



Process Friendly Architectures: searching innovative practices of urban design through the European context

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Case studies are winning projects from:

1 European sessions 4-9

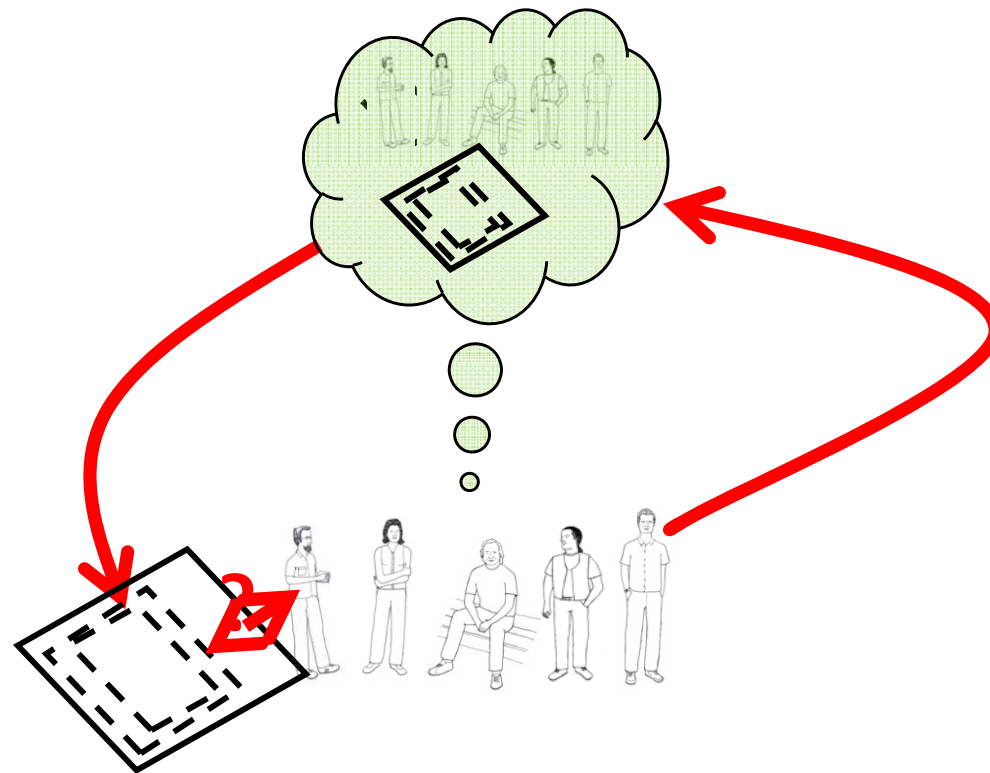
2 European session 10

Based on two lectures:

1. Graz conference Nov. 2009 on European Future
2. Neuchatel Forum of results May 2010 (European 10)

Process Friendly Architectures: INNOVATIVE PRACTICES OF URBAN DESIGN THROUGH EUROPEAN COMPETITIONS

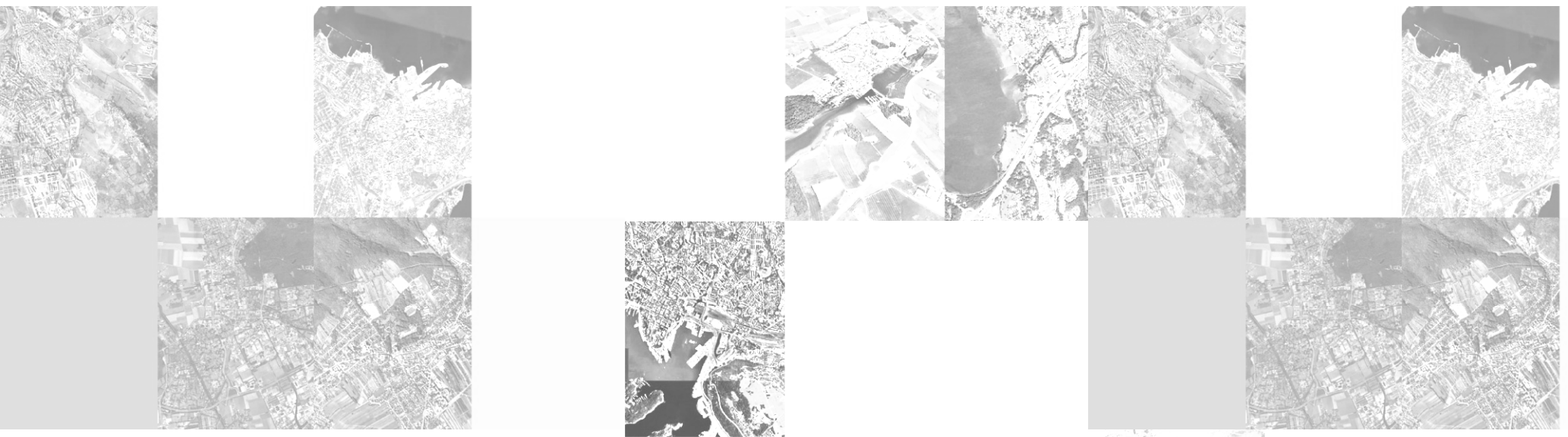
How to reflect on urban design practice through European?





INNOVATIVE PRACTICES OF URBAN DESIGN THROUGH EUROPEAN COMPETITIONS

Search for innovation within the
activities of **making** and **using** a project
(**Process Friendly Architectures**)



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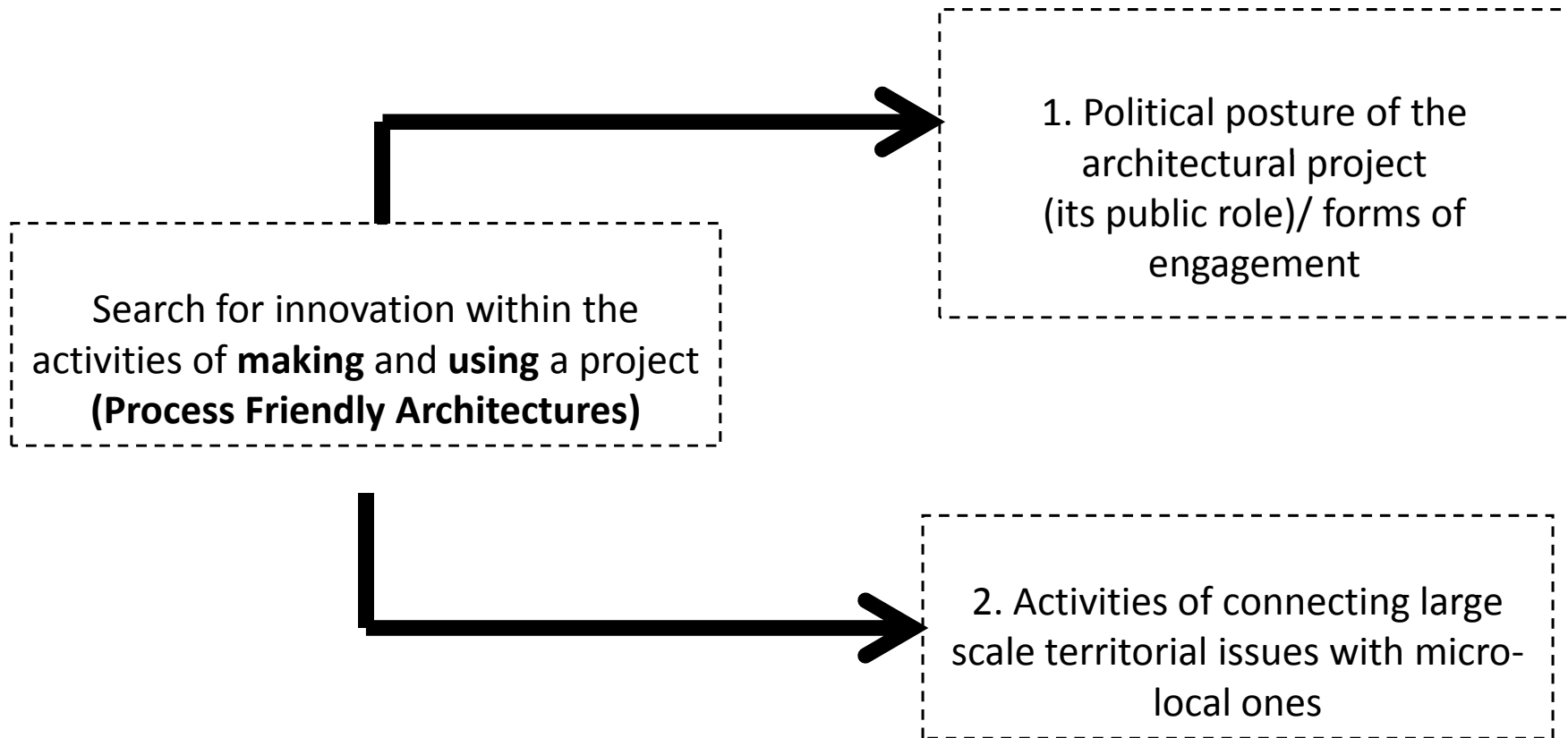
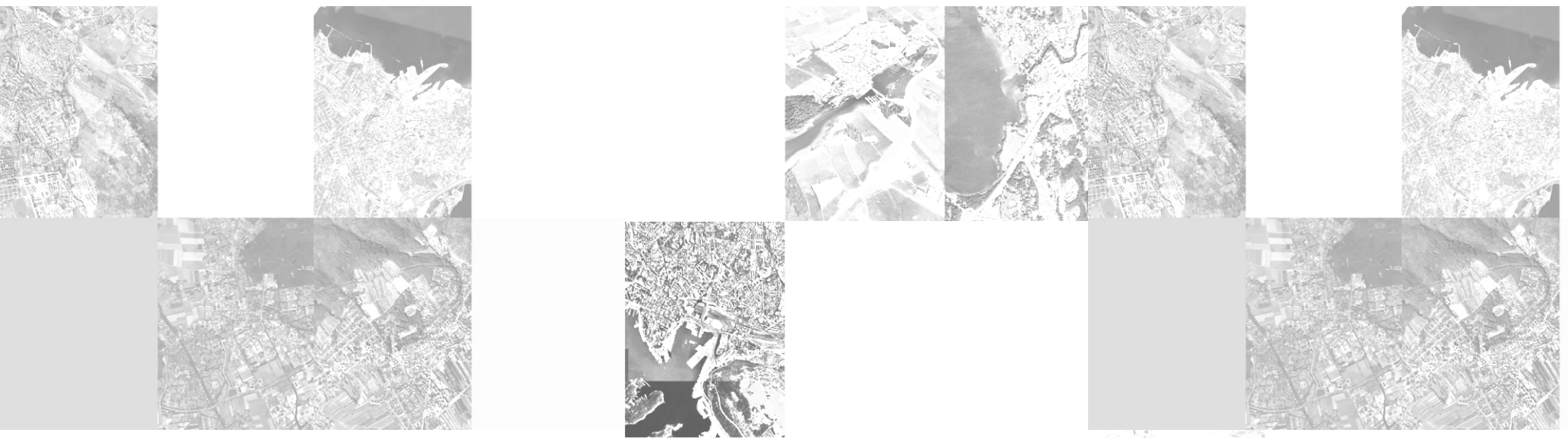
architecture as practice:

METHOD

- processes of making projects,
- processes of design with systems of project actors involved
- means of communication,
- relationships between means and ends

USE

- the role of the use (usage), of the users





Process Friendly Architectures:

INNOVATIVE PRACTICES OF URBAN DESIGN

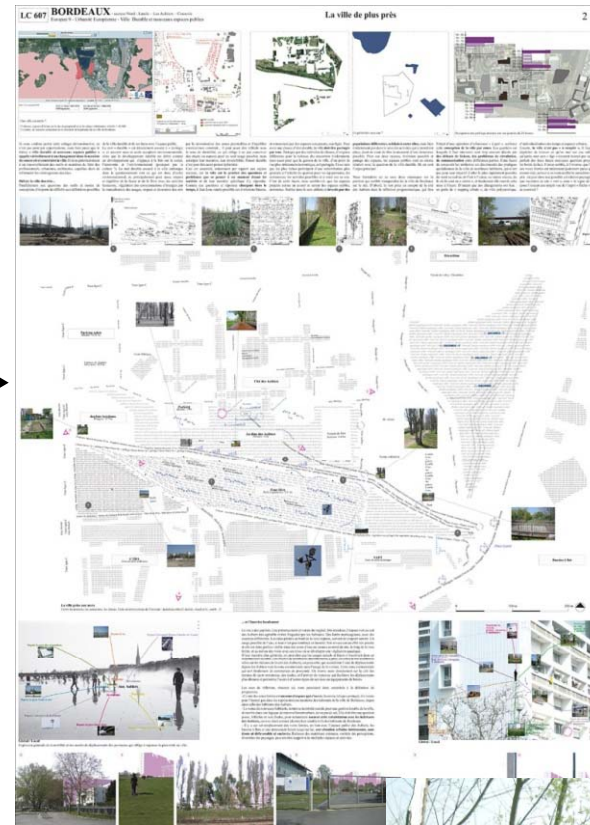
THROUGH EUROPEAN COMPETITIONS

1

E4-E9

1. Political posture of the architectural project

How one keeps a sufficient link between an AGENCY role of Process Friendly Architectures and spatial organization?



E9 Bordeaux France

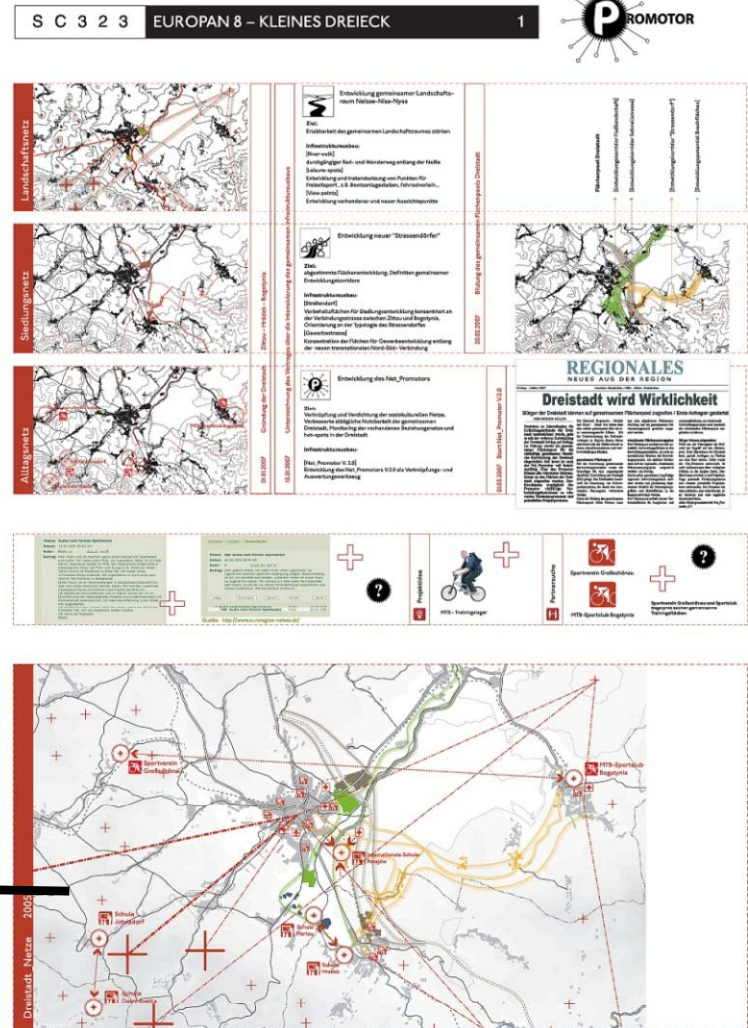
By letting the project grow

An Agency of public engagement to Construct a collective character of the Space
BEFORE
the buildings with their residents arrive.



1. Political posture of the architectural project

E8 Kleines Dreieck (D), "Promotor" GERMANY, CHECK, POLLAND,



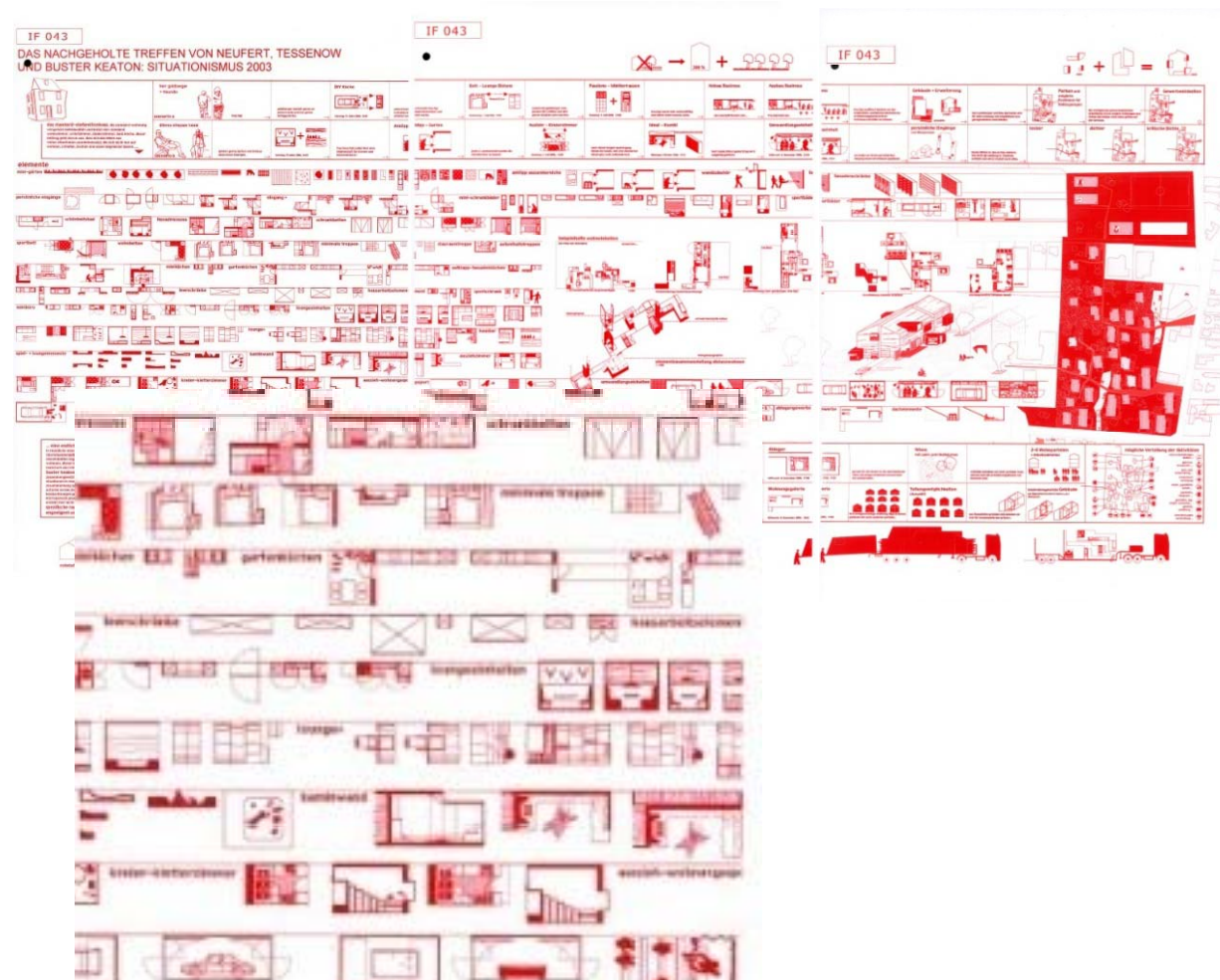
How one keeps a sufficient link between an AGENCY role of Process Friendly Architectures and spatial organization?

How could it be possible for European to operate on such a territorial scale PREPARING INDIRECTLY space making ?

BY PROPOSING A NEW MENTAL SPATIAL MAP FOR A UNITED TERRITORY ACROSS THE BORDER DERIVED THROUGH THE ACTIVITIES

1. Political posture of the architectural project

E7 Graz(A), "Situationism 2003"
Systematizing a bottom up development of the
everydayness of the suburb (upscaling a DIY
method)



How to avoid positivist social engineering
that might come out with such process
based thinking?

Who to empower?

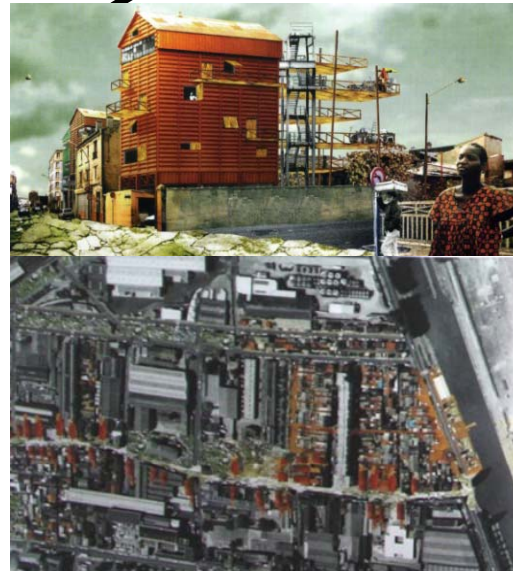
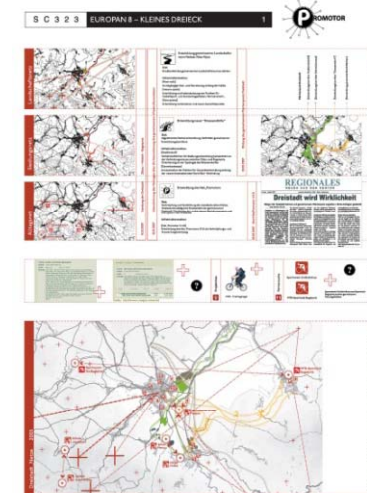
- By setting bottom up development?

-By the market?
- By open ended processes

1. Political posture of the architectural project

How do Process Friendly Architectures contribute in AVOIDING GENTRIFICATION?

E8 Kleines Dreieck (D), “Promotor”
By a sort of virtual archiving to improve social accessibility



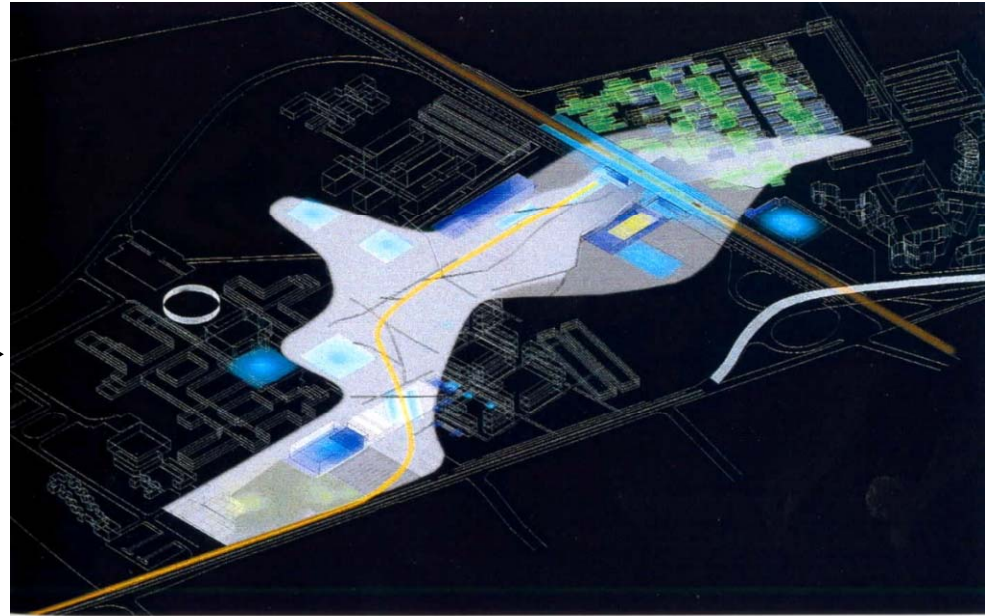
E4, Aubervilliers, (F)
“Accumulation and intermingling”
By putting the accent on the everyday use of the place



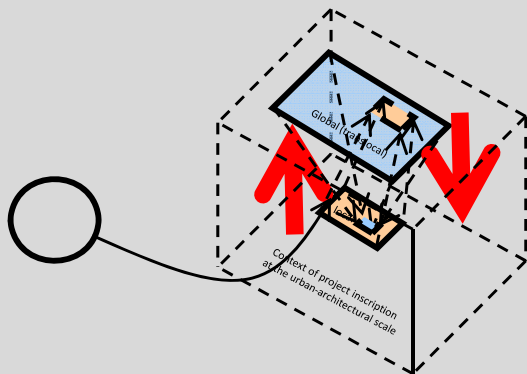
E9 Bordeaux (F)
“La ville au plus près”
By diversification of public engagement through time

2. Approach about connecting large scale territorial issues with micro-local ones

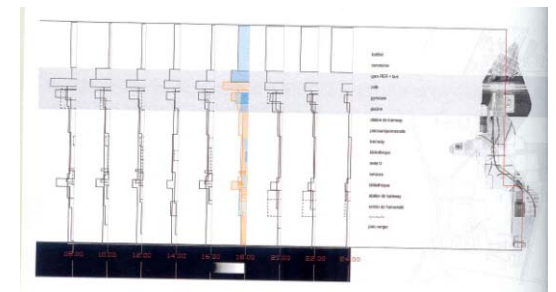
How do the European projects manage explicitly such new forms of specificities and how the European structure could build on it?



E5 Villetaneuse, (F) "The Corridor Anti-potemkine" L'AUC, France

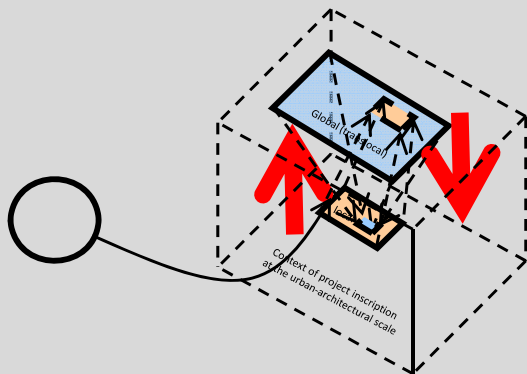


translocal flow activates local public spaces by programmatic strategy of long and short duration uses



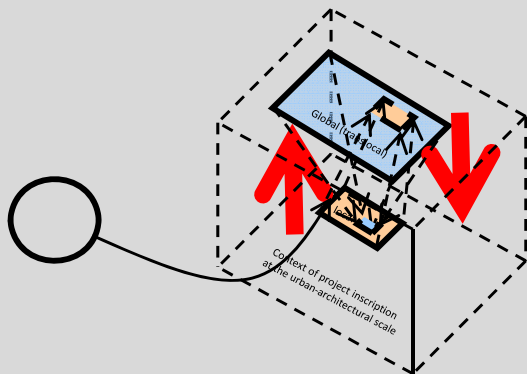
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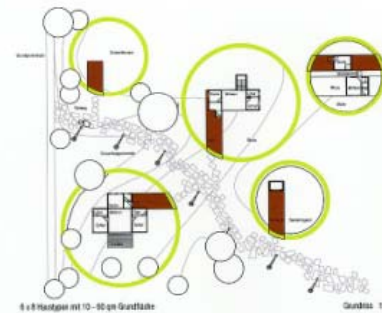


2. Approach about connecting large scale territorial issues with micro-local ones

How do the European projects manage explicitly such new forms of specificities and how the European structure could build on it?



ZN 447



E7 Seftenberg (D) “



A twining process to prepare the project to come
Inbetweening in time to confront shrinking cities case



Process Friendly Architectures:

INNOVATIVE PRACTICES OF URBAN DESIGN

THROUGH EUROPEAN COMPETITIONS

2

E10

Process Friendly Architectures

Making Complicities / New project's territories

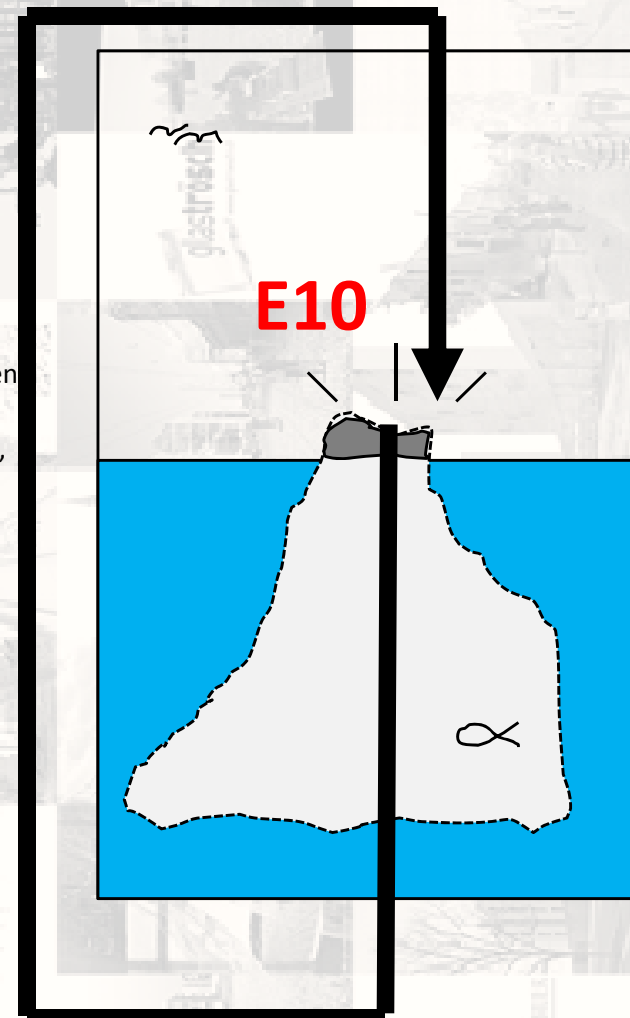
How do the practices of Making Complicities reveal the “iceberg character” of European projects by engaging new territories and people across scales?

Making Complicities is an unfamiliar way of putting things together, Providing alternative economies intricately linked to ecological issues as well as to different forms of user-empowerment.

It activates links across in order to introduce latent realities into the project-making, hidden tensions, implicit dynamics.

Making Complicities connects by rescaling processes, engaging territories beyond the project site in spite of operating on micro-scale.

Making Complicities employs “strange” means and operates **with exaggerated degrees of engagement.**



Making Complicities / New project's territories

1. Engaging Landscapes

- a. Caceres (ES) winner, **Reactivate La Ribera** – *Javier Garcia, Alia Garcia (ESP)*
- b. Isle d'Abeau (FR) winner, **Scenario for a human establishment** – *Samuel Martin (FR), Christophe Duburcq (FR)*

2. Intervening as soft as possible? About furniture urbanism...

- a. Dessau (DE), winner, **....ROLL-IN** – *Carsten Jungfer, Norbert Kling, (DE)*
- b. Eisenstadt (AT), runner-up, **Philemon & Baucis** – *Adrian Untaru, Andrei Serbescu, Bodgan Bradateanu, Irina Bancescu, Sebastian Serban (RO)*
- c. Warszawa (PL), winner, **Ambientkerb** – *Luciano Gonzalez Alfaya, Patricia Muniz Nunez (ES)*

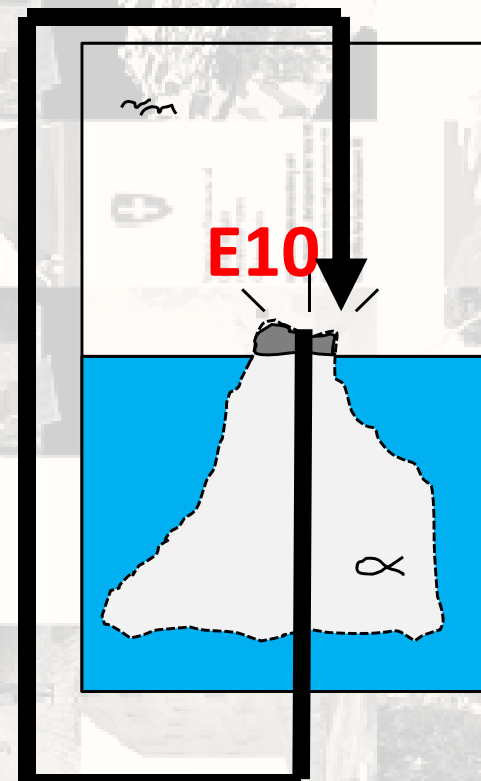
3. Re-containing Collective life

3a. Identity containers - as object or as process?

- a. Ajka (HU), runner-up, **Ajka Transforum** – *Christina Lenart, Ernst Gruber architects, Michael Klein, architect-urban planner*
- b. Warszawa (PL), runner-up, **WILENSKA-TAKE PART**, *Marlena Happach, Marek Happach, Dominika Tomaszewska, architects (PL).*

3b. How to manage translocal / infrastructural dynamics for a new collective life?

- a. Vardo (NO), runner-up, **Datarock** – *Gauthier Le Romancer, Guillaume Derrien (FR)*
- b. Trondheim (NO), runner-up, **From Trondheim, with love** – *Guillaume Jounet (FR), Remy Bardin (FR) architects, Leo Thafelin (SE), architectural historian*



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process of „negotiation“ (Aconci) – sitting, rolling, dog-walking, generation crossing as a conceptual CLOSE-UP

Accupuncture / Small scale interventions not as solutions but as initiators / providing a catalogue of recommendations / the red carpet is materialized by rubber mats, sand surfaces, ice surfaces, painted ones, light ones.

service provider they mention. (An infrastructural architecture- Stan Allen, infill logic, step-by-step, accupuncture in time and space, Marcel Smets wrote in E6, I think about small complex operations)

“process is not sexy”, a Danish city representative in E9, in a discussion of a forum.

The “red carpet” or the “red ribbon” propose ways to activate the “in-between”, the “across”, gluing the “fine grain” of the city (Thomas Sieverts)

CS2
CACERES
RE001



Similar to CS 4 (DM 009) I agree!!!!. Territorial strategies through catalytic interventions. Between network interventions and accupuncture ones aiming to reconstitute the riverside at its whole.

References to productive territories as an engagement social process with the project as a catalogue of possibilities about inserts into buildings and into open spaces.

The productive territories are landmarked through towers (I don't know of what program). They seem energy network nodes.

The riverside is envisioned by the city as a possible link between the old city, a new urban development and a university campus which all are situated along the river side on its both sides.

The program of the competition aims to nest in the competition site programmatic commonalities with the adjacent urban entities (i.e. student dormitories relating to the university campus, a public square as a link to the old city)

To construct = to recognize the potential of the existing + minimum of catalyzing interventions

– the productive landscape as a manifestation of the coexistence between the rural, the industrial, leisure, hobby, living = the ecological of the park as a new public experience (NOTE: ECOLOGY HAS NOTHING TO DO WITH NATURE/Latour)

Cultural reference between energy towers and historical city – cultural infrastructure

CS4
ISLE
D'ABEAU
DM009





D.I.Y. logic / similarities to CS5 in Ajka but this one incorporates such D.I.Y. approach within a holistic design.


The local as testing ground for global concerns: Living on planet earth at Isle d'Abeau. An "island" approach in a global archipelago: a specimen of settlements of living together under global concerns about Ecology.


"Drawing together" as the aim of the project. Reconciling social with spatial project through a series of COOP engagements. Coop engagements as form giving processes from the territory to the detail.


How cohesive could it be a social project (in our epoch of fragmentation) and then how internal could be such form of urbanization as the team mentions in the age of globalization where the "glocal" is more common than local or global? Is it a sort of ecological utopia localized?

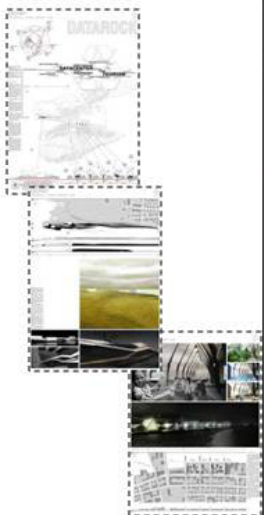
Case studies	Reduced to fit Project panels	Bernd and Socrates' comments
CS3 EISENSTAD BA 238		<p>Enlarging the physical territory of the project onto the whole community. In this way the team is allowed to reformulate the questions at stake. A series of small gestures in the "fine grain" of the community in order to work towards a new whole. A sort of weaving method.</p> <p>Such reformulation puts in question issues such as accessibility and use of inaccessible parts of the community (the castle garden and its football field is proposed to be connected back to the everyday of the community.</p> <p>The proposal on the actual competition site does not reflect the opening up of the project's logic.</p> <p>Multiplying the touch points between translocal flows of tourism with the community scale.</p> <p>Proposing to prepare the fabric of the community in order to accept creatively the contact with the translocal scale. In this way the project allows more possibilities of "re-scaling" of the whole community's activities rather than concentrating them on one point, that of the castle itself (a ready-to-go contact).</p> <p>Making an horizontal rescaling by claiming the public use of the football field which is inaccessible in the Castle's garden.</p>


Case studies	Reduced to fit Project panels	Bernd and Socrates' comments
CS1 DESSAU UP 506		<p>A proposition that "assists" the city for reclaiming urban spaces and making the public. A proposition gives "initial ideas" for a complex process in order to intensify and reform the urban core.</p> <p>Strategies – (not fixed propositions): platforms for events/activities/situations based on team's notion of city as "patterns of events" (shifting the project territory from spatial to temporal/usage and back to spatial – a sort of deliberate diversion)</p> <p>Initiators with a series of strategies (small and larger scale) for opening up edges, redefining other ones, upgrading existing, densifying, etc.</p> <p>From one-liner projects (megastructures from former European sessions) to one-matrix projects like this one. (redefining what the project is made of: bricks and ...)</p> <p>The "red carpet roll-in" conceptual imaginary is like the "red ribbon" of CS10, but also of a lot of other former European projects. I remember a runner up in Brest E5. A conceptual imaginary (giving image to a process) in order to create cohesiveness in the approach. The "red carpet" as a field of interventions (temporal and permanent) anchored on existing buildings and spaces. The "red carpet" as a backbone, as a service provider they mention. (An infrastructural architecture. Stan Allen, in fill logic, step-by-step, accupuncture in time and space. Marcel Smets wrote in E6, I think about small complex operations)</p> <p>"process is not sexy", a Danish city representative in E9, in a discussion of a forum.</p> <p>The "red carpet" or the "red ribbon" propose ways to activate the "in-between", the "across", gluing the "fine grain" of the city (Thomas Sieverts)</p>

Case studies	Reduced to fit Project panels	Bernd and Socrates' comments
CS10 WARSAW FO032		<p>Assisting everydayness with a kit of elements. Almost an after-project. It is as if a "mending" approach takes place for the "unfinished" or not addressed the issue, or the fragmented previous projects of the city. It comes as a complement to the past projects with soft interventions, step-by-step method in order to</p> <p>Link, to animate, to make coexist, to create ambience, to to</p> <p>Is the "red ribbon" conceptual imaginary as in CS1 or sthng else?</p>

Case studies	Reduced to fit Project panels	Bern d and Socrates' comments
CS9 WARSAW ST934		<p>Method: starting earlier but with a frame prepared Kits of parts reshuffled by the potential project actors. A catalogue of possibilities given in by residents / visitors / employees / owners in order to redefine relations between public-collective- private.</p> <p>From designing for the people to designing with the people. The question is which people as Sieverts mentions, plus participation method critics. The peripheral people don't really dare to go to try to play the model, or maybe not.</p> <p>The model as media of engagement. Shift its role from an "end" design tool to a starter of a beginning (redefining the start)</p> <p>Working in the "fine grain" of the city. The participation of people with the model allows the team to have a say over collective courtyards therefore to propose linking tactics back to public spaces.</p> <p>RESCALING INDIVIDUALS WITH THEIR COMMUNITY</p>
(W F		<p>ject. It ot ity. ons,</p>

Case studies	Reduced to fit Project panels	Bern d and Socrates' comments
CS5 AJKA AJ111		<p>DIY architecture. Plug-in logic in order to reactivate the centre of Ajka. The glue is missing between the existing fabric.</p> <p>The in-between as the new territory of the project. How to make the "mayonaise" (Didier Rebois).</p> <p>The frame proposed for serving as Infrastructure to plug-in risk to be more of an image gesture rather than of real use. The team mentions that they put the frame around existing structure to complement their expansion from a centralized decision design to a bottom-up one (Be ware of Mad Max syndrome though?)</p> <p>Implicit references from Cedric Price's "Fun Palace".</p> <p>What about if the existing development dynamics are just not there? How could an architectural project cope up with such "extra-architectural" issues? Do projects that have "auto-development" logic (DIY) could be the answer? But then, former Eastern European countries suffer from such logics in the last 20 years. Was Cedric Price's Fun Palace a criticism to over centralized and postivist modernist design which in fact has shaped also Ajka.</p> <p>"On-hold" approach: When re-scaling doesn't seem to happen with larger scales beyond that of the city, the nesting in the site takes a transitory character of processes between scale of individuals and that of community itself (city).</p> <p>"On-hold" but not really since such complicity undertaken attempts to initialize microdynamics.</p>
(T F		<p>When you shift the project's territory (reformulate the initial questions) you</p> <p>ns ch</p> <p>a al</p> <p>in he</p> <p>f s</p> <p>al</p> <p>How and the rest of the world a host of Trondheim's culture.</p>

Case studies	Reduced to fit Project panels	Bernd and Socrates' comments
(V C		
CS8 VARDO OO101		<p>The architecture of the collective. The territory of the project shifts on the network. Repositioning the Remote as the CS7 project mentions, in relationship to the network world.</p> <p>The project becomes a device for the "city repositionnement" (the DataCentre) in order to reshuffle the givens from the brief.</p> <p>Plug-in device / Nodal</p> <p>Then the project investigates how the new dynamics could be channelled into the local (the community): collective seasonal containers, landscape elements. The collective seasonal containers interiorize normal exteriors of the south of Europe (Is it close to Alvar Aalto's concept of interior collective spaces?)</p>

Case studies	Reduced to fit Project panels	Bernd and Socrates' comments
CS6 TRONDHEIM HUI40		<p>When you shift the project's territory (reformulate the initial questions) your risk to find yourself outside the project itself and get a runner-up rather than a winning position, especially when the E10 Trondheim terms of reference are very building oriented.</p> <p>Trondheim's powerful transformation because of new existing economic forces is in fact the opposite of Ajka condition (CSS). Such transformations have yielded to extensive implementation of cultural infrastructure in which the competition site is part of.</p> <p>The 1001 rooms spread around the world attempt to link the on-going transformation of Trondheim with the rest of the world. They become ambassadors of Trondheim, but mostly of the informal culture squatted produced one like DORA.</p> <p>The building site itself wanted to become a sort of a 3D container parking a hypercontainer to house cultural activities between local and international artists.</p> <p>It seems that the shifting of project's territory goes along with a Norwegian policy of serving the world. NGOs from Norway have expanded all over the world, for promoting culture and cooperation amongst peoples.</p> <p>Having that in mind, what if such culture was exported from "Trondheim with love"?</p> <p>The project could be seen as a critical stance on culture production and ways of exporting it. The containers become a sort of caricature of such activities (the team could be a sort of "public intellectual" – Gramsci, Said and Van Toorn by taking a role of making things explicit).</p> <p>BUT, is it true? Whose site takes the team at the end of the day? That of promoting more exporting of culture or that of criticizing existing practices of such activities?</p> <p><u>A TWO WAY RESCALING</u> (turning the site into a host of incoming cultural flow and the rest of the world a host of Trondheim's culture.</p>