBE THERE CAN  
BE A SMALL FAIR HOUSE OR CONSERVATIONIST SHED DOWN THE  
STEPS...

COULD AN INTIMATE PATHWAY EVER FEEL PUBLIC? AND SAFE?



DEFLECTION:  
AROUSING THE EXPECTATION  
THAT THERE IS A DUXIE,  
AROUND THE CORNER.

"A SHADED TUNNEL 'SWALLOWING ONE'S GAZE' " THE HAWK; BLACK  
MOTIONLESS, SILENT.

"AN ACCIDENT", TO ENTRAP THE EYE, SO THAT IT DOES NOT SLIDE  
INTO THE BEYOND, WITH RESULTING BOREDOM."

"PUNCTUATION" "NARROWS": UNACCUSTOMED CONSTRICTION  
AND PRESSURE: THE GATEWAY WILL 'ENCLOSE'  
THE 'ROOM' BEFORE THE TRANSITION SPACE.  
WHAT KIND OF QUALITY SHOULD THIS FRONT  
BE GIVEN?

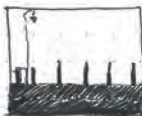
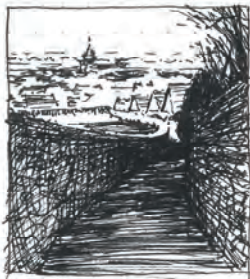
> SEE ADVERTISEMENT IN 'CLOSURE': THE CREATION OF A BREAK.

● THERE WHERE THERE, IS UNKNOWN.

- ANTICIPATION
- INFINITY: MAKING THE VASTNESS AND SOLITUDE OF THE SKY,  
PERSONAL, BY CUTTING OUT THE MIDDLE DISTANCE,  
JUXTAPOSING THE IMMEDIATE HERE, WITH THE  
SKY — AS SUCH, AROUSING ITS DEEPER QUALITIES.

UNIFYING THE CITY THROUGH THE  
FLOOR.

WHY THE STONE FENCE?



A MAN'S BEAUTY?



## SEQUENCE OF SPACES

Deflection, closure  
and punctuations for  
bringing dramaturgy  
into the masterplan,  
the landscape and  
the architecture



## HETEROTOPIA

"Heterotopia stem from a duality":  
Understanding the  
La Friche Josaphat  
as the contrary of  
the city of Brussels,  
and contemplating on  
the fertile nature of  
this duality.

BRUSSELS CITY	LA FRICHE JOSAPHAT
"THE EVERYDAY"	HETEROTOPOS: 'OTHER SPACE'
ESTRANGEMENT WITH NATURE	ENGAGEMENT WITH NATURE
PUBLIC/PRIVATE DICHOTOMY	"GEMEENSCHAP"
INDISCRIMINATE INTERVENTIONS	PRESERVATION & REWICIDING
BESCHADIGDE STAD: SEGREGATIE	COHESIE & INTEGRATIE
<p>CHANGE OF PHILOSOPHY, UNDERSTANDING, PERCEPTION, APPRECIATION, BEHAVIOUR, BALANCE...</p> <p>SHOULD ARCHITECTURE (SPACE) IMPOSE, PROVOKE, TRIGGER, ENFORCE THAT CHANGE? OR IS THAT CHANGE OF MINDSET INHERENT TO THE DIFFERENCES BETWEEN THE TWO PLACES (CITY AND LA FRICHE) WHICH MY LOT PARTS?</p>	
<p>6) CAN A TRANSITION - A MOVING CROSS BOUNDARIES - BE BOTH <u>SUBLINE</u> AND <u>PEACEFUL</u>, EYE-OPENING AND CACMING SIMUCTANEOUSLY?</p>	
IGNORANCE, UNCONSCIOUS UNINFORMED, UNWITTING	AWARE, ALERT, CONSCIOUS, RESPONSIVE, SENSITIVE
INNOCENT	RESPONSIBLE
NATURE AS VIRTUAL SPACE	NATURE AS REAL SPACE

- \* HABS MODEL, INCLUDING FUNCTIONAL + SPATIAL CONFIGURATION
- REINTERPRET MASTERPLAN...

- \* 1:33 MODEL (P3, IN 5 WEEKS)
- SECTION OF BUILDING.

- \* ECOLOGY & AESTHETICS SEMINAR

- \* 2-DAY EXCURSION BRUSSELS:
- CONSTRUCTION, MATERIALITY.

- \* READ COMPENDIA & PRESENTATION.
- + GRADUATION MANUAL 'PRODUCTS'.

- \* P3. FRIDAY 22<sup>ND</sup> MARCH.

- \* P4'S IN TIMETABLE 'SET & SCHEDULED'

- 7). I DON'T HAVE A PROPPER 'NASCAGWERK' OF MY RESEARCH. HOW SHOULD I COLLECT THIS WORK? RESERVE 3 DAYS TO MAKE THIS 'BOOK'

- 8). HOW DOES THE (EXPERIENCE OF) HETEROTOPIA RELATE TO THE (PRÉSERVATION OF) LA FRICHE

"PRESERVATION THROUGH GIVING 'MEANING'

→ WHAT IS PRESERVATION?

- CULTIVATION? RE-WILDING?

- \* WAT ALS IK LA FRICHE ZIE ALS CENTRUM? EN NIET ALS EINDBESTEMMING?



- \* HOE KAN BEGROEING FUNGEREN ALS ARCHITECTUUR?
- + DOORGANG DOOR KUNSTAEKERS.

## HOW DO WE WANT TO LIVE TOGETHER?

Richard Sennet on  
Levinas: 'The weight  
of the other, a  
theory contrary to  
that of Heidegger  
and Okura: the  
ethics which civilizes.

- EXISTENZ. • HEIDEGGER: REJECTION OF THOSE WHOSE  
STEMS FROM..... EXISTENCE DIFFERS (ALIEN)  
• OKAKURA: IDEAL OF FRATERNITY  
• LEVINAS: PROBLEM OF THE NEIGHBOUR.

### OKAKURA:

- MONASTERIES, AS REFLECTIVE, FRATERNAL (BROTHERLY) PLACES, EMBODING A FLIGHT FROM THE TURMOIL OF A CITY: 'STANGERS BONDED BY AGAPE' (CHRISTIAN LOVE), THE FRATERNAL BOND BETWEEN PEOPLE WHO RE NOT RELATED BY BLOOD.

"TO THROW DOWN ROOTS" = TO SETTLE SOMEWHERE,  
TO BECOME ESTABLISHED

### LEVINAS:

- THE NEIGHBOUR IS AN ETHICAL FIGURE TURNED TOWARDS OTHERS, BUT UNABLE ULTIMATELY TO FATHOM THEM. — YET YOU SHOULDN'T TURN AWAY. INDIFFERENT, JUST BECAUSE YOU DON'T UNDERSTAND THEM.
- THE NEIGHBOUR AS A STRANGER, AN UNUSUAL IDEA.
- AWARENESS OF... ENCOUNTERS WITH, ADDRESSING OTHERS UNLIKE ONESELF — ALL CONSTITUTE THE ETHICS WHICH CIVILIZES.

2 WAYS TO SHUN (HIDE) ALIEN OTHERS: FLEE THEM, OR ISOLATE THEM.

- "HEIDEGGER'S FLIGHT REFLECTS IN PART A QUEST FOR SOLITUDE — ALLEEN ZIJN.
- ROUSSEAU, GENANCOUR, C.D. FRIEDRICH, RICKE.
- TO EXCLUDE, SIMPLY. [TO INCLUDE, COMPLICATE.]
- MAKING CLEAR, DIRECT, SIMPLE FORMS... IS PRACTISING SOCIAL EXCLUSION.
- ESCAPING THE CITY TO NATURE =
- (MASKING) A REJECTION OF OTHERS?
- EVASIVENESS?

*"Every Moleskine notebook  
is a book yet to be written and  
a story waiting to be told."*

**Maria Sebregondi**

Moleskine co-founder and president  
of Moleskine Foundation

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Social Change.



### *Reflection*

As suggested in the introduction, only in retrospect have I understood that the discussed research topics in fact hold many similarities and even overlap. In this reflection, I will try to explain how these seemingly fragmented research topics are not as distinct, autonomous and independent as they may seem.

For example, the conception of commoning as a new means of 'living together' and the theme of Heterotopia both spring from an approach or feeling of 'otherness', of 'doing it differently': The authors of Operatie Wooncoöperatie suggest alternative ways of understanding and managing the housing market, breaking with traditional ways of developing housing, living together and treating our surroundings. Similarly, Heterotopia are thought of as 'other spaces' in which all 'real' – or conventional – spaces are simultaneously represented, contested and inverted.

In addition, there's a strong relation between the spatiality of heterotopia and the Sequence of Spaces research. For example, this duality from which heterotopia stem, imposes conditions on the spatiality of their borderscapes: The accessing of counter spaces such as La Friche Josaphat naturally comes with a somewhat surreal feeling of transcendence, an experience which can be manipulated by the design of these moments of access. This experience is rather gradual than instant, which suggests these moments of access are gradual too – they have a depth – rather than being one-dimensional nodes. As such, the research into the experiential qualities and characteristics of sequences of spaces – e.g. on montage and serial vision – greatly inspired the design of these borderscapes, on a masterplan scale as much as on an architectural scale.

The parallel between the dualities from which the heterotopia stem and the City-Nature dichotomy is perhaps more evident. Both sprout from a contraction, a contrast. In retrospect, perhaps this contrast is not primarily spatial, but particularly theoretical: Are the City and Nature truly 'real' distinct entities? Are they the only two flavors available in our understanding of the (un)built environment? Likewise, who is to decide what places operate as a heterotopia and what spaces are then the 'real' spaces? Who is to decide where the heterotopos begins and ends?

Lastly, the research topics of how we wish to live together and the City-Nature-dichotomy prove to go hand in hand. After researching the former, I was firmly convinced our recalibration of how we live together with one another shouldn't be limited to our coexistence with the human other. The studio, as much as advocates of the commons principle, argue that our changing stance towards our surroundings should include our relation with other animals and for example urban green sites such as La Friche Josaphat: How should we change our attitudes, habits, believes in order to co-exist with vulnerable ecologies in a durable way? These questions are as relevant to the resident-us as much as they are to designers, planners and policy makers. They should evaluate and reconsider existing logics, knowledge and methodologies, like the urban-rural, culture-nature and human-nature binaries, which are deeply rooted in the fields of research, policy-making, planning and designing.