The Atlas of empowerment

Introduction,

The Atlas of empowerment compiles knowledge, references and tools to enable citizen empowerment through design.

The reader of this Atlas is a builder, a constructor of physical means to transform their environment.

The strategies presented are based on the analysis of a curated set of projects, each of them testifying of an empowerment indicator.

The final product of this Atlas is a multiscalar structure for empowerment-oriented design, a set of strategies to apply in specific situations but in different contexts.

The Atlas is a compilation, a journal of my own path towards empowering architecture. The resources quoted result from my personal research and their accumulation is expandable..

A heuristic design database,

This database of reference projects is centred around a selection process, codified by several parameters that I chose. I chose 25 projects, scaling from small urban interventions to regional plans to scale-less digital infrastructures. The selected projects all reflect empowerment strategies, revealing themselves in different aspects of the design process.
Each project is analysed according to its empowerment factor.
A matrix of empowerment strategies

Each project is analysed according to different lenses and scales: Instigator, Plannificator, Perpetuator, Time, Opinions, Politics, Institution, Maintenance system, Urban, Local, Surface, Architectural, Ecosystem, Non-humans, and Subterranean. This results in a matrix of project characteristics, allowing their comparison and the determination of an « empowerment factor », a specific empowering design strategy.

From each case study in the atlas, I deduced: a situation in which the project is anchored and a main empowering strategy.Each situation and strategy are linked to an ambition of the project. I then extracted this information to create the project: a multi-scalar structure of empowering strategies, applicable to specific recognisable situations in different contexts. This model is the structure for empowerment-oriented design.

From research to design: From situations to strategies, toward a model of empowerment-oriented design strategies

Selection,

Scale-less	Digital violence : how the nso group enables state terror
	Political Microtargeting: Safeguarding Public Values
	Alain Damasio, Finance fiction
	Designing for human rights in AI
	The planet after geo-engineering
	Participating in algorithms: the politics of social media feeds, Mastodon network
Global vision	World brain
	Tales from the Dark Side of the City
	Responsible Sensing Toolkit
	Sitopia
	"Social water pricing" Nantes
	La preuve par 7
Regional policy	The preston model
	Detroit think Grid
	The arcades project
	L'écume des jours
	Faire système
	Mapping the commons
Building	Co-migration : aeroplankton
	Do you hear me when you sleep?
	Plasencia care home
	Aula de conviviencia
	Permis de végétaliser
	Reality properties, fake estate
	Citizen communication and participation regarding sensors
Small urban intervention	

The empowerment indicator

Parameters,

Instigator

Plannificator

Perpetuator

Time

Opinions

Politics

Institution

Maintenance system

Urban

Local

Surface

Architectural

Ecosystem

Non-humans

Subterranean

Limit

«The *limit*, or edge is used as a potential for a sprout to be born.»

Permis de végétaliser
Paris city council
2007

Jean's pied d'arbre, photograph, 2022.

The permis de végétaliser was created in 2015 by Paris city's council, as part of a new ecological politic, the plan climat. With the acquisition of this permit, Parisians can revegetate a pied d'arbre, the soil pit in which the alignment trees of Paris are set in.

This intervention was the first of its kind to enable citizens to take over the public space through their individual action, questioning centuries of public management of urban greenery in Paris. The intervention raised an unexpected massive reaction from both the media and the public sphere.

Indeed, the alignment trees, set in stone since the Haussmanian transformation of Paris in the 18th century, are part of a visual vocabulary, a literal catalogue of elements used by Haussmann to ensure the legibility of the city. The multiscalar Haussmanian transformation takes into consideration all the elements from the regional organisation of the street system, to the type of facade ornamentations, to finally, the Davioud grid, covering the infamous

pied d'arbres. The same element the permis de végétaliser decides to remove and update through a citizen-based intervention, enabling inhabitants to transform the public space of the street.

If you are walking around the hospital Saint-Louis in Paris in the late afternoon, you might run into a sneaky character, passionately watering his trees in front of the entrance of the 16th-century historical monument that is the Hospital Saint-Louis. Jean used to go ten times per day, back and forth, with 2 litres of water in each hand, to water each of his plants around the trees in front of his building. Now that he invested in a water pipe, the process is much more practical.

Jean is a biology teacher in high school and cultivates an adoration for the vegetal realm. His passion resides in the sensation of touch and smell of his plants and their soils, accumulated in homemade structures on his window frames. The vision of their colour transforming and the cycle of life rehearsing across the seasons composes the spectacle Jean craves.

Jean has a simple agenda, growing as many plants as humanly possible within the limits of his « territory ». His territory is his flat, the courtyard of the building and the three pied d'abres in front of it, for which he got a permis de végétaliser seven years ago. In his vegetal quest, he is using the maximum surface he can, on a limited left-over space. The courtyard pots take up as much space as possible while letting the garbage bins of the building free to move to the exit. The pots are then layered vertically, on the tree branches but also on the walls and frames in the courtyards.

In the street, plants overgrow their initial soil pit, gently invading the sidewalk or the crossway. While respecting the law, Jean plays on the grey zones of obedience, putting out a couple of pots in front of the building, and growing bushes instead of low plants, technically forbidden because their roots may interfere with the pipe infrastructure in the ground. The limits of his urban intervention would come from the comments of the neighbours, nevertheless until today, no one has ever complained.

The empowerment of Jean comes from his « green attack » on the Haussmanian urban model. Unwillingly, he and the city council of Paris are creating a hybrid, a clash between a strictly regulated, top-down urban model and a citizen-based, bottom-up urban tactic.

The strategy of the permis de végétaliser is **an infiltration, a furtive entry point in the system** from which, maybe, a sprout can grow.
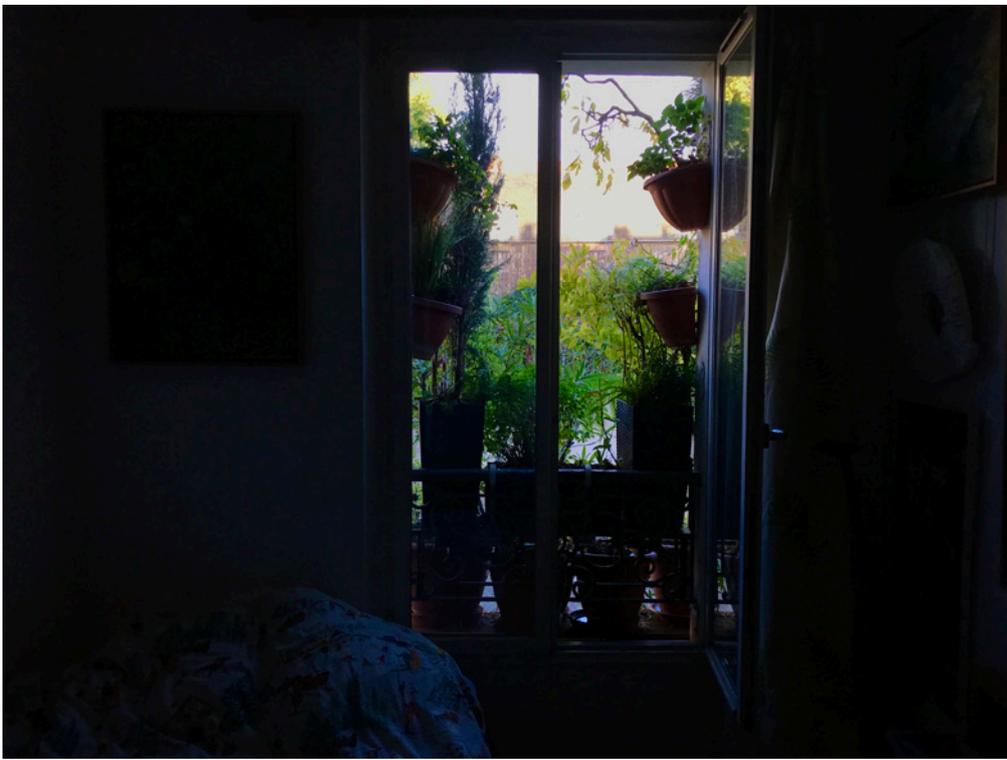
Jean's pied d'arbre, photograph, 2022.

Jean's pied d'arbre, photograph, 2022.

Jean's pied d'arbre, photograph,
2022.

Jean's pied d'arbre, photograph,
2022.

Elements

Structure,
«let's hide the ugly ventilation»

Garbage,
Or garden decor

This is not a pipe

Elements of structure

Trash on a tree

Let the plant fall

Other side of the structure


The infrastructural key to urban gardening, the water pipe

Three of many more pots

Infiltration
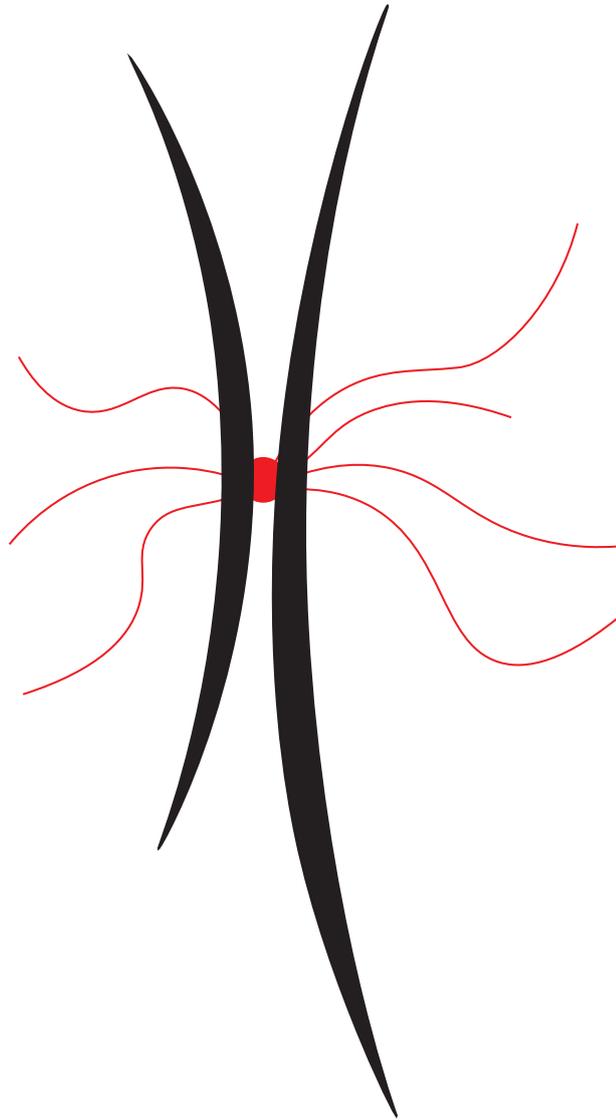
Centrality
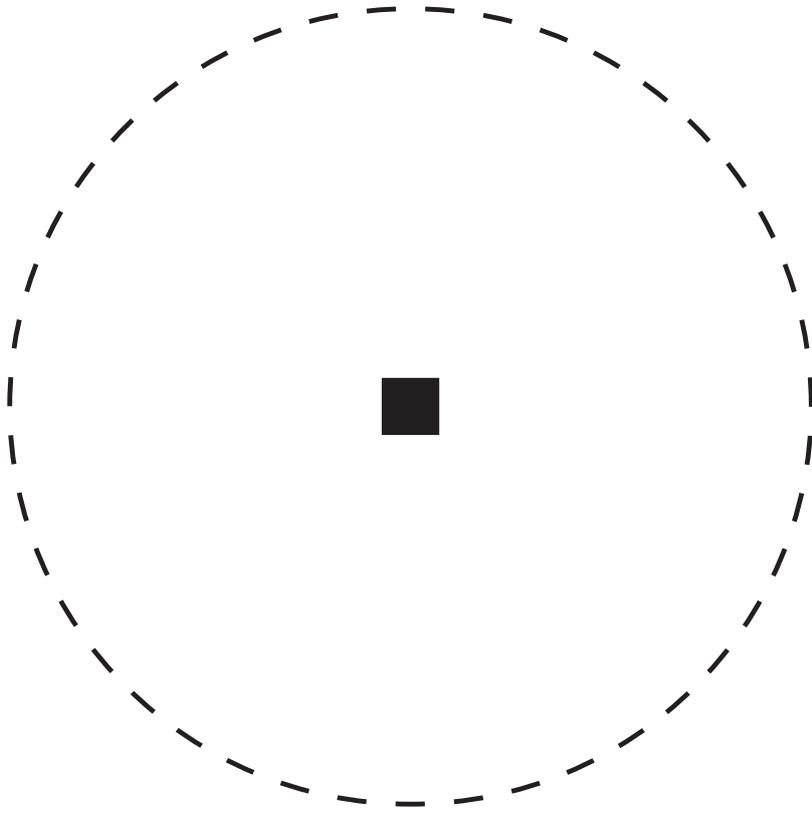
«*Centralities*, where people gather, are used to create a shock wave effect, extending their interventions to smaller locations.»

Conviviality room
Recetas urbanas
2016-201!

Construction of the dinning room, photograph, 2017.

Before 2008, the municipality of Sevilla had promised the children and parents of the Europa primary school in Montequinto, Dos Hermanas, a brand new dining room to replace the now too-old cantine of the school. Originally, the price of the construction was 450 000 euros, granted by the municipality.

Unfortunately, the crisis of 2008 hit Sevilla and with it, the possibility of this collective dining room for the school and the neighbourhood to see the light under the same conditions. At that point in the project, the office recetas urbanas took over the conviviality room. They then decided to provide not only a design input but also a legal hack. They convinced the city council to entrust them with the funds by proving to them that a self-built project would be possible and way cheaper.

At that point, the collectivity has 142 077 euros for the construction of the dining room. The amount is self-managed. 274 adults in the neighbourhood and 85 days later, the project is built for 24 450 euros, saving 83 % of the initial cost. The rest of the funds are now managed by a collective entity, funding other similar projects in the city.

A part of the empowerment of the collective here is first, in the self-management of the funds for the project, granted through a legal hack, and second, by the self-construction of the structure. In that case, unity is literally strength. The architects involved also challenged the definition of the usual task of the architect, by becoming an intermediary between the inhabitants and the institution. This legal toolbox was a necessary step in the process.

A part of the cost of the construction has also been allocated to a literal toolbox. The tools bought for the school are now at the disposal of the inhabitants of the neighbourhood. Their use also enables the empowerment of the people, to construct their own projects and modify the built environment by the same action.

The toolbox strategy here is not as visible as the shock wave one, one project leading the two others in different schools around the city of Seville.

The conviviality room has set an example of what can be possible for the less privileged districts to regain some power over their living conditions.

Construction of the dinning room, photograph, 2017.

The strategy of the conviviality room is the **shock wave**, starting from a *strategic centre* in the neighbourhood, a space that has gathered the inhabitants around a similar challenge, similar projects are flourishing all around the city.

The construction of the roof of the dinning room

Toolbox
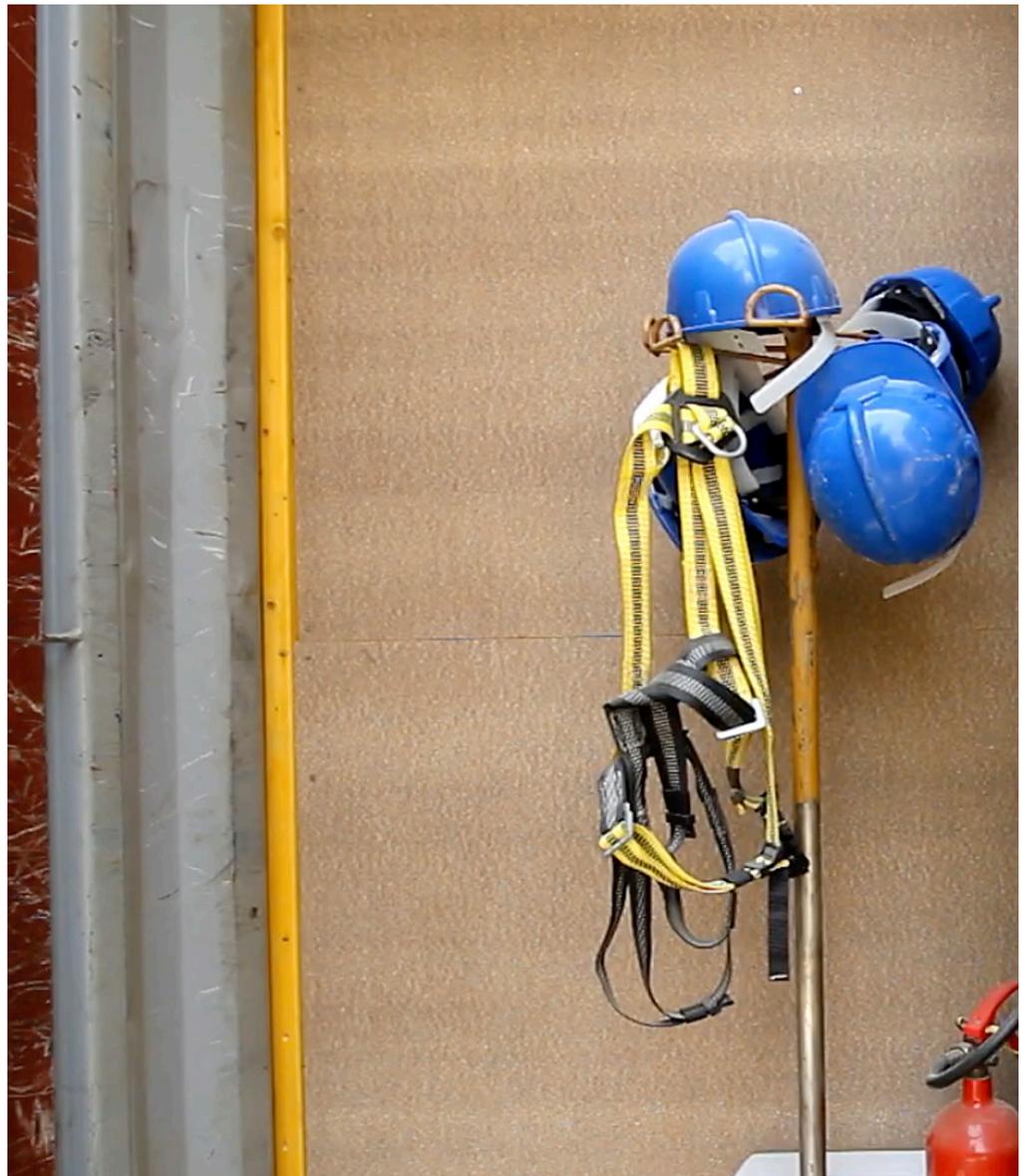
Project from recetas urbanas in Seville

Elements

Wood glue

The tools left to the inhabitants care,
Boxes of nails

Helmets

Plastic bags

Boxes of metalic objects

Metal angles

*More boxes of things*

Harness

Fire extinguisher

Paper roll

Shock wave
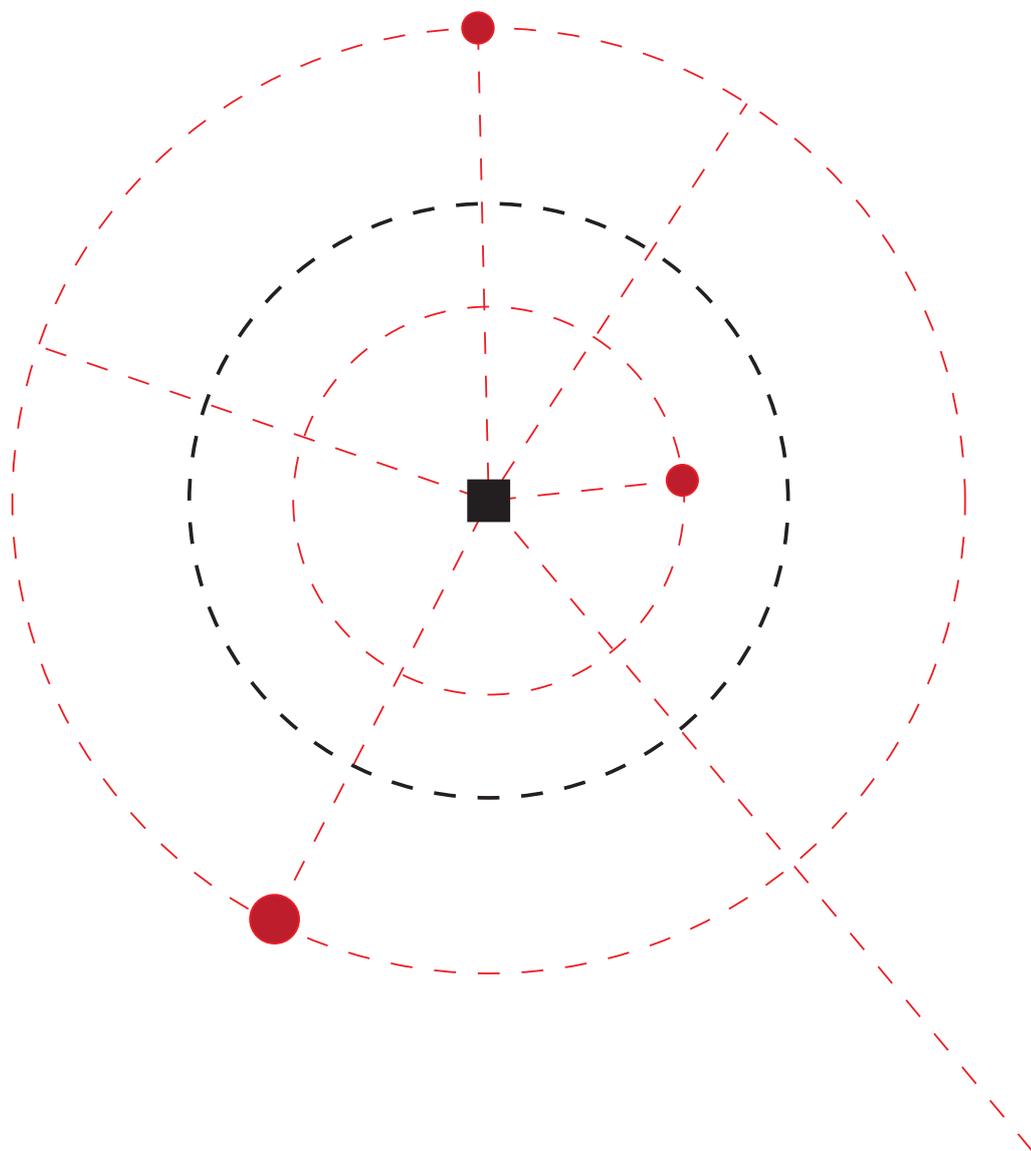
Dependance
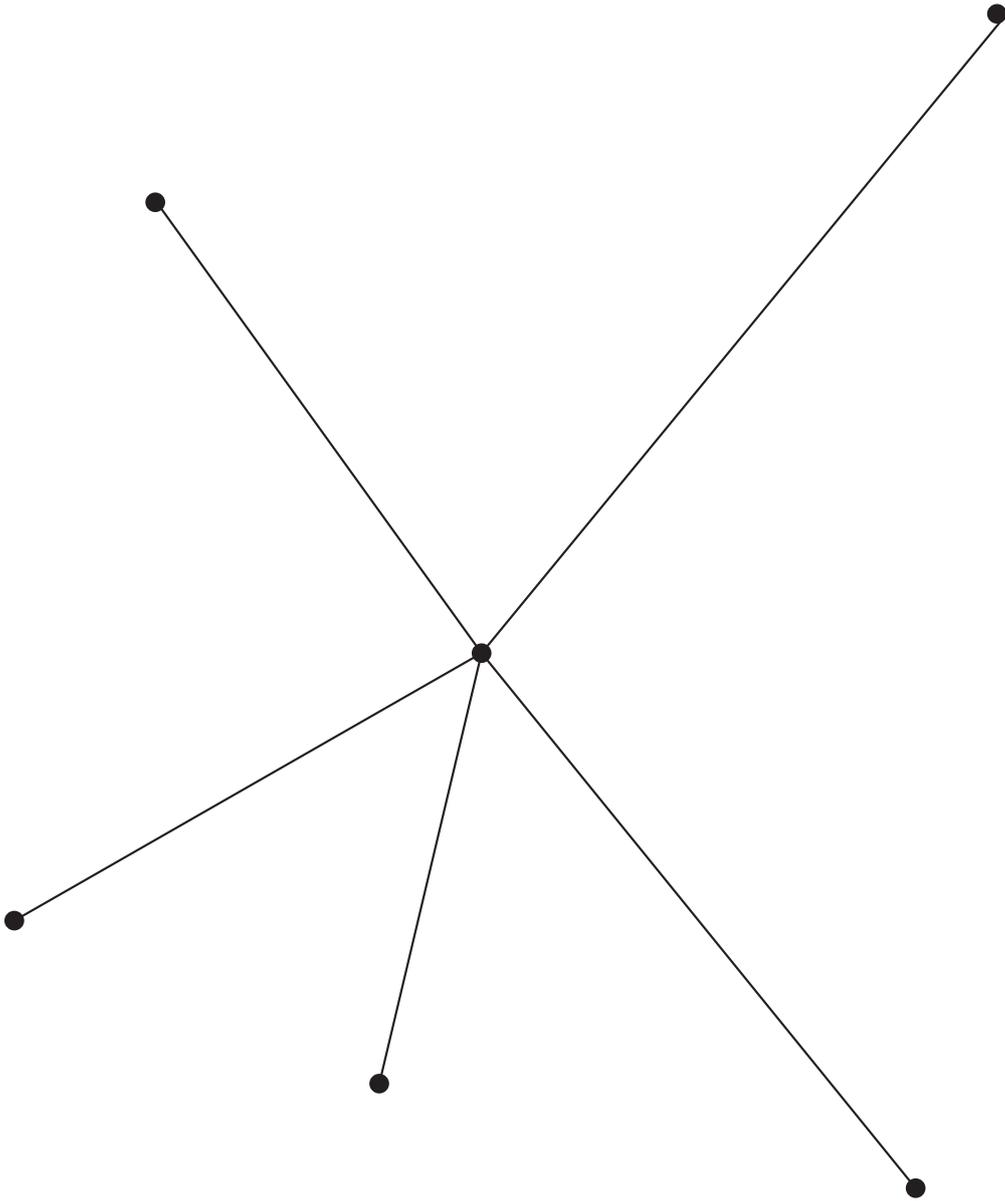
«To the *dependance* on global means, alienating the power of the inhabitants, must be opposed a model of independance as a guerilla localism.»

The Preston Model
Preston city council
2011 - Onward

Preston, suffering from the crisis, photograph.

What happened in Preston, United Kingdom might be the exception confirming the rule. In a post-industrial small town touched by the crisis, a council member's ferocious energy may have just saved the whole city from the economical catastrophe touching the whole country.

The initial standpoint was simple: of all the funds spent in Preston, only a fraction was coming back to the city, and the vast majority was spent on companies and large brands, extirping money without any re-investment in the local economy. At that point, Matthew Brown, an employee of the city council, came up with a plan. From now on, large public institutions would get their products, for their meals for instance, from local businesses.

The local government imposed on the hospital, the university and local schools to divide their lots for local businesses to be able to fulfil them. Then, public pension funds were used to invest in the co-operatives of workers. Local residents' pension funds also promote co-operatives of workers and local businesses. Local energy sources are also developed for residential areas. The final goal of the city would even be to develop a local bank, freeing the inhabitants from global overarching economical structures.

The plan's finality can be observed in the renovation of the marketplace, filled with local producers. The centre of the town found its shape back, thanks to this guerilla localism plan. From 38 million of pounds of public money spent on Preston, we are now at 111 million. This « municipal socialism » allowed for the development of many cooperative systems, where ownership isn't concentrated anymore but is democratic. Overall, the local economy became more circular, belonging to the locals, for the profit of the inhabitants.

This economical transformation also became the ground for the re-discovery of the political realm. The development of local collaboration went along with practices of participation and deliberation. Facing the neoliberal vision of the apolitical citizen, passive within the streams of capital, the Preston citizen empowers him or herself to take over local decision-making and the becoming of its environment.

Also, the agricultural spaces, the fields, and the quality of the food but also of the soil are improved. Indirectly, the non-human actors of the system also benefit from this empowerment.

Preston, after the guerilla localism plan, photograph.

Guerilla localism is a means to community wealth building, a radical use of local resources to fulfil local needs, thanks to a strong public domain vector.

Guerilla localism
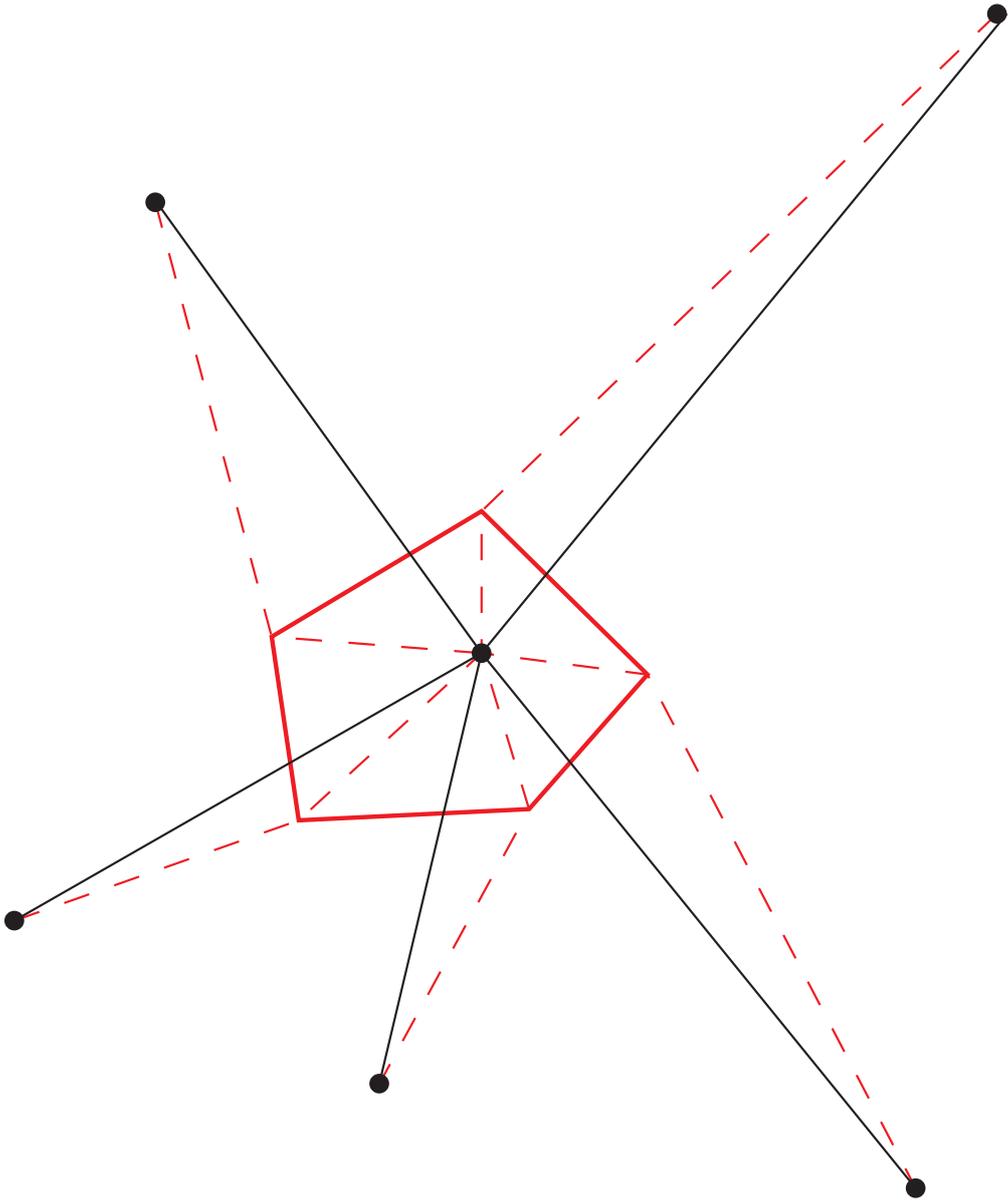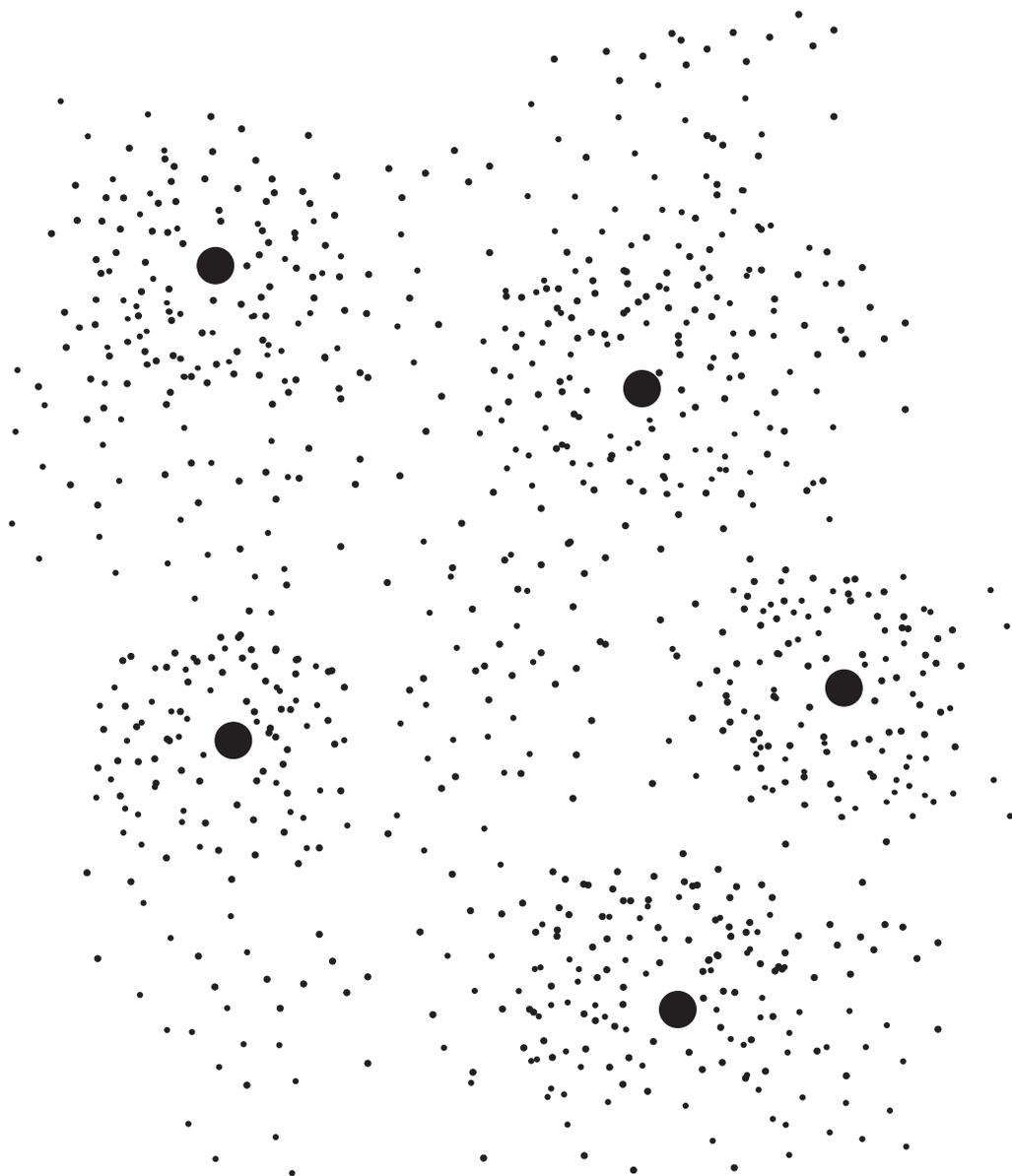
Collection

«The architect as a designer of a rule system, enabeling the ethical design of a smart sensing city, ***collecting*** data.»

Ethical sensing toolkit
Responsible sensing lab

Amsterdam, sensor signalisation, photograph.

What is **empowerment** in the digital age?

In the new data-driven world, the collection of information by sensors in the public space is a new potential for the city. The way we collect information is the way we understand the world around us. Nevertheless, the protection of our privacy, as well as the care for our freedom is at stake in these strategies. In that example, I combine three projects from the Amsterdam responsible sensing lab. The Amsterdam responsible sensing lab has made several interventions to protect our privacy, from the development of signalisation of sensors in the public space to the creation of an ethical sensing toolkit. A toolbox strategy aimed to help actors in the « need » of creating a sensor system in the city.

We can wonder now, what is exactly empowerment in that situation? Is it accessing the life quality of a smart city and its potential? Or conserving our data privacy? I believe this double-edged sword to be crucial in the fight for empowerment.

According to the Amsterdam sensing lab, the ethical development of a sensing device lies on six pillars: 1. Define User Cases and Goals; 2. Project Scope and Brief; 3. Technical, Legal, and Spatial Considerations; 4. Public Engagement and Communication, 5. Data Collection and Processing; 6.Impact analysis, Reflection and Evaluation.

These steps constitute a toolkit system to provide the user with an understanding of the stakes in using technology in the city. The toolbox considers legal frameworks like the General Data Protection Regulation (GDPR) but also an ethical standpoint on digital rights: the Tada manifesto. The Tada manifesto is a set of rules and ambitions to design ethically a « digital city ». The digital city would be: Legitimate and controlled; Open and transparent; For everyone's benefit, Inclusive, Controlled, and Human scaled. The digital city is for the digital citizen's interests, in theory. In practice, it would be interesting to wonder what are the limits of such a model and how can people bypass these procedures.

The Internet of Things Interaction Ecosystem Venn diagram is a reference on how to design an ethical digital environment. The global vision is that data accumulated through objects in the urban space, then connected to the internet, can inform our lives and transform our behaviour in a positive way. This socio-technical feedback loop connects the machine world, to our social realm, and then translated to an impact in the physical world.

IP Cameras and Computer Vision,
Amsterdam sensing lab


```
mask None
Init density NN from /opt/eagle_eye/files/models/050ef58f-8b7a-4630-823e-92dfec1d0712.pth.tar cuda: True
init model with weights on cuda device 0
err 4.659797668457031 gt 93 ACCURACY 0.9498946487262685
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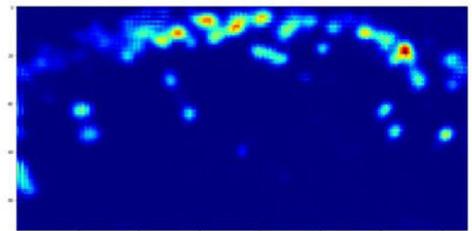
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init model with weights on cuda device 0
err 2.3148880004882812 gt 90 ACCURACY 0.9742790222167969
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The spatial implications of such systems revolve around three categories, and each requirement changes for different urban situations :

Signage: is the monitored zone disclosed in the space?

Privacy: can the public be anonymous or invisible to the sensors?

Permission: in public or private property, did the referent of the space must approve the technology?

An example of the work of the Amsterdam sensing lab is the shutter cam, an infrastructure on camera enabling people in the public space to become « invisible » if they desire to. The project raises awareness of the surveillance technology all around us. The design of « invisible » paths through the urban surveillance system is also an interesting topic in terms of empowerment.

Can we become invisible? How can we become furtive in the digital city?

Elements

Sign : camera

The shutter cam system

Sign : monitored area

Sign : monitored area

Sign : engaging the public

Sign : camera

A double-edged sword

The casino las datas is a physical representation of online space. The price of entrance, your data.

or the ability to motion control christmas lights.

Is the control of your home through the internet of things, an empowerment ?

HOMEMADE HIGH TECH.

"The connected house"
High tech & Homemade ?
"The pire"

"Alexa, make the light red"

Office lights, Mobia sensed cupboard light. Hot
turn on when I go. pee at 3 AM.
Drying clothes → basically A.C. in summer.

filter
re-insulation wala

Open bench for
heating system
Alexa

Connected light
except at night,
weather window is ok
so garage no to turn
is of off or even
doesn't reset anymore.

Louvered
for healing
or
refreshing

Mobile & connected light switch

Motion sensed
christmas lights

Balcony & water
for climate
control

"The door is open"
"The door is closed"

Powerfull out,
now able to turn
on the lights

Reading list,

**Evil online**
Dean Cocking, Jeroen Van den Hoven
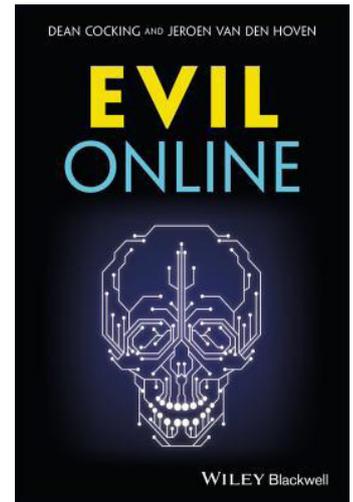
Alain Damasio
Les furtifs
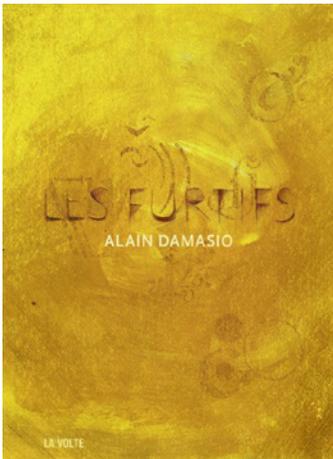
**The age of surveillance capitalism**
Shoshana Zuboff
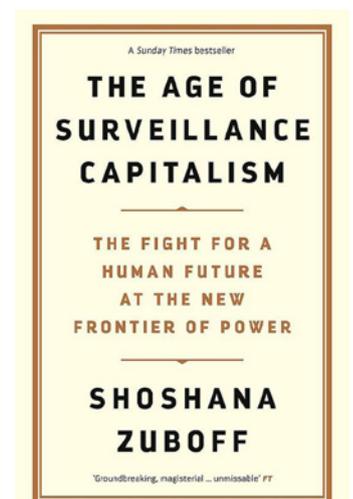
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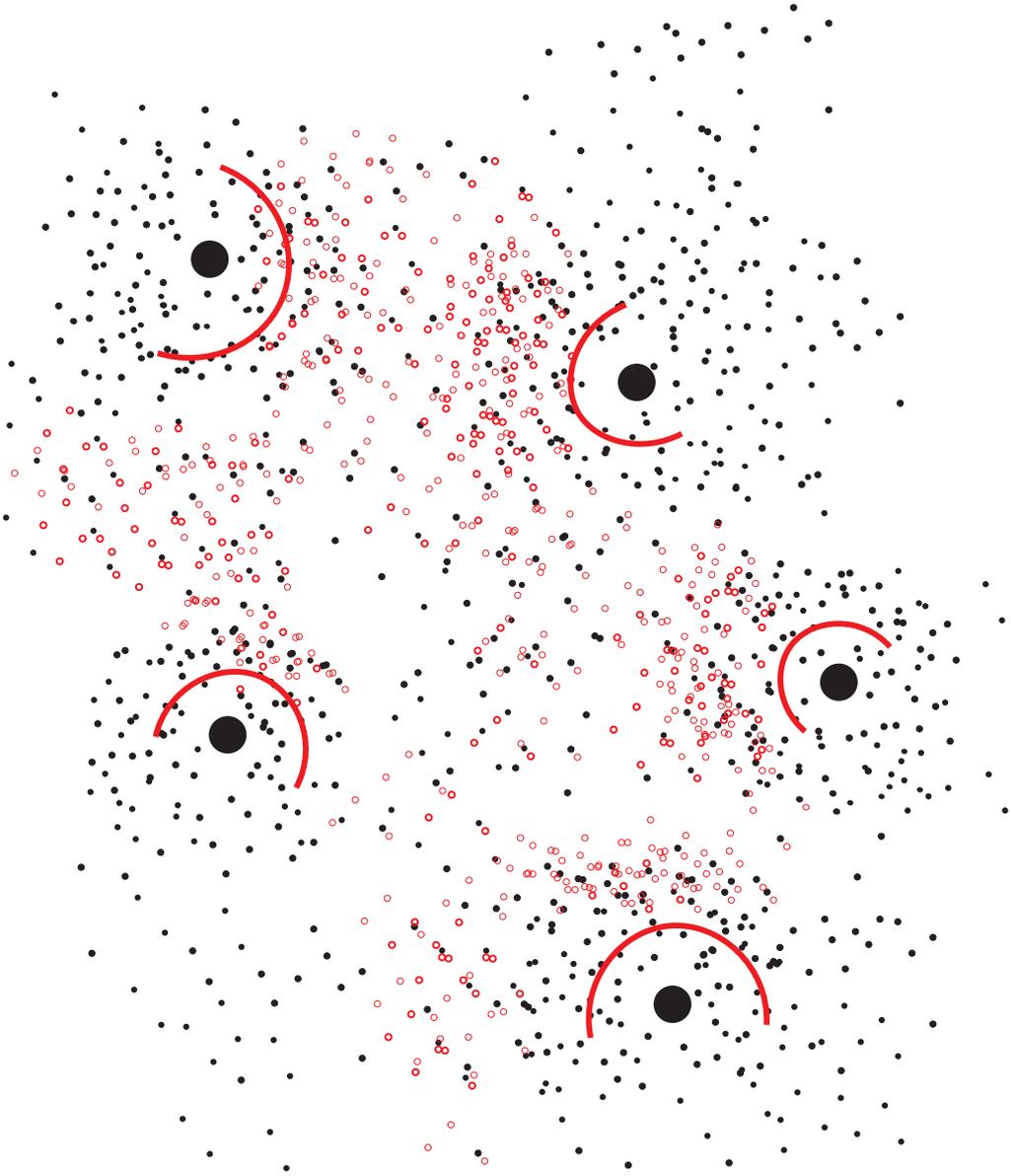
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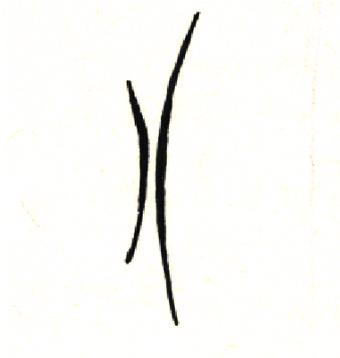
Limit	Permis de v...
	The edge or the limit is used as a...
Centrality	Aula de co...
	Centralities, where people gather, ar... extending their intervent...
Dependance	Sitopia; Fina...
	To the dependance on global means, a... must be opposed a model of ind...
Top-down narrative	The arcade project; M...
	The storyline as a constellation of di... affects of t...
Situations	Proj...
Heuristic design database	
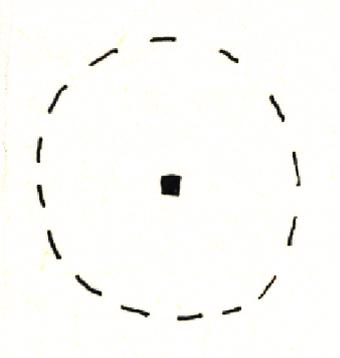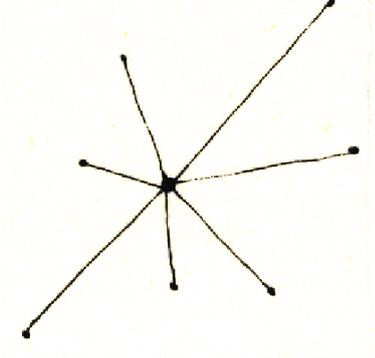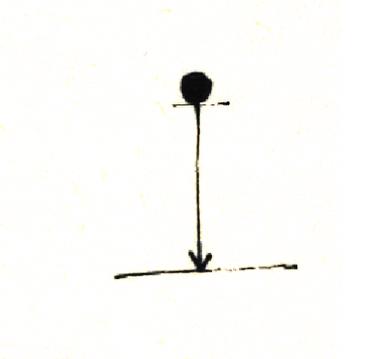
végétaliser	Infiltration
potential for a sprout to be born.	
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ance Fiction	Guerilla localism
alienating the power of the inhabitants, ependance as a hyper-localism.	
apping the commons	Diversification
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ects	Strategies
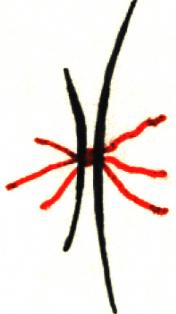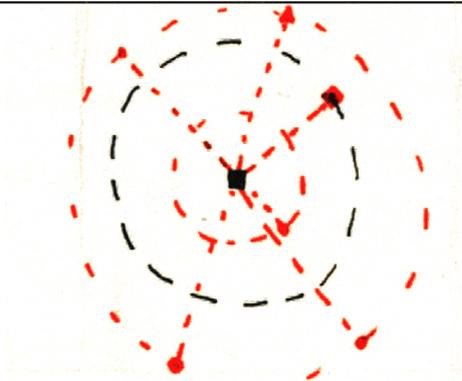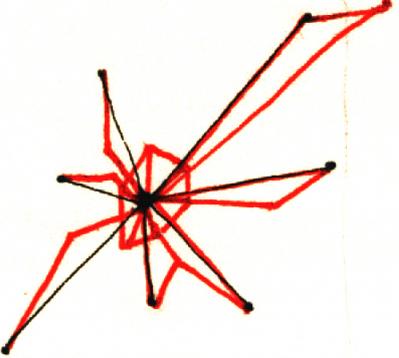
Ground dependance	Co-op
	The land as common, to be dissociate *a common r*
Standard ideology	**Reggio**
	Education should be a part of a comp *create their paths through the*
Centralization	**La preu**
	Each strategy must be born from a bo *project is different and can succed if th* *must be firstly an event, then a seris* *loop for its owr*
Left over	**Real properties Fake esta**
	The left over spaces are spa
Situations	**Pro**
Heuristic design database	
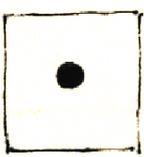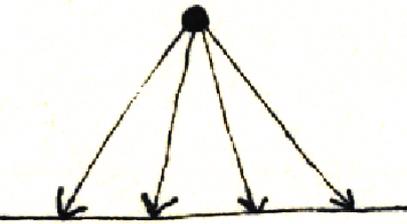
perative	**Common**
d from financial mecanisms, to become responsibility.	
o School	**Multiplicity**
lex learning ecosystem, where students multiple challenges of the world.	
uve par 7	**Diplomacy**
ttom-up, multi-actors research, for each he programmation is flexible. The project of experimentations making a feedback transformation.	
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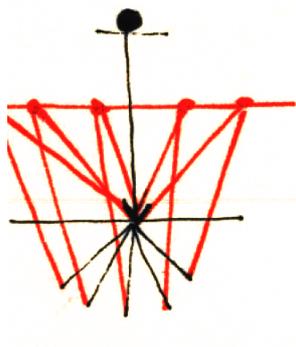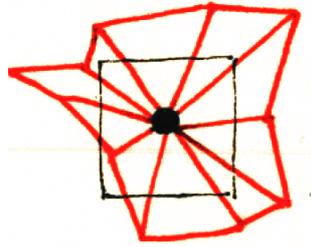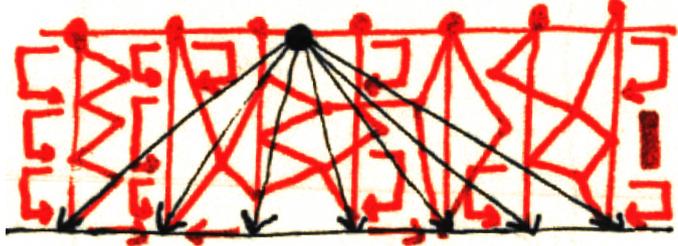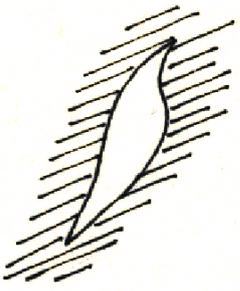
Left out	Detroit t
	A systematic thinking allows or a max to enter the system at different entry sys
Access	**Social wa**
	The water and other necessities, as c algorithms, respec
Buble	**Dublin bea**
	The medias and information sour democracy through va
Crime	**Forensic a**
	The built environment is a testimony a inprints leave clues
Situations	**Pro**
Heuristic design database	
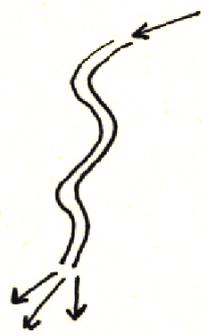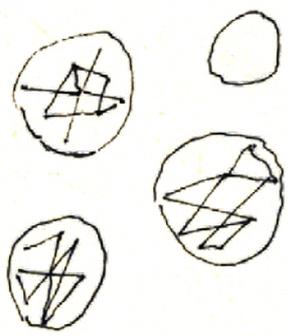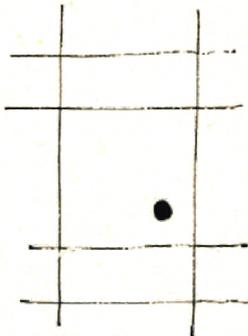
hink grid	Systemic
imum of left out population and spaces points possible. A system against the stem.	
ater pricing	AI Assisted
ommons, which access is enabled by AI ting citizen's privacy.	
t; Mastodon	Divergence
ces as tools to discuss and activate alue based design of AI.	
rchitecture	Searching for clues
nd a witness of society's actions. These s in our surroundings.	
jects	Strategies
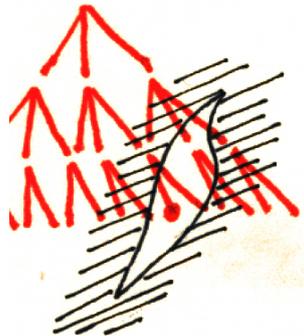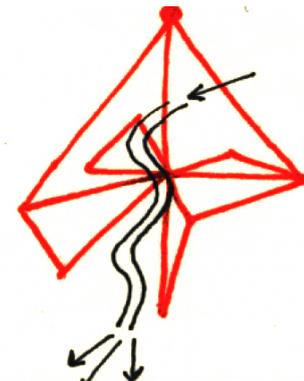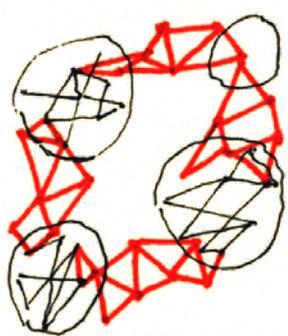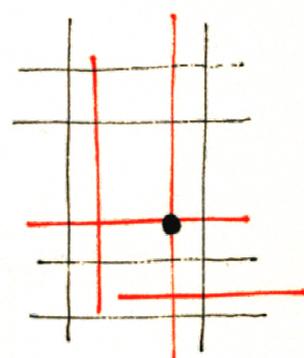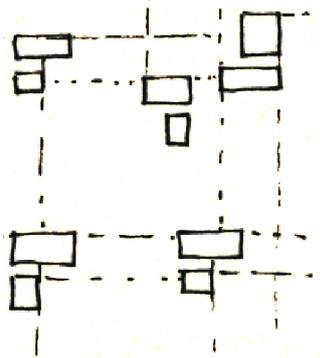
Isolation	Faire s
	The architectural legacy, to be repa
Collection	**Ethical se**
	The architect as a deisgner of the rule *of a smart*
Privacy	**Public paths hidde**
	The public space as
Globalized	**Alain Damasio**
	Economical logics are adapted to loc *global potentia*
Situations	**Pro**
Heuristic design database	
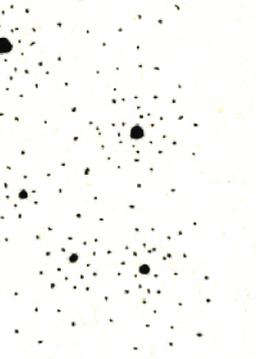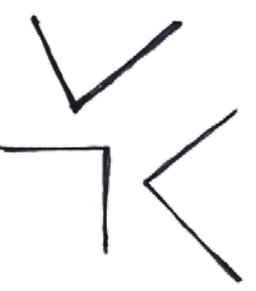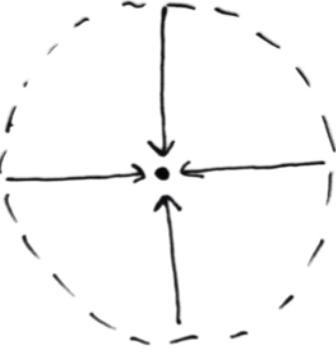
système	Stitching
iring, stiched when it lost its function.	
nsing toolkit	**Toolbox**
s, enabeling the ethical deisgn process *sensing city.*	
from cameras, RSL	**Furtive**
s a space of freedom.	
, Finance fiction	**Re-scaled**
al needs but also take advantage of the *l of technologies.*	
jects	**Strategies**
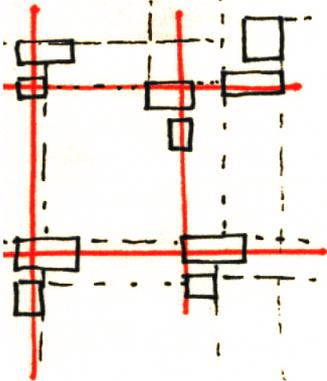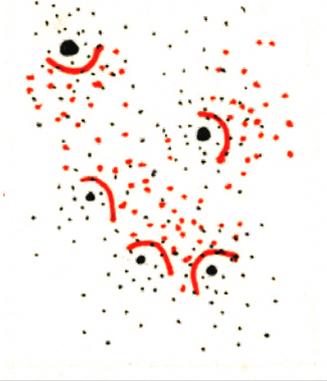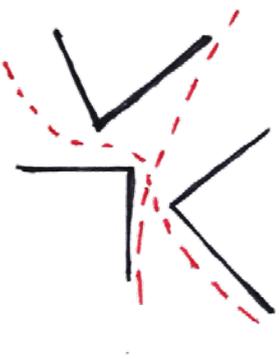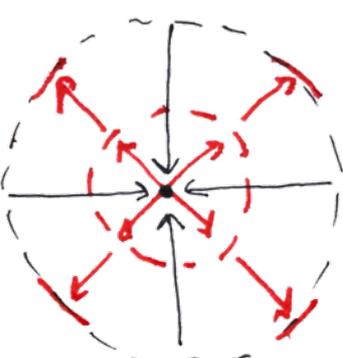
Name	Citizen communication and participation regarding sensors	Reality properties, fake estate	Permis de végétaliser	Aula de conviviencia
Project				
Instigator - will	Responsible sensing lab	Matta Clark	Mairie de Paris	"pro-comedor", "AMPA"
Plannificator	Responsible sensing lab	Matta Clark	Mairie de Paris	Recettas urbanas
Perpetuator - care	City of Amsterdam	?	Jean David	Parents of the school
Time	Long time	A Human life	35 years	5 years
Opinions - Global	The right to privacy in the public space.	Critic of private properties, the reality of real estate.	Paris' identity	Regional reach
Politics	City council of Amsterdam, common chart for the rights to data privacy.	Arbitrariness of property demarcation, the question of private property.	Bottom-up	Spreading
Institution	AMS, City of Amsterdam, VNG, Provincie Noord-Brabant, Gemeente Den Haag, Gemeente Rotterdam, Gemeente Utrecht	City	Paris administration	**Region - allocation of funds : 450 000 - 142 077 - 24 450 83% self-managed**
Maintenance system	City's employees	Non-existing	Citizen's care	Citizen's care
Urban	**Ethical smart city. A language system to communicate the presence of sensors in the public space.**	Left over spaces, without real estate value.	Haussmanian urban plan	
Local	Community's involvement in sensors and smart cities.	**Spaces that "wouldn't be seen", because without value.**	Neighborhood network	**Self-built by the community : 274 adultsx85 days**
Surface	0.2m2	Fifteen micro-parcels in Queens. -1m2.	**2m2 units x3 + courtyard+ window**	40m2
Architectural	A signalisation pannel.	Unused private properties.	System of revegetation interventions	System of self-managed interventions on the built environment, or a dinning room
Ecosystem	In parcs for instance.		Garden ecological network	Human network of different professions
Non-humans	Birds		Insects and birds, plants, trash	Tools, construction materials, recycled materials, roof, enclosure, structure self-constructed
Subteranean			root system, water absorption, canalisations, pipes	Foundation, sanitation, plumbing, electricity - external construction company
Design method	**POLITICAL**	**ACTIVIST**	**FURTIVE**	**GUERILLA**

Project database - Empowerment factor

Plasencia care home	Do you hear me when you sleep?	Mapping the commons	Co-migration : aeroplankton	Faire système
Catholic church seminary	Sun Co-op	Hackitectura	The expanded environment	Chartier-Dalix
Andrés Jacques, office for political innovation	DOGMA			Chartier-Dalix
Retired priests	Sun Co-op		Inhabitants	/
50 years +	50 years +	100 years	50 years +	50 years - from the planning of La défense
Transformation in dogma of the catholic traineeship of young priests.	Self-organization as a path to independance and non-capitalist architecture.	Commons as Exodus from Disaster Capitalism	A migrating food system in a hostile environment.	Facing the urban problems in La défense, isolated buildings, and lack of public life. Alienated spaces, left over.
Independence of elderly priests.	**Self-organizing - skills of administration and construction through the inhabitants - autonomisation**	Collaborative mapping	Collaborative	The top-down narrative for La défense, built as a masterplan, financial district split from the city. Response: repairing and recreating links for users walking.
Catholic church	City of London - Open data on public land, de-valuated by developers. Private funding and bank loans.	None	Global refugee and climate crisis	State project - France, Grand Paris, Nanterre - La Défense area.
Professionnal	Care		Care	/
Historical city of Plasencia	**Communal ownership of land.**	**Disseminated practices of commoning and activism.**	Sky occupation through light structures	**Reconnection system of footbridges, public spaces and "aerial streets".**
Community of 30 priests	Community of 40 people.	**Squatting, occupying, participating**	Community	**Local urban life to recreate, scale difference with the business district function.**
m2?	Evolutive, thanks to the cooperative system.m2?		0 on the ground	Kilometers of bridges from door to door.
Transforming the former seminary for minors into a clergy house for retired priests.	Co-operative housing, shared kitchen, terraces, living rooms and working spaces.	An atlas of commoning practices, systematizing.	**Flying plankton harvesting structure, hosting life.**	Activating the public space.
Living and faith	Scaled up decision system		**Air and humidity and heat.**	Urban connection
God ?	The private room.	Animals, streets, leftovers buildings.	Aeroplankton, wind, heat.	/
Roots psychological	Foundations.		Drought.	Reconnecting the layers.
TRANSFORMATION	**SUBDIVISION**	**ACTIVIST**	**OCCUPYING**	**STITCH**

L'écume des jours	The arcades project	Detroit think Grid	The preston model	La preu
Boris Vian	Walter Benjamin	Community college	Preston city council	Patrick B
Boris Vian		Cedric Price	Matthew Brown	"notre at
The characters	Inhabitants	Community college	Preston city council	"notre at
10 years	50 years +	Evolutive - Obsolescence	From 2011 - expanding in time.	5 years
Allegory of our human relationships	The story of the regular people as the story of Paris.	Access to education for the population left out of the usual system, which could be the educational institution of the future.	The fall of The Tithebarn shopping mall project, costing 700m euros. Crisis of 2008.	The righ inhabitan our envi commor "margina
Perceptive	**Collaborative atlas**	Multi-actor perspective, city council to community college director to industries and local businesses.	Matthew Brown, council cabinet and locals	Triptyqu contruct forces" (
Paris administration	/	Educationnal	City council.	le Minist écologiq Culture loi du 7 j creation
Care	/	Multiple - from inhabitants to a global communication network.	Inhabitants, big institutional clients, local businesses.	Care
An imaginative Paris	/	**Systemic : from small scale interventions, in the streets to the overall campus.**	Local agriculture, schools, universities, public services.	**Open-p "perma experim constru library c**
The family	/	Access to small-scale connected educational infrastructure.	**Cutting down the size of lots for small companies to take over, like for the school's catering. From 38m to 111m of public money spent in Preston.**	**Bottom participe**
Variable	Over the whole city.	1m2 - 1000m2		7 scales
Space as an emotional translation		Systemic : from small scale interventions, in the streets to the overall campus.	Local Covered Market place.	Collectiv of the te Architec
Words of the text have their own life, transform the meaning of things		Communication network, machine - human ecosystem.	Local environment.	Ecologic
Objects of the story, walls, windows, light and colours		Computers, radios, buses, communication strategy.	Fields, agricultural quality, animals.	/ Non re
Mysterious administrative system, kafkaesque			Soil	
ABSTRACTION	**NARRATION**	**SYSTEMIC**	**GUERILLA LOCALISM**	**DIPLOM**

Left margin text:

r La défense,
ancial district split
repairing and
walking.

Project database - Empowerment factor

...ve par 7	"Social water pricing" Nantes	Sitopia	Responsible Sensing Toolkit	Tales from the Dark Side of the City
...Bouchain	Nantes city council	Carolyn Steel	Responsible sensing lab	Unknown fields
...telier commun" association	Nantes Métropole (Deltas software)	Carolyn Steel	Responsible sensing lab	Unknown fields
...telier commun" association	Agents of the townhall.	Inhabitants	City councils	The inhabitants
	From 2020	50 years +	From now onward	50 years +
...t to experiment, with the ...nts and actors to transform ...ronment and our ...ns. Make systematic ...al" approaches.	**The access to a common, water, for under-privileged populations, so that water never costs mode than 3% of available income. The process made systematic and AI assisted.**	New societal value system based on food and care	How to integrate ethical values and individual privacy in Smart cities sensoring systems.	Revealing the hidden narratives of the city.
...e : politic power, ...ion developers and "alive ...f users and inhabitants.	Social oriented.	Collaborative	Toolbox to be used by: City council, public, companies.	The locals, the under-represented.
...ère de la Transition ...que, le Ministère de la ...et la Fondation de France, ...uillet 2016 "freedom of ..."	24 municipalities - Nantes metropolis.	State regulations	City council, example : Amsterdam, TADA chart and public involvement.	None
	An algorithmic, fed documents by the families.	Citizen's care + agriculture	City agents	Exploitation
...rogrammation, ...ences" as spaces of ...mentation occupying the ...ction site. Create a ...f exemple projects.	Water infrastructure.	Expansive Agricultural model	Placement of sensors, indications of their existence, also in the conception phase, what are the real needs.	**Left over/hidden spaces in the city, shown to the audience.**
...-up strategies, ...ation of locals.	At home, the water pipe.	**Local agriculture scale - Home**	**Sensors : data privacy, individual knowledge, respect of certain private zones.**	Unseen populations.
... - different surface frames.	0m2	Infinite	Sensor : 0, sensored zone : extensive.	/
...ve action to answer needs ...rritory, incrementality. ...ture as an event.	A tap ? All the functions linked to the water access, showering, washing etc.	System of expansive agricultural fields and qualitative food resulting in a societal model conquering a new sens of belonging	Indicators of sensors, for instance, types of architecture respecting privacy or welcoming sensors into the conception or the functioning...	/
...cal need for inhabitants.	Soci-technical-local-environment, or metropolitan.	Our bodies	The city as a whole system, functioning as one, in terms of performance etc.	
...levant	Water - River - Pipes	Food, plates and tables.	Nature transformed by the sensor technology, animals, data, sensors.	Animals, streets, leftovers buildings.
	Water pipes.	Root systems, worms, the soil and its bacterias	Data and electric infrastructure	
...MATIC	AI ASSISTED	TERRAFORMING	TOOLS	NOMADIC

Tales from the Dark Side of the City	World brain	Participating in algorithms: the politics of social media feeds, Mastodon network	The planet after geo-engineering
Unknown fields	D-W	Mastodon - App	Design Earth
Unknown fields	Internet	/	Design Earth
The inhabitants	The netizens	/	Humans
50 years +	30 years	/	Long time, time of mineral Earth constitution.
Revealing the hidden narratives of the city.	"human dust", our lives on the internet, datascape	**Offering a social network free of the social and commercial bubbles usually used by these platforms. Finding a real divergence of opinions again.**	**Critique of the man-made transformation of Earth.**
The locals, the under-represented.	Collaborative vs competitive	Debatting - opposing each other.	Engineering
None	Worldwide data collection	None.	/
Exploitation	Professionnal	Data infrastructure, communication system.	Engineering
Left over/hidden spaces in the city, shown to the audience.	Data centers and the internet	Is virtual space equivalent to public space? In that case, it could be considered as a space where people meet and gather.	Global climate infrastructu
Unseen populations.	Communities on the web	Intimacy - opinion making	
/	Data infra surface	15cm2	Infrastructural
/	**System of associations, a web, links**	None.	A climate control system, the infrastructure.
	Our bodies, copied as technologies	/	Geoengineered, machine-maintained life.
Animals, streets, leftovers buildings.	Light (optic fibre cables), cables, silicium, hard drives... temperature and humidity levels	Technolgy, phone.	Diamond from carbon compression, Minerals, m eating bacteria, cloned herbivores, controlled fore natural gazes, small partic making, iron, dead fishes, volcanos, sulfate particule mirror
	Cables and data infrastructure	Data cables, electricity.	Carbon compressed and s methane and gazes.
NOMADIC	PROLIFERATION	DIVERSITY	PROJECTION _ SPECU

Project database - Empowerment factor

	Designing for human rights in AI	Alain Damasio, Finance fiction	Political Microtargeting: Safeguarding Public Values	Digital violence : how the nso group enables state terror
	Evgeni Aizenberg and Jeroen van den Hoven - Research	Micro-financing	AI, Media and Democracy Lab	Forensic architecture
	/	Alain Damasio	AI, Media and Democracy Lab	Forensic architecture
	Insitutions	Inhabitants		
ls and		In a connected future	Now - online frame	**Analysis of events through mapping**
e	How can AI algorithms be more ethical? Facing problems of privacy, job markets, efficiency and discrimination.	Principle of small scale loans, for people, by the people. Crowd funding, becoming the norm to create projects and fund your life.	**Fighting political microtargeting on social networks, a threat to democracy.**	Spying software pegasus attacking militants and activists.
	Societal stakeholders translate human rights into context-related prescriptions for design.	Supra-localism and visibility/transparency principle.	Legal and policy solutions for governing political microtargeting	International - rights to privacy
	Charter of Fundamental Rights of the European Union (EU). Human rights as values, going further than the notion of law.	**The internet - no state control over the loan system**	Amsterdam School of Communication Research, the Institute for Information Law and the Amsterdam School for Cultural Analysis. Ministries for Justice, BZK, AlgorithmWatch and the UK NGO 'Who Targets Me'.	Self-funded
		People online	Policies, insitutions	Maintenance of a certain top-down power relation.
ure.	Socio-technical design requirements, based on social needs and values. Contextualizing social values.	Infrastructure - base living conditions almost	/	Data privacy in general, freedom.
	Design for Values : translation of moral values into design requirements. Value Sensitive Design and Participatory Design	Strong local implications - but also very global fundings	Local governements, individual freedom of opinion and information, overall all scales are concerned.	
		0	0	0
host of	Technical artefacts. Conceptual investigations identify the stakeholders and values implicated by the technological artifact in the considered context and define value specifications.	Funded via this system, dependant on it (ex : paying your water bill through funding or renovating a flat)	Democratical institutions buildings - homes	Home - everywhere
-	Organisations.	Socio-technical	Socio-technical	Socio-technical
éthane ests, cles, rain es, space	Interaction between humans and technical artefacts.	Technical artefacts - human becomes a hybrid, relying on the connected system.	Phones and computers, but also our organisations	Phones and computers, but also our organisations
stored,		Infrastructure internet	Infrastructure internet	Infrastructure internet
LATION		**GLOBALIZED LOCALISM**	**DIVERGENCE_ETHICS**	**SEARCHING FOR CLUES**

Emp

Infiltration

Bottom-up

Furtive

Civil disobedience   Sabotage   Diplomacy   Toolbox   Activation   Stitch   Repair
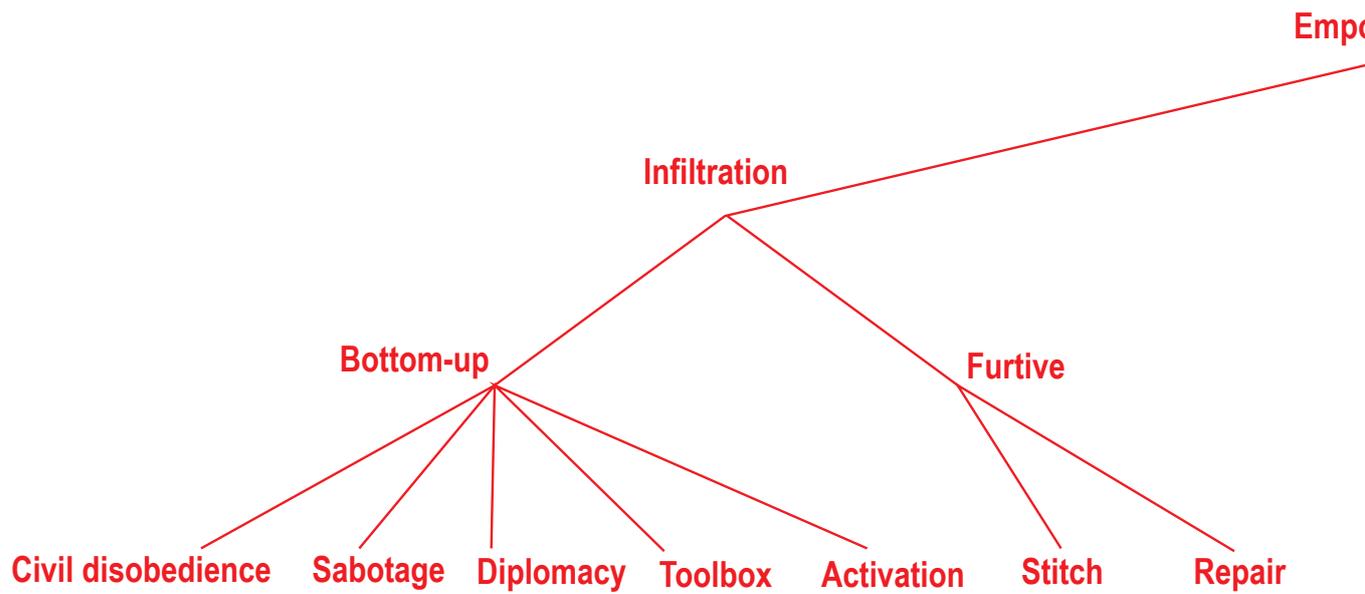
Subjects	Situa
Empowerment-oriented design framework	

owerment

Multiplicity

System

Divergence

Guerilla localism

Algorithmic

Searching for clues

Diversification

Common

Shock wave

Actors   Project making   Participation

Protest   From within

Know-how   Craft   Legal   Tools   Urban vegetation   Small scale Intervention   Event Spectacle   Demarcations   Disfunctionnal   Dec

Isolation

Empow

Infiltration

Left over   Left out

Top-down narrative   Bottom-up   Furtive

Civil disobedience   Sabotage   Diplomacy   Toolbox   Activation   Stitch   Repair

Ground dependance   Centralization   Limit   Relique

Speculative   Terrain vague   Schools   Governmental services   Wealth   Gentrification   Rotterdam harbour border   Green space   Urban Social Tr

Functionless   Outdated

Subjects		Situa
Empowerment-oriented design framework		

Limit

Left out

Dependance

Buble

Left over

Existing situation

Infiltration

System

Guerilla localism

Divergence

Stitch

Applied strategies

The Atlas of empowerment
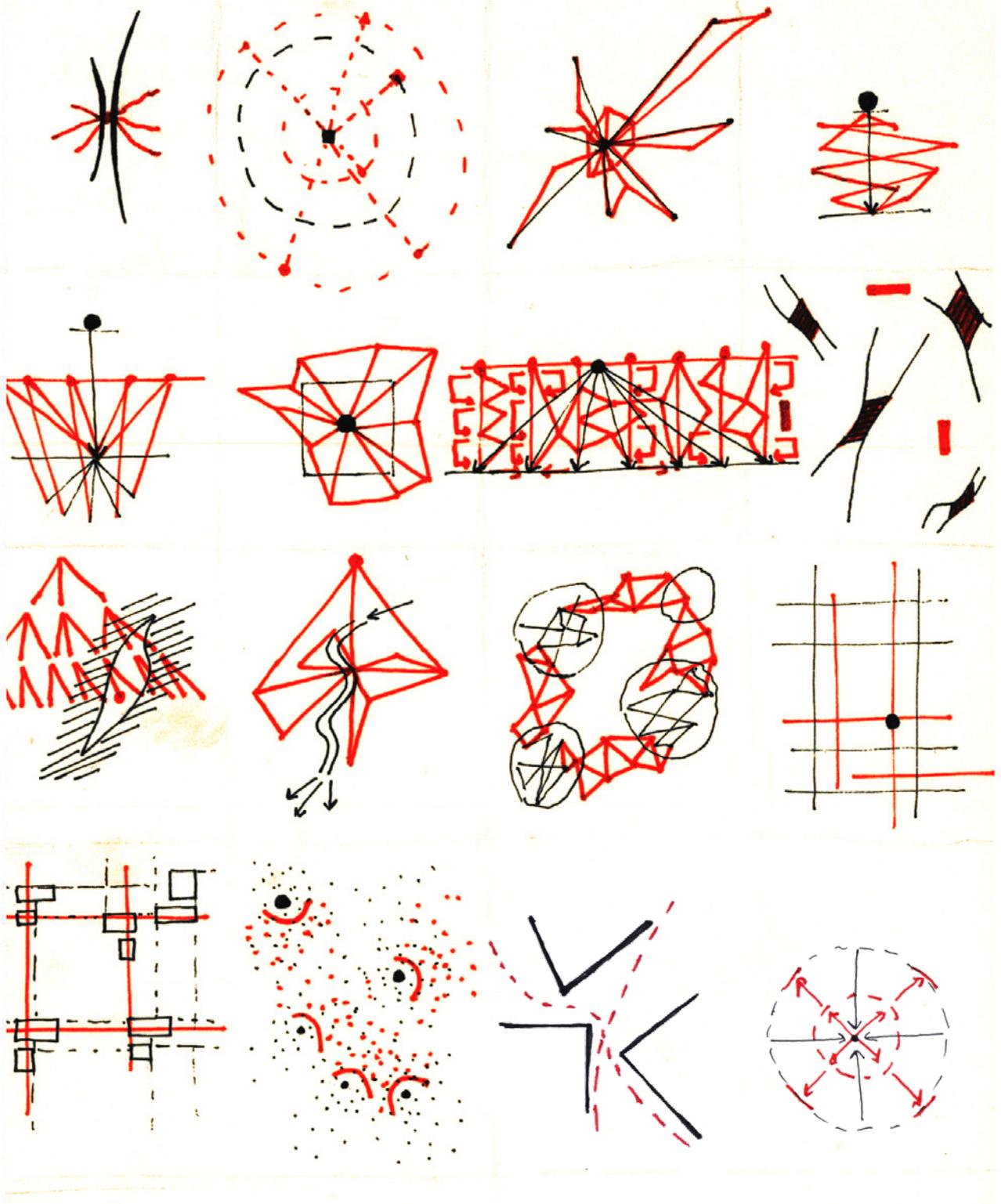
Instruction manual

The monstrosity of Mordor

Don't "get rid of that old junk"

We all woke up one morning.

It was the day the building had to die.

The anonymous, concrete-sealed, enigmatic bloc of Blakeburg was planned to disappear today. Even if perfectly healthy, the building had to die as part of the liberal murder of all that isn't an absurdly-named, highly profitable, opacitely gentrifying, built matter of the city.

I was never really introduced to this block. There was an offensiveness about it. It was shut off and opaque, in complete opposition with the transparent tower that was planned to replace it in its own grave.

The block, metaphorically enough, was occupied by a medical centre. As it cared for us, should we care for it?

As the first hit of the wrecking ball hit, we reacted. It felt as if the physical hit of the building resonated in our bodies. The inhabitants took over themselves to save the building. But the building wasn't a building, it was our livelihood, our proposal to inhabit a city that was our own. So we took it back.

We disobeyed.

There is something in an underdog that has the capacity to rally. This time, it was the « Monstrosity of Mordor » that took on itself, the power of action.

I-Extraction

Space of resistance

« Power is everywhere » Foucault

Öffentlichkeit - Open space - open to all - open debate

There is a misconception that resistance must oppose power, power is resistance, and part of the same discourse. Nevertheless, we felt the need to extract ourselves from the bindings of power and social norms tying us down.

We extract ourselves as we extract the building from its ties to the liberal economical truths it was set in.

We extracted the elements of the discourse justifying the destruction of the building. The One becomes the place for the many. The opaque building, the new space for transparency. The abstractness of the curtain wall becomes the reality of the material.

The first architectural step was to remove, destroy, to open holes. The varied balconies and terraces architecture was to give space to an empowering aesthetics.
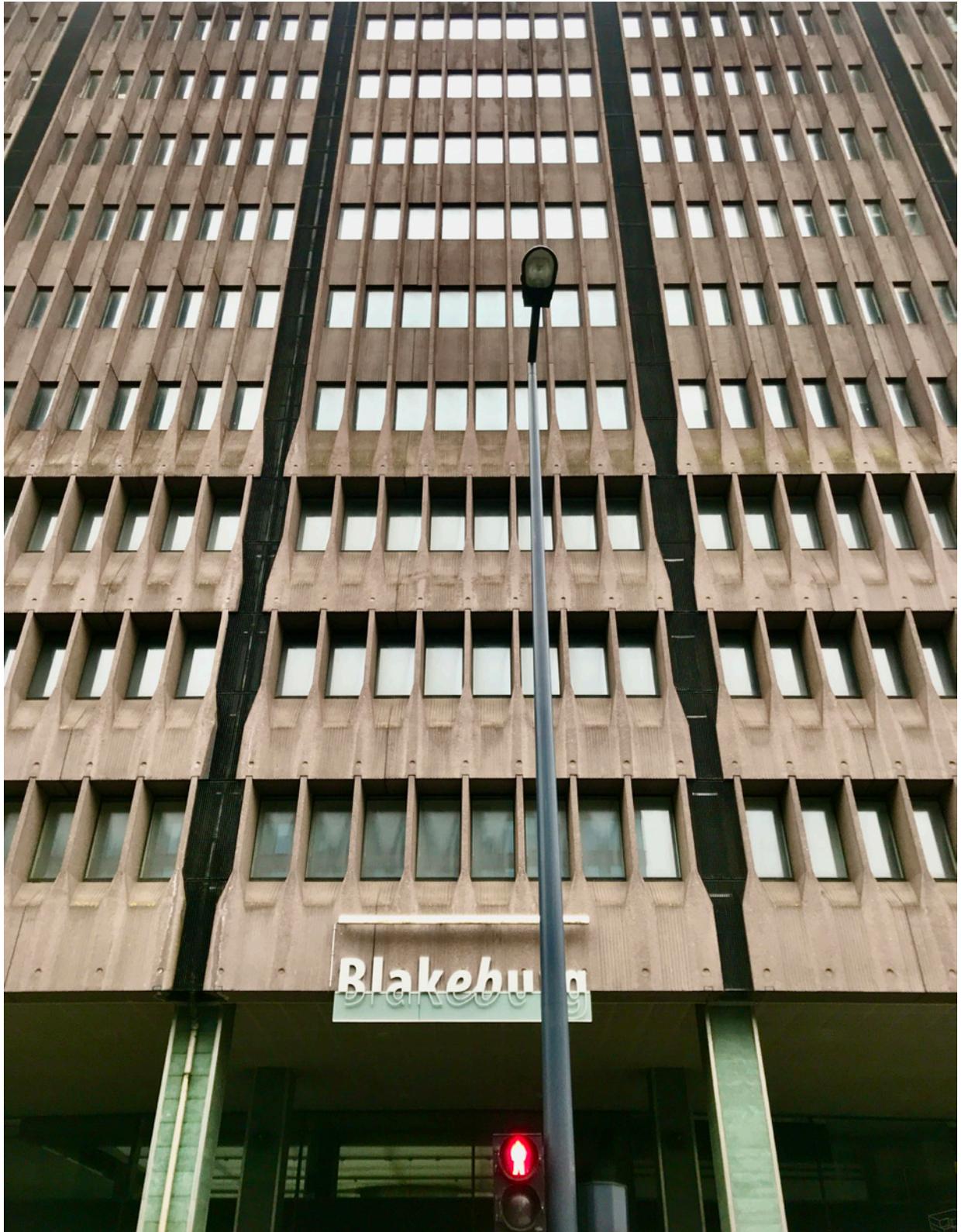
II-Disturbance

In this fight between reality and its effect, how can we engage in a critical relationship with our surroundings? It is glassed on the outside but highly opaque in its roots. It's a trap.

What if we opened up about the structure, and closed down the windows?
What if the curtain wall became a curtain?
What if windows became ceilings?
What if the infrastructure was visible?
What if the structure was made of glass, reversing the opacity and the transparency?
What if brutalism was actually gentle?

We are disobeying the building codes.

III-Collide (two-be or not to be)

As we are breaking our own boundaries, we need to break our life's limitations in terms of functions, we'll combine our life's uses. Left-out within left-out.

What if our collective functions collide with our individual functions?

What if our political functions collide with our private ones?

What if you could observe the parlement from your bathtub?
What if your tree was protecting your data exchanges?
What if we were living in high-low tech or low-high tech?

If we cannot always see clearly the power relations we are in, we can make it harder for them to know how to attain us, by training us to think in different relations our daily uses in the city.

We are deconstructing the functions, understanding their core, and de-entangling them from others' expectations and manipulations, then, we can play with their ideas.

We are colliding.

As the government was looking for a temporary place to stay during the renovation of the house of representatives, we offered them this place to stay. That's how we ended up watching the political process from our bathtubs. Turns out, water is very transparent.

Nevertheless, that's also how collective participation processes became part of the life of the building, and how medical centres also welcomed local political life.

Care for the body - care for the politics (biopolitics?) Care Center for biopolitical empowerment.
Care for knowledge and information - Data screen
Politics - Body - Knowledge

IV-Re-assembling

These hybrids become symbiosis, assemblages, between things and processes, in perpetual movement. (within the internet of things?)

Architecture is part of that network that composes the building, the program and the users and its time.

V-Revendicating

Once the experimentation is working, it can spread. The infiltration method can instigate itself in other parts of the city, in other left-out spaces.
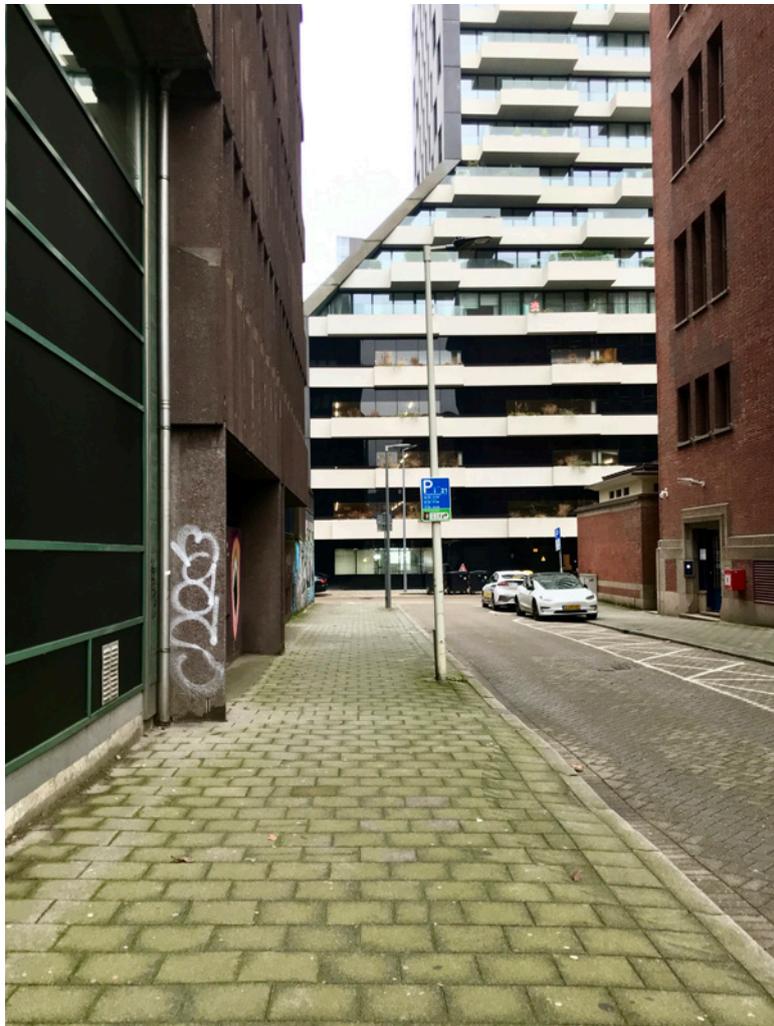
VI-Caring

The cycle must continue, repeat. The building must be cared for and keep transforming.

The parking garage that wanted to be a beach

Tunnels, passageways, gates.

Under, over and through.

If we want to be furtive, do we need to be hidden?

It takes just a bit of curiosity to go down a maze of passageways in Rotterdam.

After walking against the Maas, and hearing the roaring of the cars passing by, I let myself be swallowed by a strange passageway. Populated by motorised, metallic animals, I can barely hear myself until I arrive on a path on the edge of the canal. Closer to the water, I catch my senses back again. From the water drops to the smell of moisture.

A few gateways to the sky interrupt my journey, making the visitor look up, and wonder, before moving forward again toward the edge of the water.
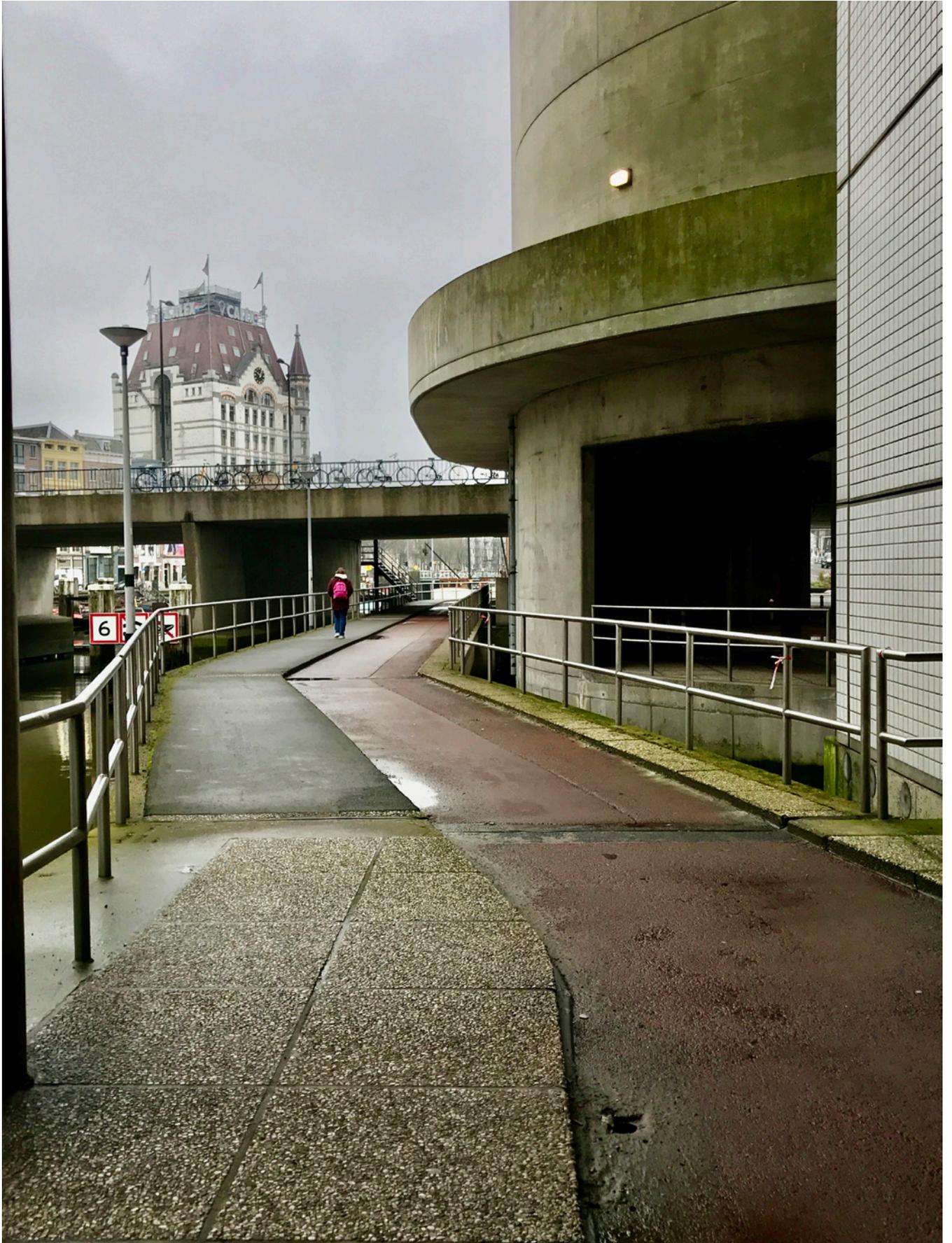
There is satisfaction in being hidden. In the city of urban exhibitionism, the dark and mysterious nature of this path appeals to me. The other side of the passage is closed off by a veil of translucent material, letting the colours and lights come through, without the clarity and explanation of form. We can only guess what this choreography of red lights can mean.

The grids on the walls are echoing the sound of water coming through them. A population of moss has set its habitat in the moistest parts.

As natural light comes back to me, the colour scheme changes, from sterile white to greyish faience, we discover an array of burnt tones, to copper, warm greys and vivid green. It seems unclear which of them is willingly placed there and which other, has invaded the surfaces.

The volume appears in front of me, like a baroque convex curve, estrangling the space. The monolith seems of stone and the one opening it carries gives a view of a whole universe to see inside of it.

As the mysterious beast opens up his mouth, it reveals its entrails.

The water sounds louder and louder, by looking down from the passerelle I see the source of the atmosphere, a rain pipe fleeing the wall of the building to give back, drop by drop, the water into the canal. The steel tube, now tainted green, serves a whole scenery of a river made of stones on the shore, against which the water comes hitting.

The small scenery gives a view to the car passing by, it is across the two worlds, the motorized beast, and the river bed.

III-Collide

Nevertheless, I couldn't help to go and explore. There is a playfulness, an adventure in charting spaces that seems to not follow our rules. Indeed, the monolith was made for these motorized animals so my human presence here isn't accommodated. I then make my way into this playground for my senses. The visitor can walk freely, in any direction, while observing the light falling down from five stories higher. The ramp openings on the sides create windows to the outside world, which seems to be of another dimension from here. The wholes in the carcass of the beast give way to the water, through hidden beaches made of rubbles. Under concrete bridges, over the soil, and in between.

The intervention conserves the playful character of the space, which seeks to stir up our imaginaries. The qualities of moisture, moss and greening of the material are conside-red as qualities while the beast opens up to a broader beach. A public space transforms the meaning of the parking ramps, but the furtive nature of being hidden and not-allowed stays.
A floating pavilion comes nagging the beach, a floating pool, allowing the bodily ex-perience of floating in the canal.
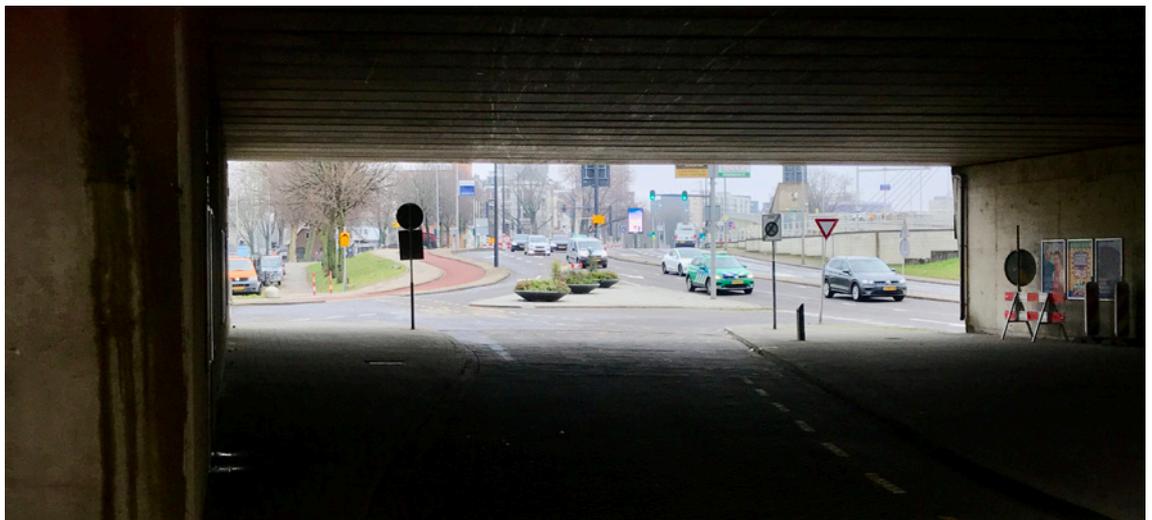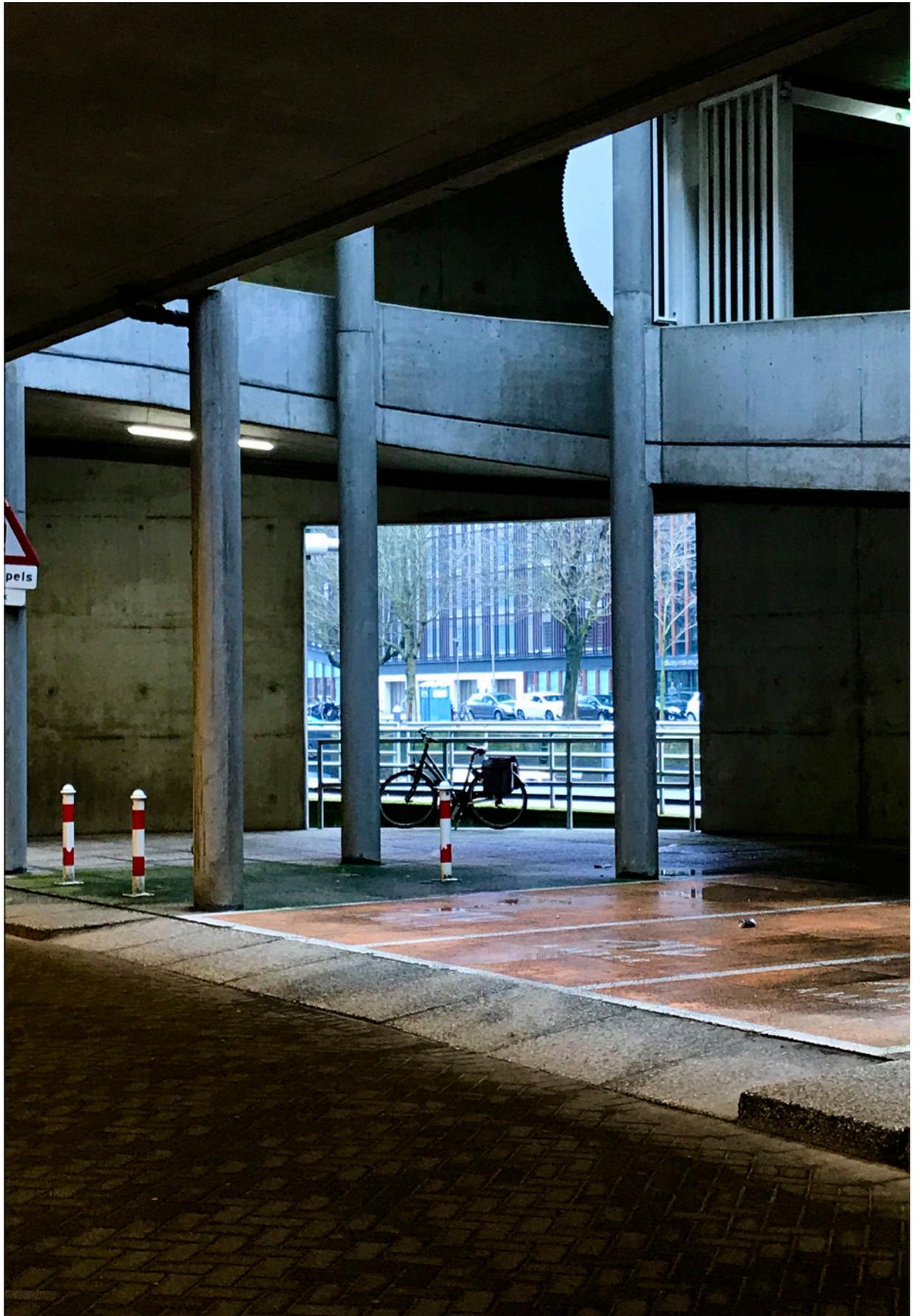
Stairway to the underland

In the interplay of infrastructural ways, is the perfect place to play hide and seek. As the visitor comes up from the belly of the beast, half-hidden in a small staircase to the arterial bridge of the city. Walking on the bridge, and coming back to light feels like I have just achieved mischief. I cross over the man-made river of cars, to turn right, on again, a path of the in- between.

I am charting through my path an alternative layer on the city, the spaces of ambiguity, over, under, in-between, un-used, miss-used, and un-bothered.

The path then leads to a staircase, that seems to finish at a dead-end. It is a dead-end for me, a simple visitor, not for the infrastructure hidden underneath the surface. Nevertheless, it all seems left to deperish. I can only wonder what's behind it and create scenarios in my mind, what are the networks of hidden passages and ways under the flows of motors ringing in my ears? What kind of mysterious realm lies beneath the surface?

IV-Re-assembling

Around the visitor is the alienating space of cars and billboard, made to be seen for further, faster.

These 17 steps nonetheless, create a hollow nest to carry a small urban public space. In this parallel experience path, going under the bridge, over the cars and into narrow corners, spaces feel more potential to become as we want them to be. In that space, can develop an urban space where people can meet, by adding a roof and a projection, the commercial billboards all around are reinterpreted into a public empowering experience. What matters to you that it has to be projected to the views of all?

The railway dune

The next journey takes me to the other side of the city. Where density lowers and spaces become longer. Time changes value as the visitor in walking alongside never-ending flat buildings, facing the overpowering stadium. In the shadow of these bi-mensual events, lies a cumulation of office buildings, entertainment areas and industrial spaces.

The rhythm slows down.

In front of me, lays a strange hill, while behind, is the skyline of the south of Rotterdam. As I turn right, I realize that the landscape here is out of scale for me, I adventure myself to a bright yellow shape in my distant vision, a gas station. In this landscape, I feel like an intruder, not really supposed to be here but also enjoying the width of my new space.

Passing this bright yellow gas station, I discover a patch of grass, laying against the infrastructural wall hosting the road, meters higher. A single tree populates the space, and from down there, I can only see the antennas of the tramways passing by.

The land is concave, in tension with the wall restraining its expansion, and even, its use. I follow its curvature till I find a man-made access, a staircase bringing me to a platform. I must be two meters higher than before but my whole perspective changes.

The hill reveals itself as a hollow structure made of concrete, from which the flow of the city rushes by consecutive strokes. I feel the vibration incoming, from below the surface of the hill, and then the air rushing into my face, so characteristic of the flow of passengers incoming to the centre of the city. Next to me, the city's arterial transport system passes by. From my position, I feel slightly alienated, like assisting a spectacle from backstage. So close yet so far from the actual importance of this action.

The minor space is a reflective space.

II-Disturbance

A passageway, over the street, follows the tracks, a dune keeping away the flow of the infrastructural current. In all its dignity, the dune allows the visitor to take a stance upward, to look at things from above. As the dune is estrangled in between two flows, it gives out a view on a spatial width, a projection to further away, a point impossible to reach physically but that exists thanks to that exact viewpoint.

The space lies in tension, curves and twitches to the will of the flows of the city.

In that field of forces, all disturbing the space, pulling it in different directions, I believe can happen a program taking advantage of its remoteness. A new force, coming from the local population to design a space of experimentation, conserving the mischievous character of a space, that isn't made for us.

The swallowed river

The water shore is empty at that time of the day, I can only hear the seagulls and the boats on the horizon. Watching the river, I see a piece of rock coming out of the surface, with a strange structure on top, a white metallic apparatus with a red head.

Like a character raising a hand.

Walking along the river bed, many more rocks appear in a linear formation, as concrete pillars rise from the surface, other floating animal-like elements come to appear. I realize that this rock bed goes all the way to the island, and is only the exposed surface of a, for now, hidden piece of the landscape.

I get around the shore and find my way to a bridge, itself a limit between the housing district on my left and the industrial zone on my right. The island from here looks like a belly rising up from the water, as it is calmly lying on the surface. You could almost see it breathe in and out, as the water transforms around the island's belly.

The two arms at its front slowly reveal themselves as the water moves around them. This specific movement, always in motion, only appears here, where the water isn't constrained. As we seem to think that water is containable. The visitor watches the spectacle from above, from the safety of a concrete structure. Nevertheless, his position is far from superior, the beauty of the space lies in that the river decides when we are able to witness it.

The river plays with our senses. Time passes by but somehow, we do not see the water moving, we only realize it when it dropped at the bottom. When the entity lies exposed, and the water accepted to retreat, we drop to the now sandy beach. Witnessing the landscape from below.Like an invitation to witness what is under the water, what is secret and what we shouldn't witness. Like a privilege of a space that could not exist.

Drowning while breathing.

VI-Caring

Manifesto

The project is questioning private and public separation, knowing that our political life now happens everywhere, mostly on the screen on our phones, invaded by fake news and behavioural algorithms controlling our voting preferences. Around 5 companies control the environment of our digital life, parallelly, similar companies control the current evolution of our built environment. How can we empower ourselves to regain control of our public environment and in general, of our perception of it?

In Rotterdam, the gentrification discourse is institutionalized and became a shared definition of reality for urban renewal and policy making. The types of inhabitants targeted by real estate investors are young professionals, travelling around and interested in fast, expensive, international types of housing solutions, or, « co-living ». The common belief is that hosting these « broad shoulders », or high-income households are powering a trickle-down effect on the rest of the district. This discourse is nevertheless part of a power-knowledge relationship, where the actors of power, create the truth for others. Indeed in practice, it seems that gentrification is at the source of the displacement of the population and functions and participates in the commodification of housing for instance.

Nevertheless, this « reality », became this marketing speech :
« Hotel guests, residents, neighbours, business people, and tourists: the city literally moves through it…For the people looking for a workplace for a day, for the resident who wants to make use of the hotel service or for someone who has a spontaneous appointment in the central lobby. From wearing pyjamas on the couch with the menu of the hotel in your hand to suiting up for a meeting: The One represents a new way of living in the city. »

As I read through the description of « the one » in Rotterdam, I became aware that we don't need a new architectural intervention in the city, we need a new narrative for the way we live in it. Marketing agencies made a sport of re-interpreting concepts of collectivity, home, urban life and metropolitanism but what does it mean to actually design for these values? Indeed behind these speeches around the innovation of our ways of life, the result stays the same, a higher cost of living, separating even further the ones that can afford it, and the ones who can't. I would even say that this is the opposite of innovating, as it is the oldest way we know how to live.
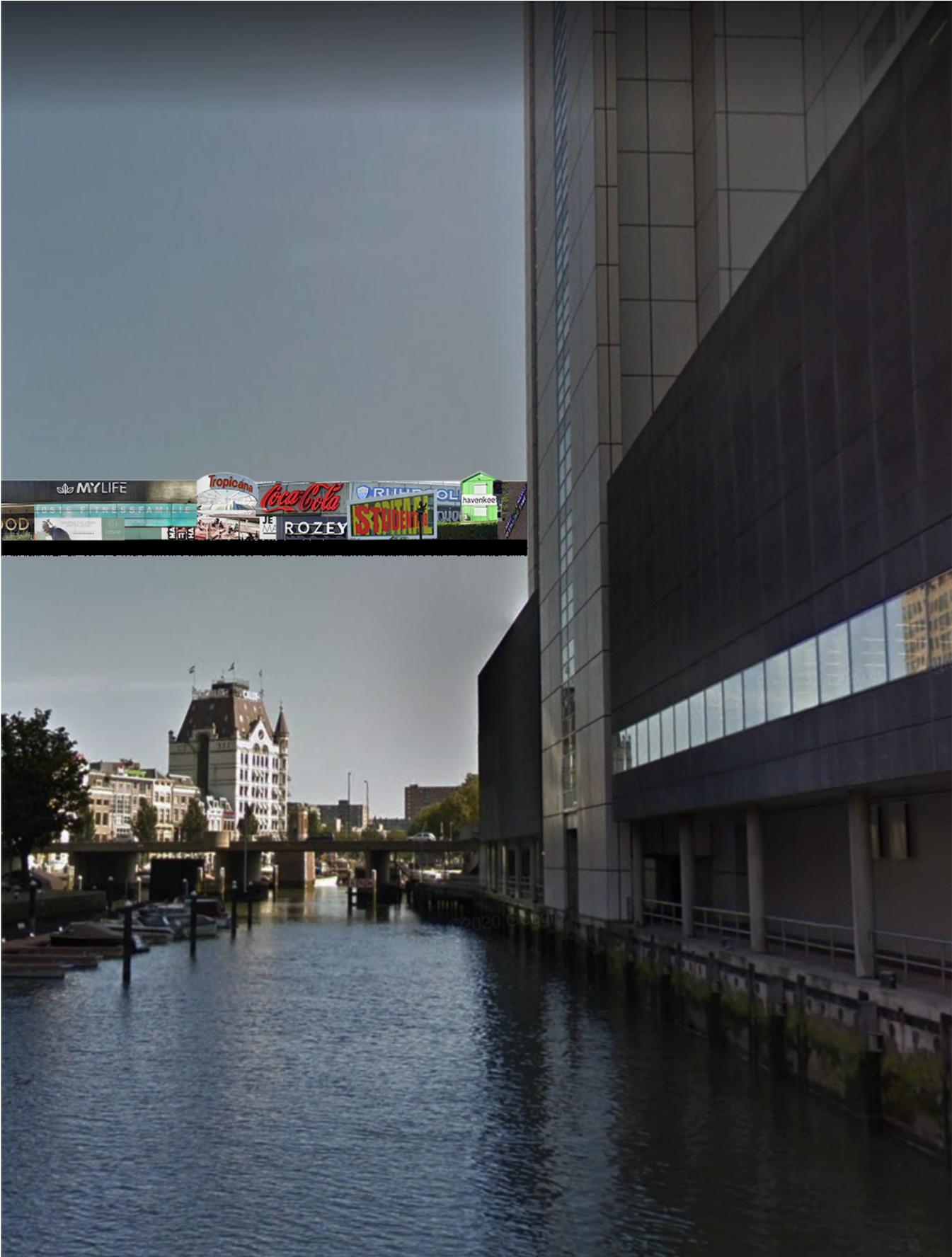
How can I design for the empowerment of our urban experience of the city? How can we fight the commodification of housing and public spaces? What is the program that can support a new imaginary for our cities? How can we challenge our perception of the city?

The project aims to create conception tools aiming for the emancipation of the population, a set of steps to critically engage in our built environment. Instructions can show a different point of view on things (maybe ad absurdum).

Existing interventions tackled the question of the public space and the creation of public programs, usually in ephemeral structures, through guerilla architecture tactics for instance. They hack the regulations, transform unused space and create critical interventions in the city. Nevertheless, I would like to go one step further, by critically re-interpreting our life functions in the city and our political presence in it, not in an ephemeral way.

The building would be an ode to the minor narratives, under-represented and under-designed for. Indeed, for all those marketing campaigns, none calls for these « minor » citizens. In that, I believe is the potential to start a critical change. It will rewire a new set of conditions for the city and our living standards. The architectural action is to challenge limits and boundaries, create hybrid programs, and engage with the segregation of functions in the city and also in society. I imagine the building as a new imaginaries machine where our condition is put in a critical position.

This new imaginary is one of the free-er citizens? reconsidering the speeches we've been fed over our realities, taking the control of our perception back. I believe there is a challenge in regaining control over our cities and the spaces that host our lives.
The design consists of empowerment apparatuses in the city. The structure is invasive, taking advantage of undervalued and left-over spaces. The apparatuses focus on creating a hybrid program around bodies, knowledge and politics, questioning the separation of these values in urban functions.

The programs link power/surveillance functions with domestic/collective functions. The idea of the program is to collide opposites in a way, critically.

The design process consists of creating a fictional section across the city through a creative geography approach, in the spaces that ought to be regenerated in the future. I am offering a parallel narrative to that regeneration, by emphasizing the narrative of urban places, and the feelings and perceptions generated by the people. I am trying to understand what are the atmospheres of the city that are a motor of emancipation, for the minor narratives of the spaces.

Play

The setting, Rotterdam in the near future, a group of inhabitants and elected professionals decide to act to regain some « power » within the urban setting of Rotterdam. They design a system for an « emancipation palace », a place to create new urban imaginaries for the city. The megastructure spans over the whole city, deconstructed according to several landing points and takes on several programs as its structure invades the urban fabric.

As the city is densifying, the group took over the next potential channel for change, the water lines.

Act 1: the parking lot that wanted to be a beach

Scene 1: Monday morning, the first ray of sun in the sky

THE CRANE
Enters.

THE PARKING LOT
Stands still.

THE CRANE
Departed from Maasvlakte this morning on the barge it is attached to, under bridges and across the river, arrives at the spot decided for the day. The unpredictability of the project placement is part of its ability to subvert the order of things.

THE PONTON-CARRIER
Drops right next to the pathway, and attaches to the shore with two ropes, the model of attachment is simple and provides for any situation in the urban context. It deploys a foot-bridge.

THE CRANE
Starts rotating.

THE BARGE
Carried by a motorboat, arrives by the crane. Today the barge is filled with sand, recuperated by the port authority when digging the ground for the extension of the port. When that decision was made, the site of the application was then found.

THE PARKING LOT
Has been empty for a couple of weeks now, especially its ramp, stuck between the water and the roads. Before the terrain, so valuable, gets bought and transformed into a new hou-

sing tower, as the rest of the shore has, we have a few moments to act.

THE KNOCK-OUT BARGE
Shows up, its bowl locked in position, it's the trickiest part of this operation.

For now, the site looks like a construction site floating on water. The pontoons attach to each other before the start of the construction show.

THE KNOCKOUT BOWL
Hit the concrete wall three times, enough to make three cylindrical holes in the carcass of the parking lot's first floor.

THE CRANE
Carries the sand.

THE SAND
Fils the whole ground floor, enough to create a covered beach, giving now access to the water.

THE CRANE
Rotates again. Now focuses on the roof of the ramp, carrying elements of the scaffolding, pillars, surfaces and a textile roof to attach to them. The structure is made in such a way that you can accumulate as many elements as needed and create as many « floors » as you want.

THE STRUCTURE
Expands on the ramp, extend in the form of an amphitheatre, expanding on the side, deli- mitating a half-circle stage in front.

THE JOINTS
Take the room they need, and adjust the air in between the elements.

THE AIR INFRASTRUCTURE
Is plugged into the structure.

AIR
Come wrapping the structure, insolating the space. The whole construction appears to be a blur.

FABRIC

In the form of tensile surfaces or curtains, separate the spaces. The spaces are layered from public to intimate, but their borders are confused.

THE WATER INFRASTRUCTURE
Goes through the structure, as pipes coming from a reservoir, plugged in directly into the program.

AIR
Is pomped in the structure once all is ready.

WATER
Starts flowing.

THE PARASITE
Takes its first breath.

Scene 2: Monday evening, the last ray of sun in the sky

It's the late afternoon when the structure is constructed. The construction workers go down the ramp. A few trucks bring the rest of the programmatic needs.

Tonight is the opening of the emancipation monument program, a systemic and creative use of under-valued spaces in the city through a « virtual » megastructure, constructed in separate landing points.

The first event is a public projection on the facade of the building, in which modules of pressured air have been modified to contain the « show ».

The first parts of that structure are the floating pontons, constructing the monument while belonging to it. The monument is perpetually evolving, carrying its means.

The sun is starting is setting on the Maas River, the shadow undulating on the river, darkening, while the parasite takes its full potential.

VISITOR
Walks around the bridge, find the hidden staircase and chooses to enter through one of the gaping openings. The first sight is surprising, the floor is shining of gold. Walking further, the concrete opens his mouth to the flickering of the light on the water. All alone, the ceiling creates a form of claustrophobia, pulling me toward the edge of the water. The lights rhythmically shining on the water are all red, like flashes of distress. I decide to walk

upstairs, and the noise becomes louder and louder as climb the ramp.

Arriving already on the last floor, the structure appears to follow my path on the ramp and without realizing it, I enter a completely new reality. The silver pillars create a vibration in the air, like a warm sand beach in summer. The exterior surface seems to allow me to touch the road right next to it. I sit on a chair and witness the vertical pillars confusing themselves with the neon lights. On the tensile fabric is projected an art piece, and then the music starts playing.

THE BUILDING
Red flashes mix with red light flows coming from the sides, as cars pass by. The whole building becomes a performer as the sound of crickets meshes with the outside reality of cars honking and the light system adapts to the flows of Rotterdam. The atmosphere reaches a balance, as the mirroring pillars have a say in the show, reflecting lights like moving with the wind, embodying and glorifying the electric feelings of the city. An ode to urbanity.

FOLLOWERS
Like a procession, the crowd degrows towards the ramp and slowly walks down towards the ground.

ADVENTURERS
Some visitors decide to escape the crowd to join the balcony on the first floor, by navigating the carpark. They realize when arriving outside that the sky now reveals its constellations. They will realize that the stars shine through a lighting layer on cables in front of the tensile fabric. Looking down, a new architectural element has come to join the parking ramp during the show.

DIVERS
Arriving downstairs, the water now ripples in different colours. A floating shadow is waiting on the other side of the suspended bicycle path, the same vertical oscillations can be found in the aquatic animal that seems to be grasping at the concrete.

I dived under the bridge and crossed to arrive at the floating ponton.

CAUTIOUS
We went around the bloc to find the suspended path and walk along the river. Like a wedding procession, a few curious cyclists watch us go next to them.

BARGE

The crane occupies one end of the barge, while the other side got an outdoor stage set on it. Footbridges connect the barge from the rest of the shore. The barge is weighted in sort that the water comes as close as possible to the visitors like it was almost going to be submerged.

MOBILE PONTON 1
I travelled attached to a small motorboat, while the eyes of the crowd were on the art piece and their ears busy with the sounds of the streets. I got dropped next to the crane and we attached.

MOBILE PONTON 2
I attached it to ponton 1. I was annoyed that I got position number 3 in the Ponton bridge, I definitely think I have Ponton 2 material.

…

MOBILE PONTON 6
The last floating structure attaches to the other side of the canal, creating a floating bridging structure, blocking the flow of boats.
Scene 3: Monday night, lights of the city dancing in the water.

THE CRANE
Attaches all the pontons through an overarching tensile roof, which ends on the crane.

VISITORS
Start walking on the footbridge towards the barge.

FLOATING PODIUM
Tremouring slightly from the water presence, the podium is used tonight for the music performance.

INFRASTRUCTURAL PONTON
Come and attach to the podium, carrying the infrastructure of the performance.

CORTEN STEEL TUBES
Assemble, and de-assemble, in a fractal order.

FABRIC
Covers the aggregates, in tension between poles.

ADVENTURERS
Find their path around the forest of columns, under, and over the structures, and sit under the scaffolding of the light system.

DIVERS
Sit on the sidewalk, feet in the water.

LIQUIDS
Wait patiently in the bar area.

VISITORS
Grabbed a drink and decide to enter intense conversations.

CRANE
Moves 90 degrees.

CRANE 2
Moves 90 degrees.

PODIUM
Changes occupation as the musicians get off the stage, the visitors start installing themselves on the steps.

PROJECTOR
Screens the start of a movie.

The atmosphere transforms as the light changes and the concrete walls become the recipient of diverse projections. The space gets reversed as both the left-over space and the floating pavilions interchange their activations.

Act 2: the infrastructure that was craving the feeling of home

Scene 1 : Saturday afternoon, pouring rain.

In the midst of this dredged weekend, only two hellish doors are visible in the dark sky. From that perspective, it seems that the water boiling underneath creates its own cloud system, within this microclimate the red lights are pulsing in the sky.

In the clouds, small reflections mark my attention as I see tremoring white lights within the imaginary cloud system. Like lightning in a storm, angles detach themselves from the smoothness of the mist.

Only by walking closer, as the clouds start thinning out, I saw the tension of foils around the structure.

In the belly of the beast appears a row of trees.

INHABITANT
Walks back home, and bikes across the city to get to the bridge.

CONTAINER TRUCK
Carries the pieces of the scaffolding.

INDUSTRIAL ELEVATOR
Activates, carrying a wall block to the third floor.

clock, clock, clock

INHABITANT
Crosses the metal forest of pillars, of which the rhythm accelerates, on the other side, the plastic lightning almost hurts our eyes.

HOUSING UNIT X
Climbs the structure, slightly blocking every fifty centimetres.

HOUSING UNIT X1
Gets offended at the idea of having another neighbour on its side.

INHABITANT1
Looks over the railway to the water. It feels as if we are floating.

RAIN
Hits the foils and trickles down the gutter before starting its journey in the Maas River.

CRANE
Settled on the bridge, carries some foil on top of the structure, and a new addition has to be wrapped. A prototype for a new construction sits under the scaffolding and has to be protected from the rain. The iridescent foils reflect the light of the water drops.

INHABITANT2
Climbs on the scaffold, are the fastest way to get a good view from the roof.

INHABITANT
Takes the safest way up, through the staircase, bringing him to the open corridor, wrapping around the courtyard.

INHABITANT4
Is knitting a piece of her balustrade.

INHABITANT
Enters the flat, opening up on a view across the river, for now as clouded as the top of a mountain range. The suspended balcony gives the impression that it is going to dive into the waters.

SUSPENDED BALCONY
Hangs in a split position, between the structure and the tensile fabric covering the facade. Or as it feels, hangs on for dear life.

INHABITANT
Opens up the air stream, to ventilate the space. The rosemary on the balcony is striving in this wanna-be greenhouse.

The unit on the right isn't constructed for now, so it became a terrasse for him and the neighbours.

The unstableness of the scaffolding housing form is calmed down by the fitness of the bridge standing underneath.

BRIDGE
Remains unbothered.