

Prefigurative **Architecture**
COMMUNITY LINK

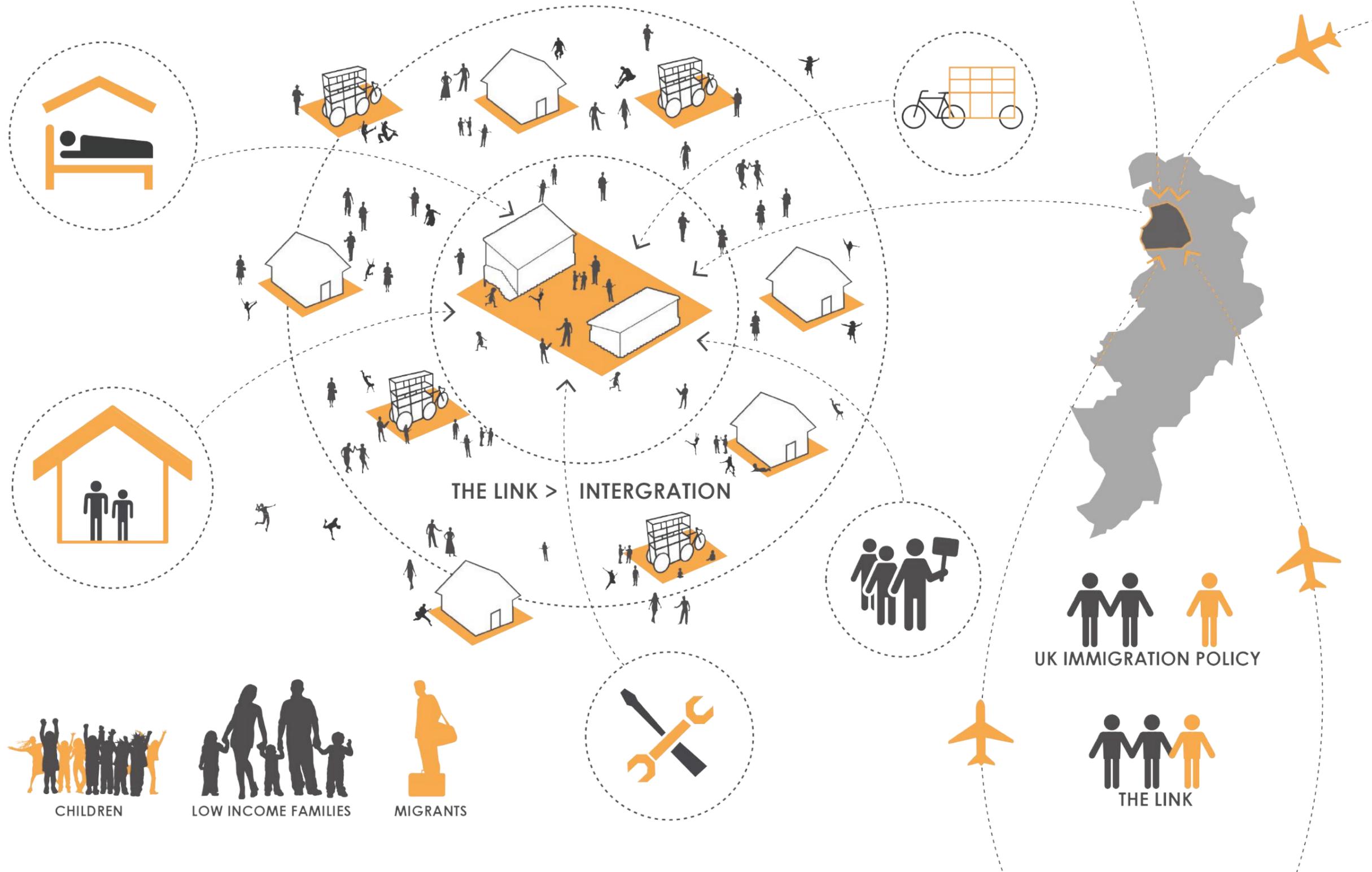
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COMMUNITY LINK

We focus on the **failed integration** of low income families, currently not catered for by political infrastructure.

This spatial experiment will facilitate and accelerate the process of integration of families into society.

Pedagogical space and cultural infrastructure can **challenge the unequal societal conditions** and aims to carve out new economic, cultural, social and political relations. [McFarlane]



Context

Cheetham Hill



“A lack of integration of immigrants has resulted in British hostility towards immigration.”
- [Oxford Migration Observatory, 2016]

Image Source : <http://www.northernsoul.me.uk/photos-cheetham-hill/>

There is no consensus on the meaning and application of the notion of integration.

Within government organisations “integration is a chaotic concept: a word used by many but understood differently by most.” [Ager, 2004].

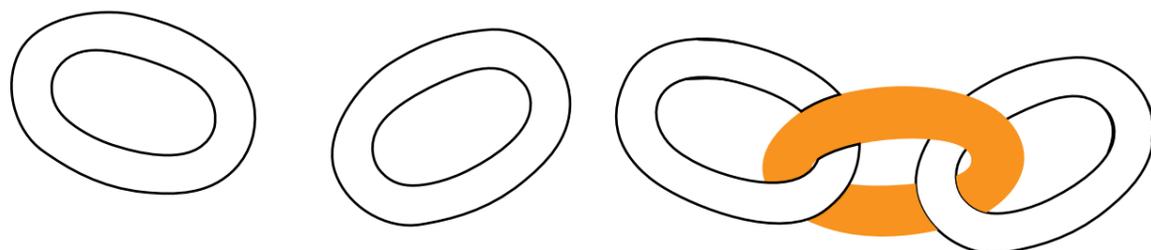
“Government policy initiatives need to explicitly define what is meant by integration, which specific area is targeted, and how success will be measured.”

- [Galandini, S. and Lessard-Phillips, L., 2015]

How can we provide this in Cheetham Hill, an area famous for migration?

“Integration is mainly presented in the media as a one-way process, with the onus being on immigrants to adapt.” [Galandini, S. and Lessard-Phillips, L., 2015]

Missing link



Ignoring the issue



Finding a Solution

“...placelessness has become the essential feature of the modern condition, and a very acute and painful one in many cases.”

[Escobar 2001]

The Indicators of Integration

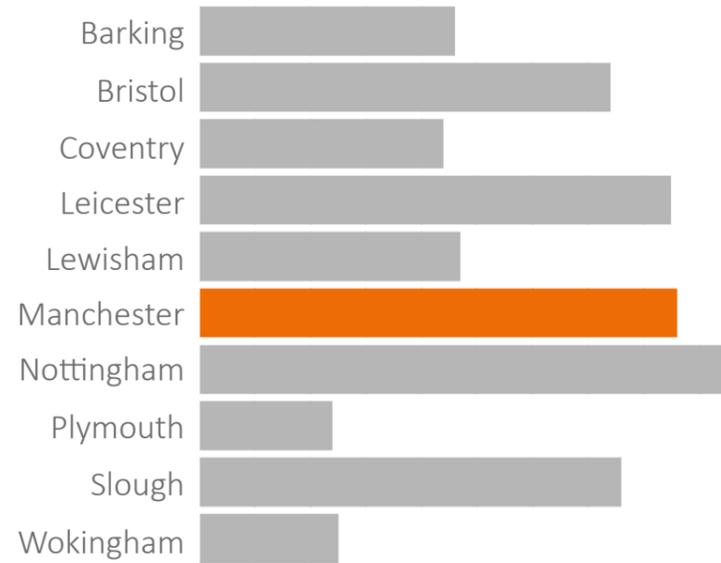


[Ager, A. and Strang, A., 2004]

Ethnicity Groups

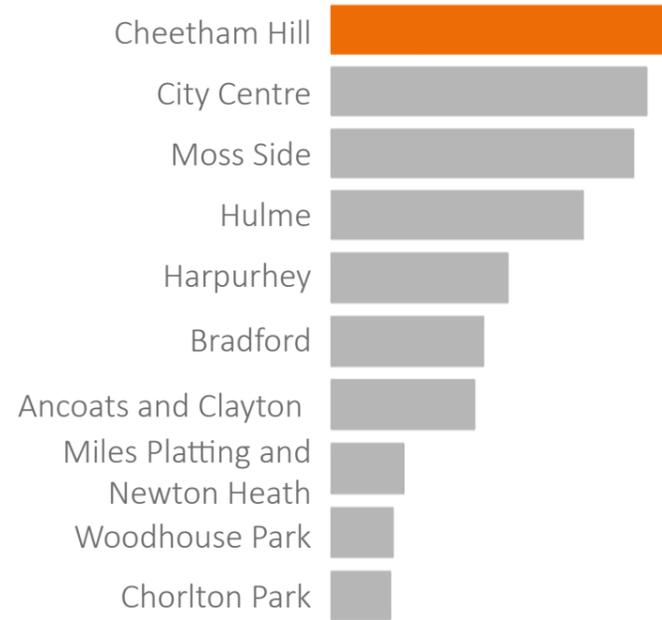
“Ethnicity appears to play an important role in the degree of integration, regardless of country of birth.” [Galandini, S. and Lessard-Phillips, L., 2015]

Net International Migration Rate (2009)



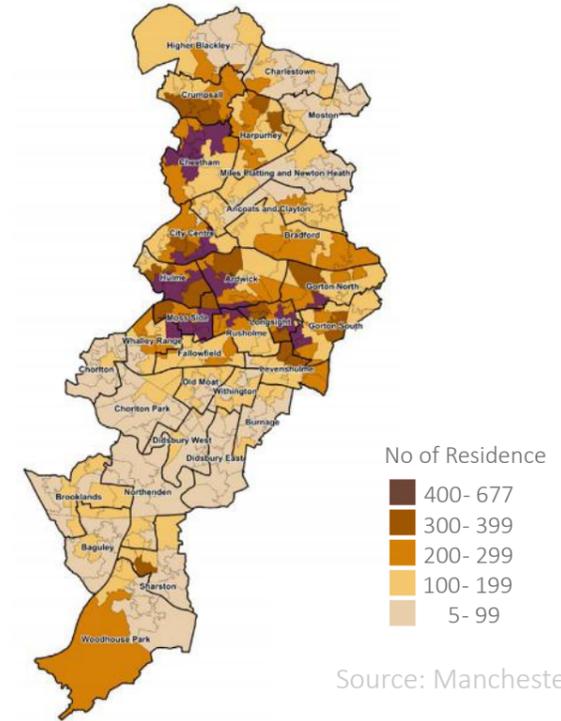
Source: migrationwatchuk.org, 2010

Residents arriving in the UK (between 2001 and 2011)



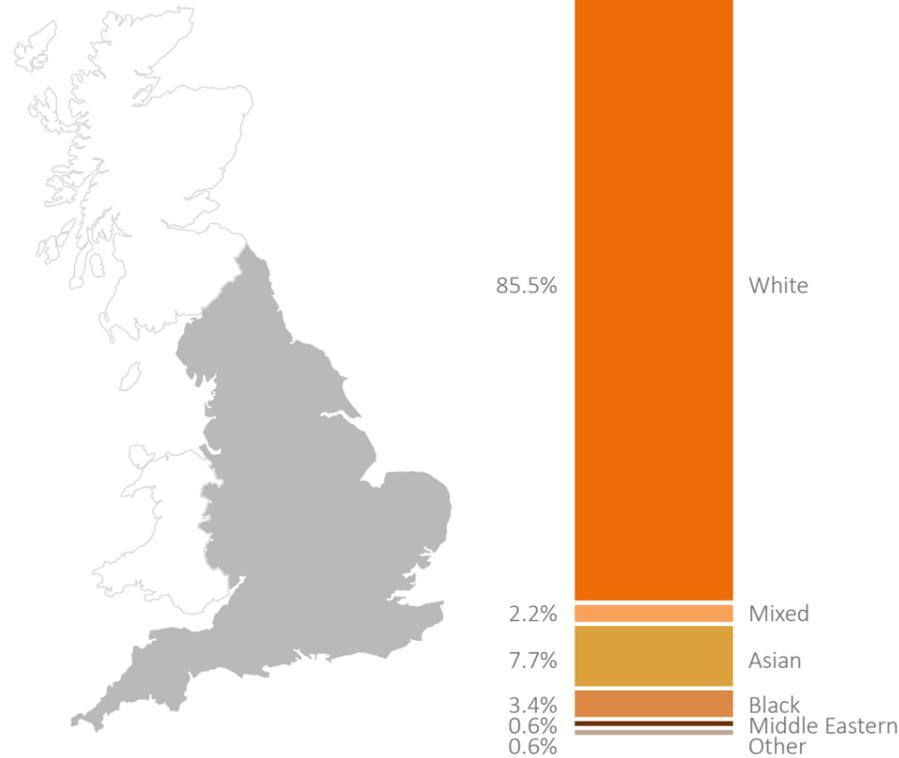
Source: Manchester City Council, 2015

Location of residents arriving in the UK (between 2004 and 2009)

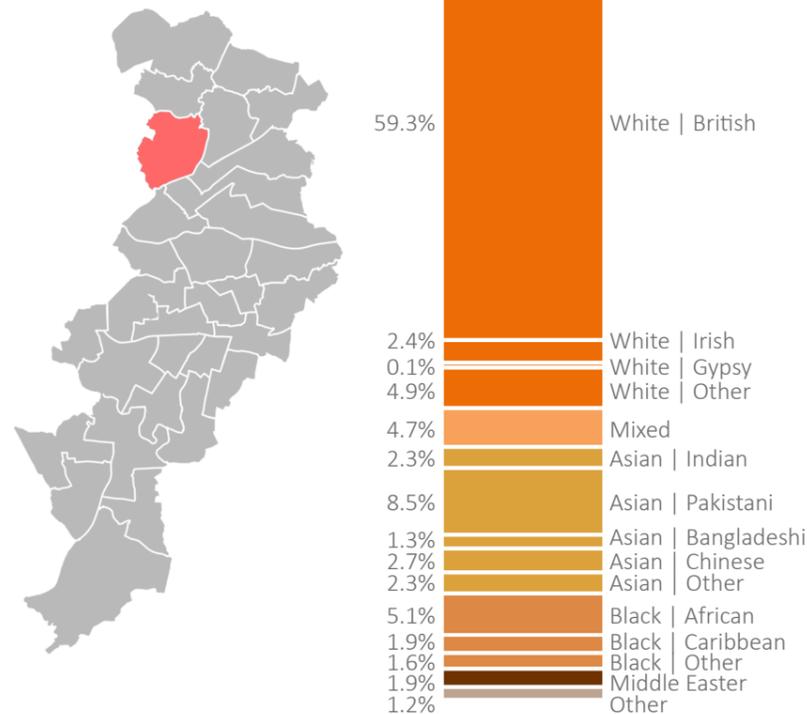


Source: Manchester City Council, 2015

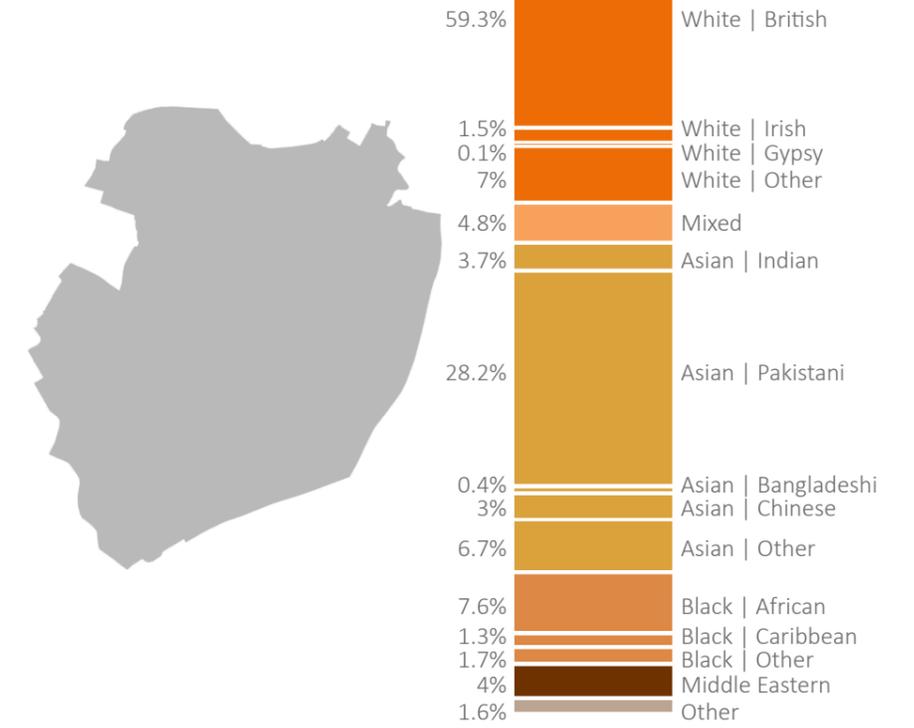
England
Population- 53,012,456



Manchester
Population- 503,127

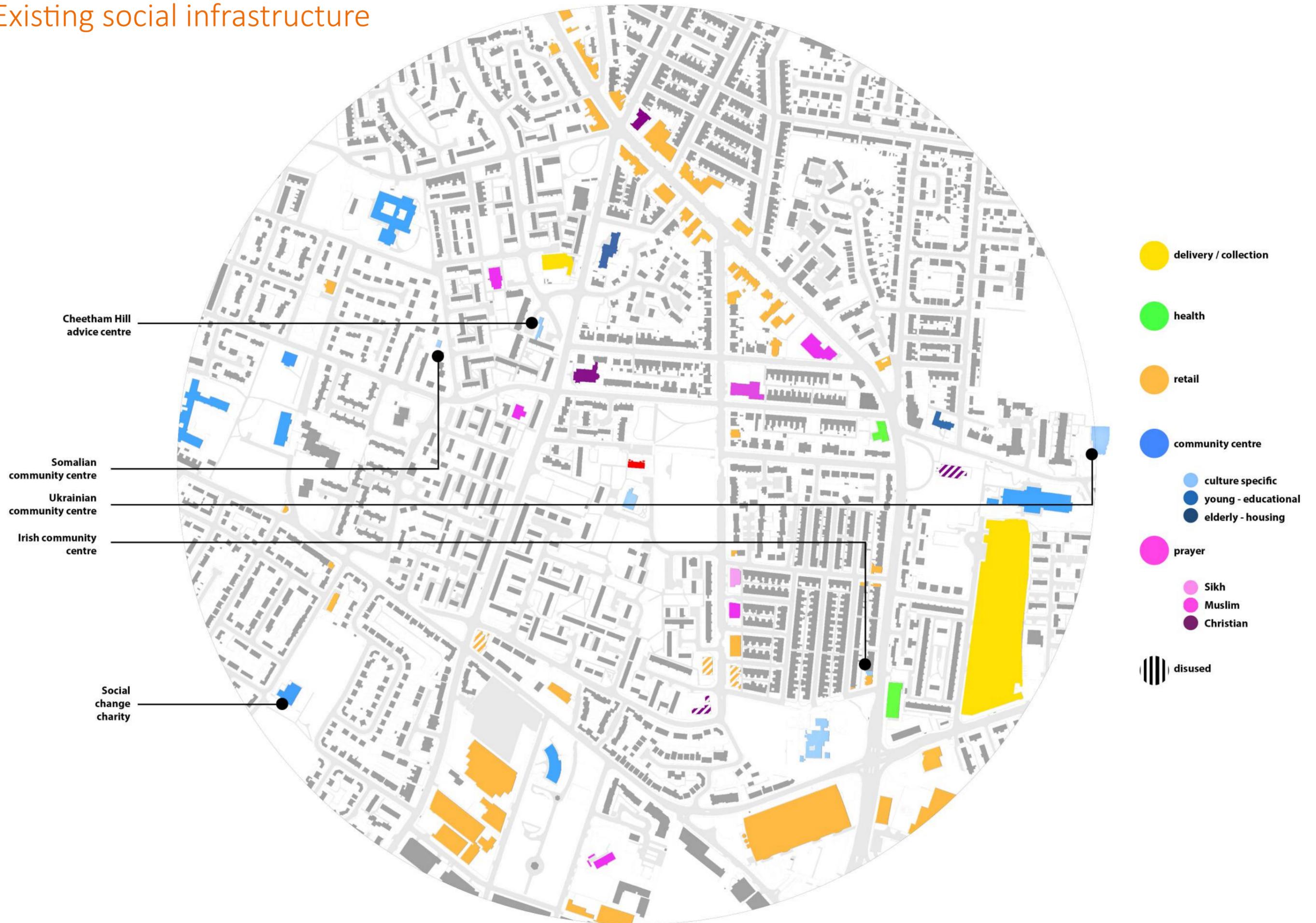


Cheetham Hill
Population- 22,562



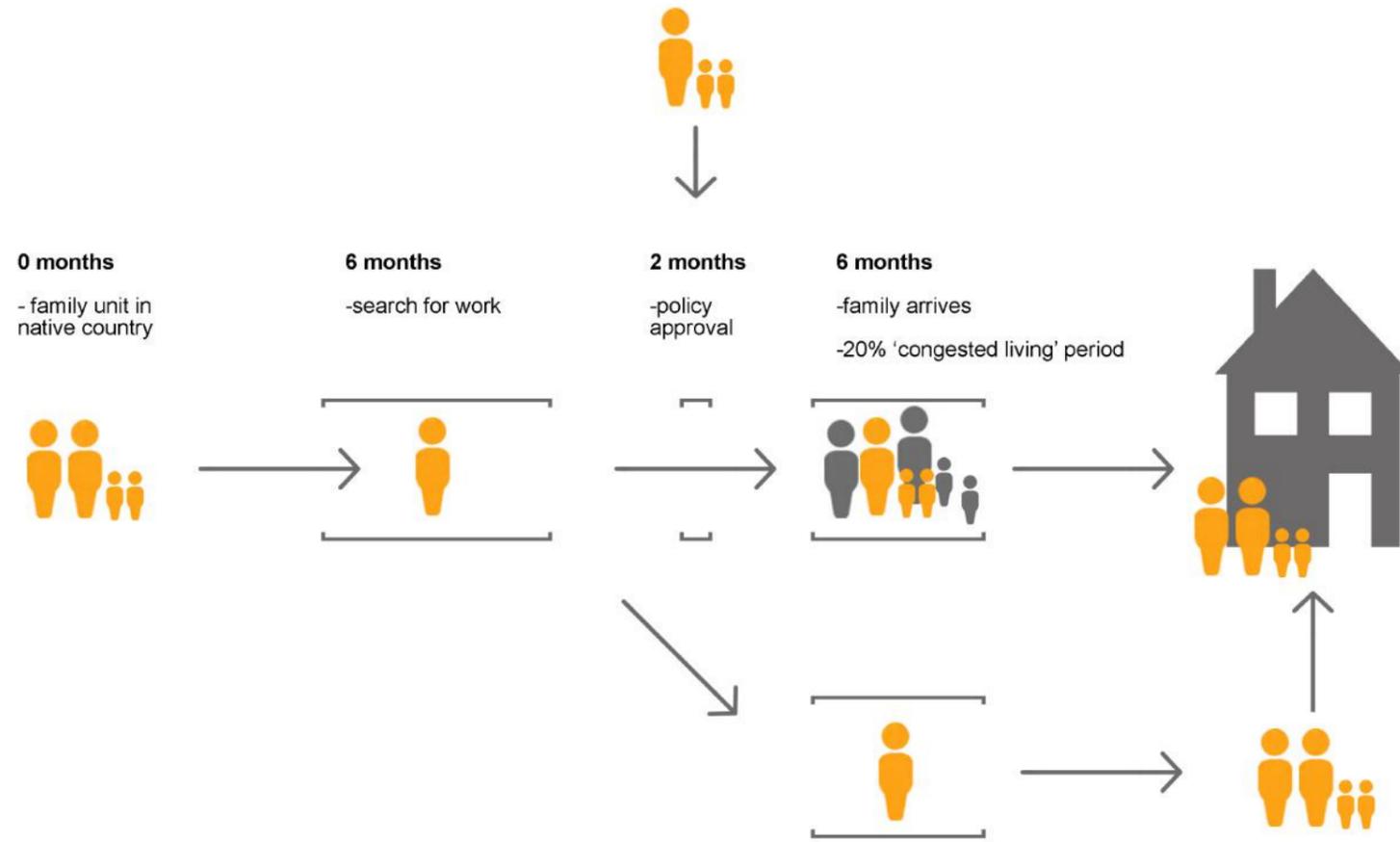
Source: Office for National Statistics, 2011 (Updated 2013)

Existing social infrastructure



IMMIGRATION PATTERNS & POLICY

-segregated migration

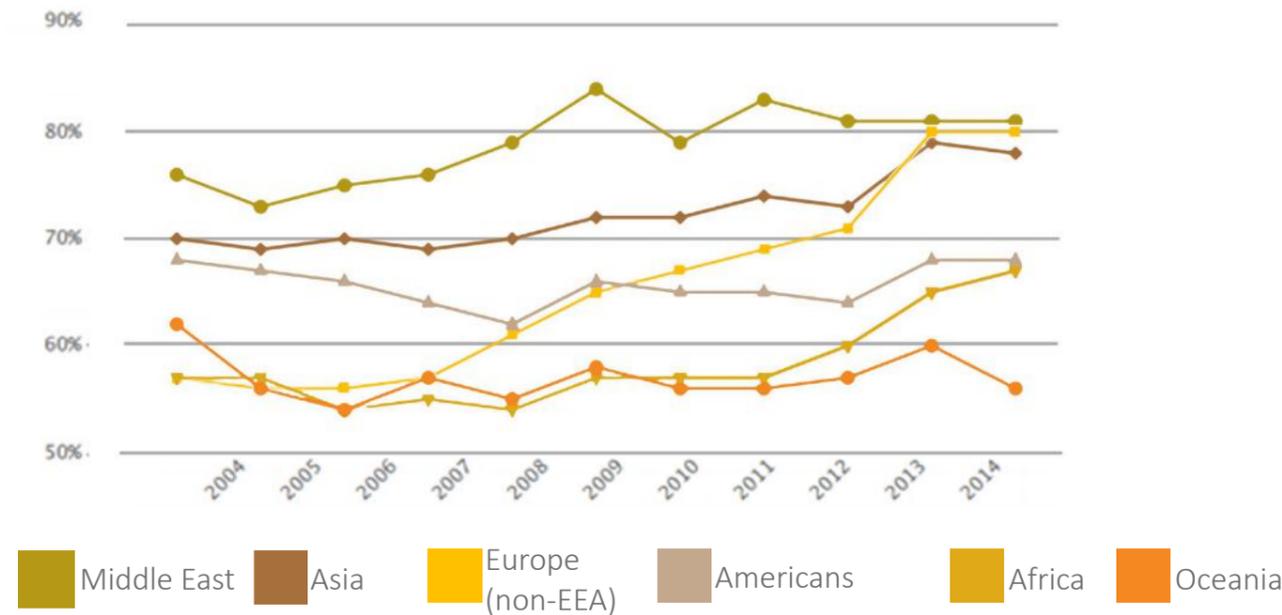


"...the public are not aware of facts about migration trends and policies."
- The Migration Observatory, 2015

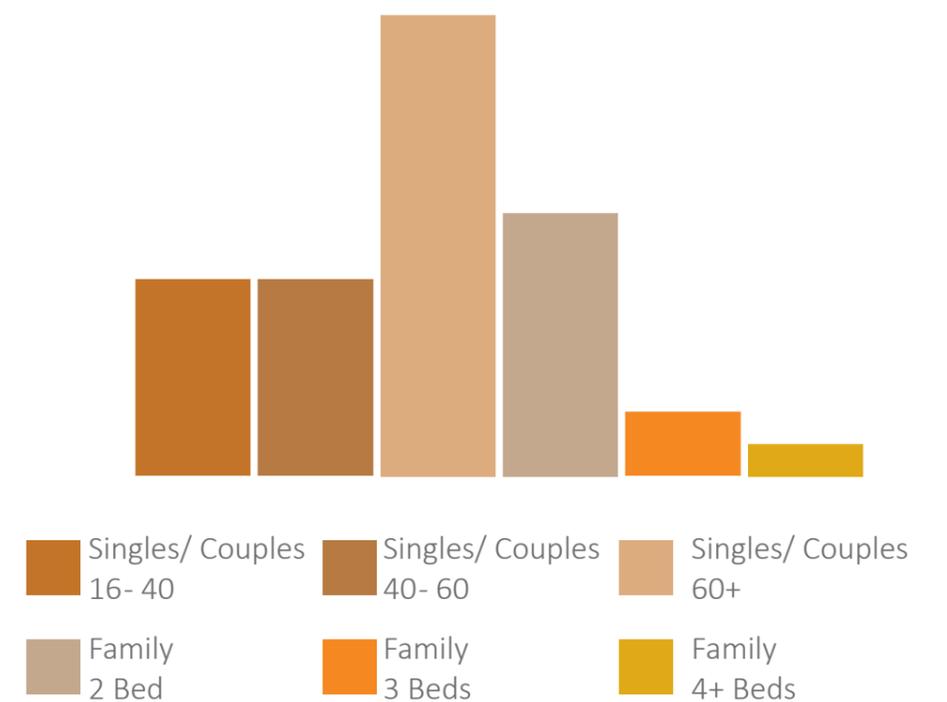
75% Migrating Women reunited with partner or family after 6 months

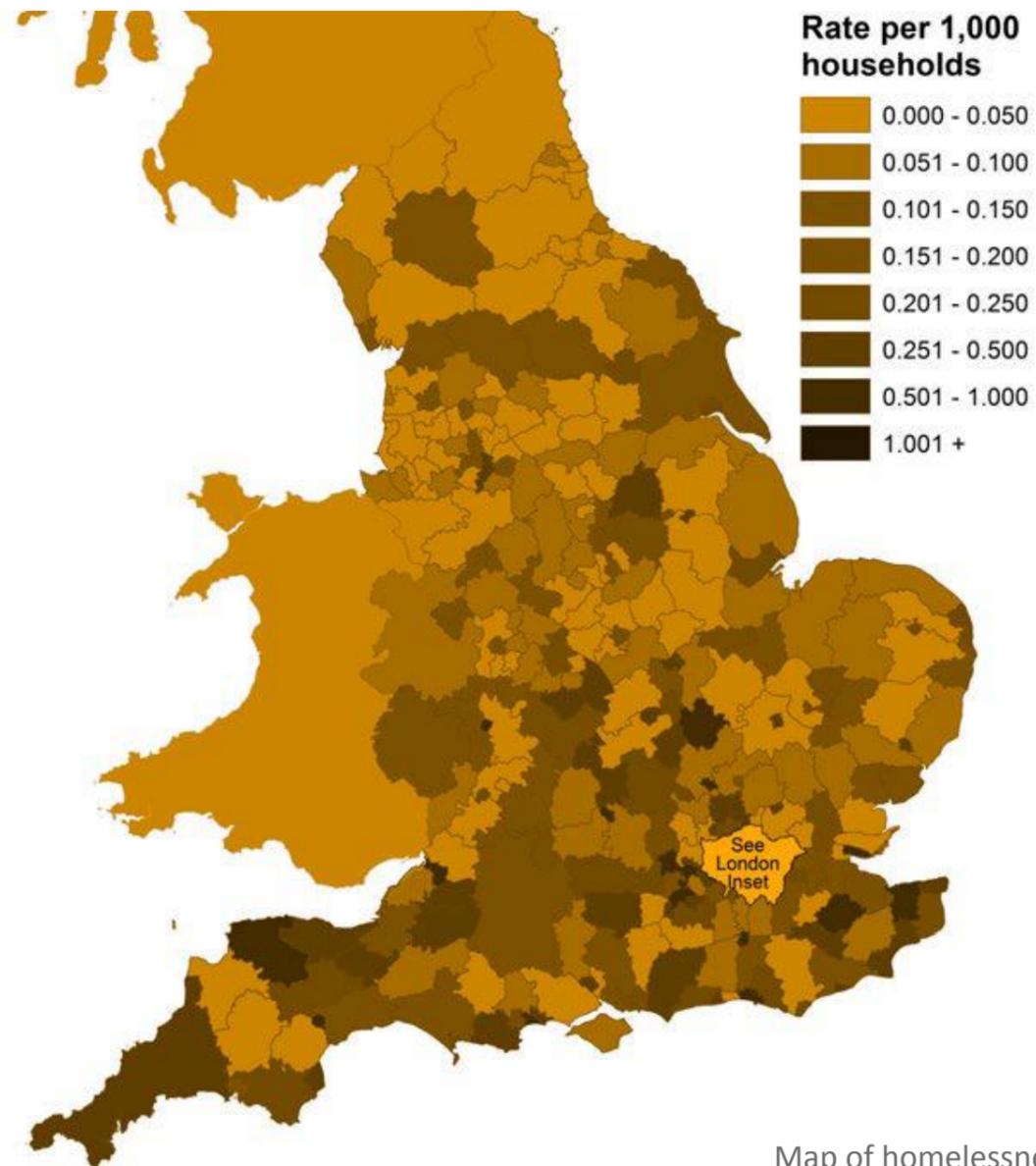
15% Migrating children reunited with family after 6 months

Percentage female of marital partner migrants



Cheetham Hill - Housing Availability





Map of homelessness



If you live permanently in the UK, you'll usually be eligible for assistance. If you're from abroad, you may not be eligible because of your immigration status.

<https://www.gov.uk/emergency-housing-if-homeless>



Approximately 25% of homeless people in Manchester are EU / EEA nationals.

<http://www.citycentrevoice.co.uk/homelessness>

Reasons why migrants become destitute:

'local is now part of the global, that national interests are related to transnational systems, and the environment is an inherently global condition outside any single country's partial interests.' (De Caute, 2008)



They may not know about the benefits or services they are allowed to claim.



The people administering benefits and services may refuse them to migrants who are allowed to claim them, because they do not understand the rules or are administering them wrongly.



There may be delays in paying benefits or providing housing: this is a particular problem for people who have just got refugee status, for example.



Some people are in the UK with leave to remain on condition they can accommodate and support themselves with 'no recourse to public funds' and so cannot claim many benefits or apply for some council housing services.



Citizens of EEA countries may be told that they have 'no right to reside' in the UK or that the right to reside they have does not allow them to claim benefits or housing.

<http://www.housing-rights.info/people-who-are-destitute.php>

Thus, we can identify the areas that need intervention.

The Indicators of Integration



[Ager, A. and Strang, A., 2004]

Housing is a feature in Cheetham Hill that can catalyse the process of integration.

It is **preventing complete migration of the family unit**, thus integrating health and education will follow.

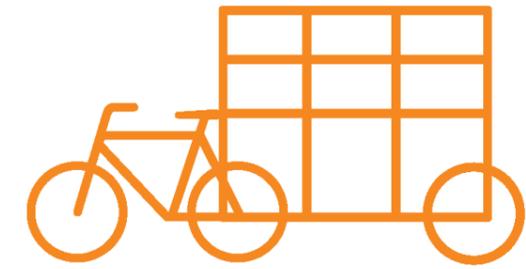
Three Key Elements of Integration



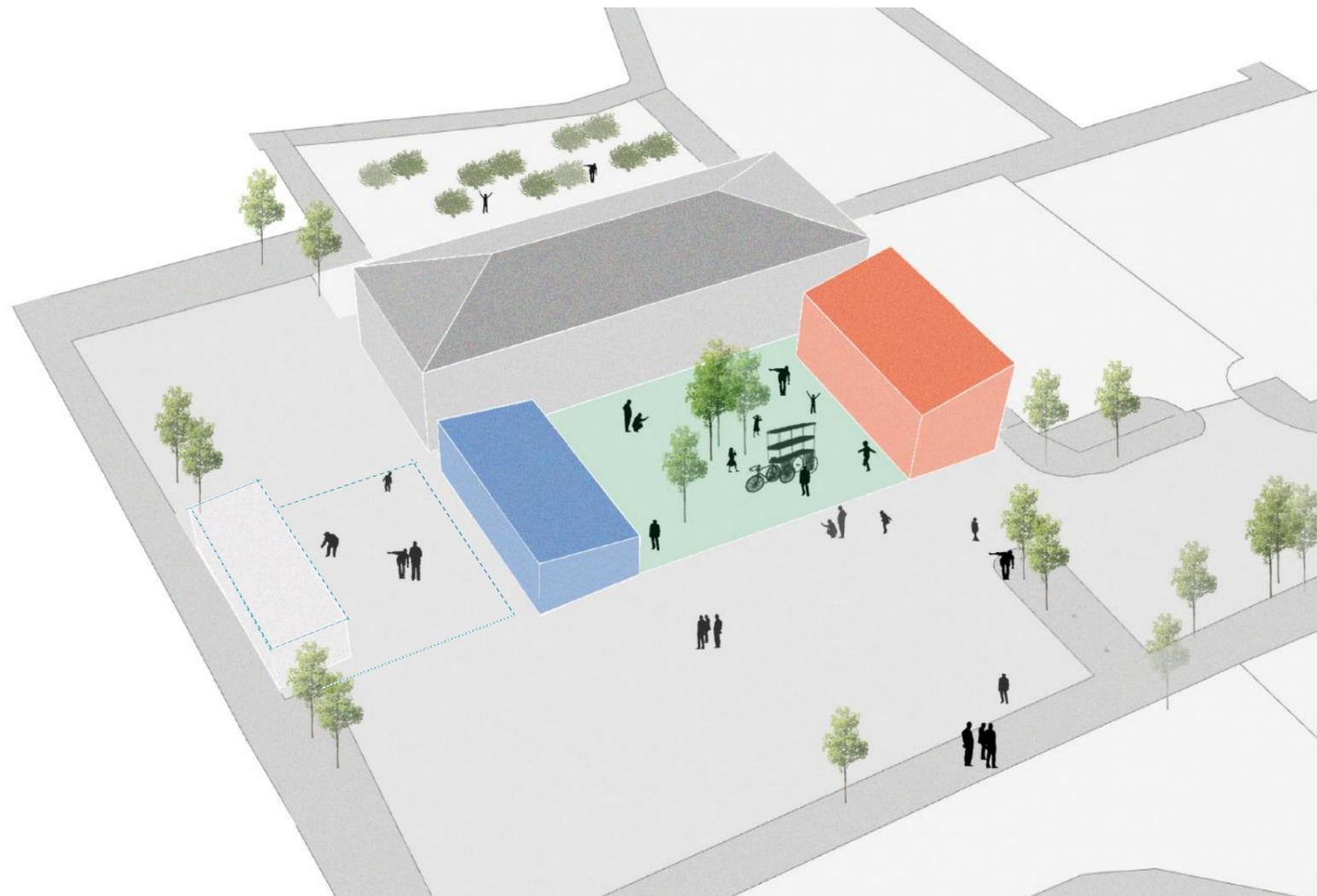
Connections with relevant public services.



Having sufficient linguistic competence, cultural knowledge, a sense of security and stability reflecting shared notions of nationhood and citizenship.



Social connection with their own community, social connections with members of other communities.



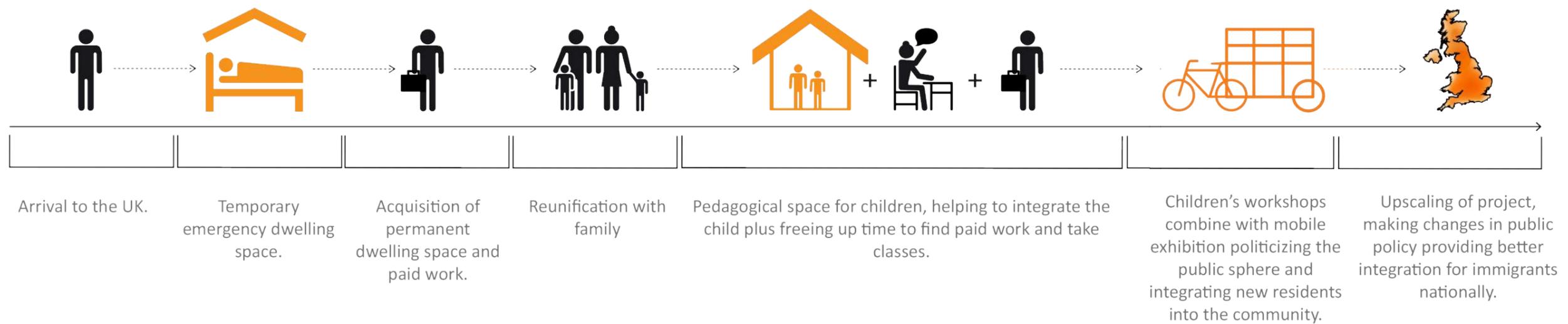
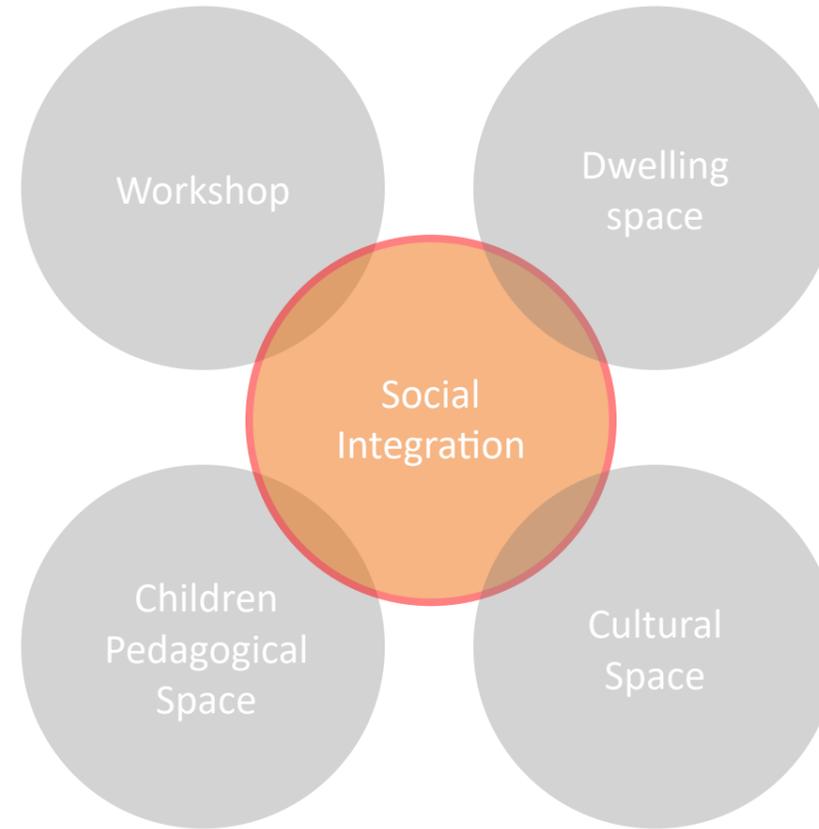
Existing Community Centre

Workshop

Dwelling / Pedagogical Space

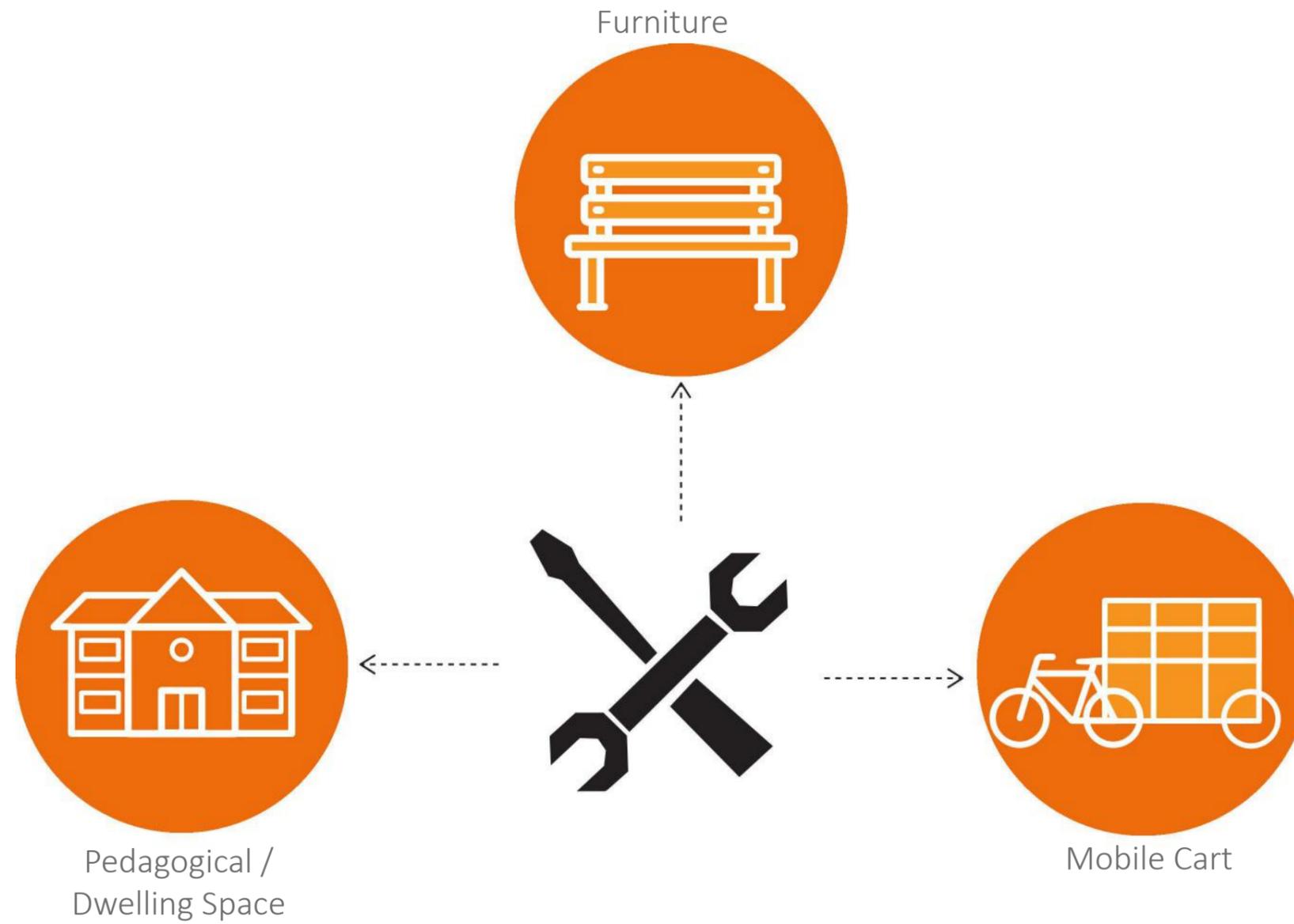
Existing Workshop

The Proposal



The Workshop

the hearth of the community centre



“The principles of activism and volunteerism are folded back into constructive practices: the de-commodification of the moment of construction extends beyond the nonpayment of the labour force involved in the building process.”

[Leandro Minuchin, 2016]



Tiuna el Fuerte Cultural Park, Caracas, Venezuela

Representation of space – act to “pin down” inseparable connection between places, people actions and things [Simone, 2004].



Anti-social behaviour



Community Centre educates



Alternative to violence through art



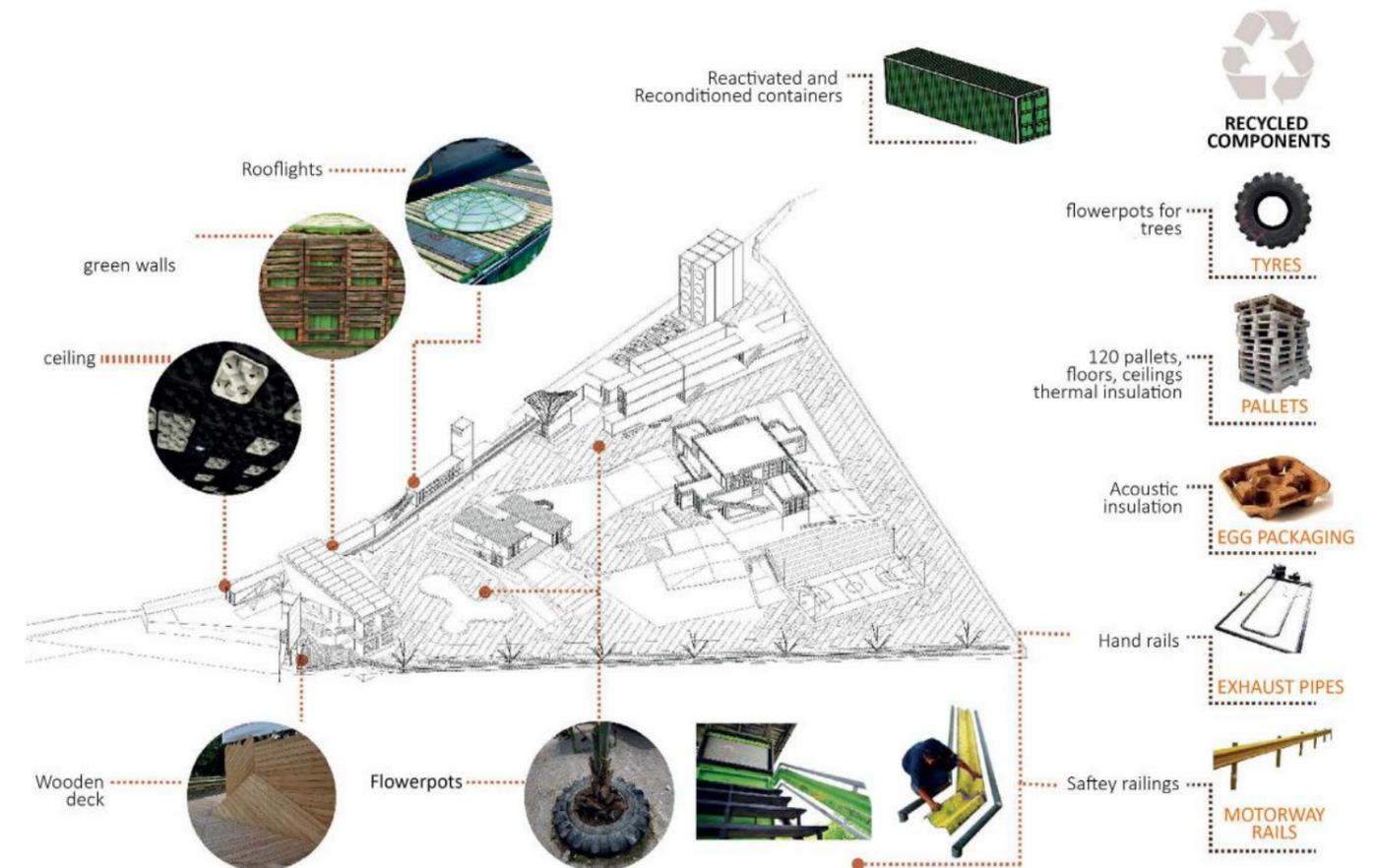
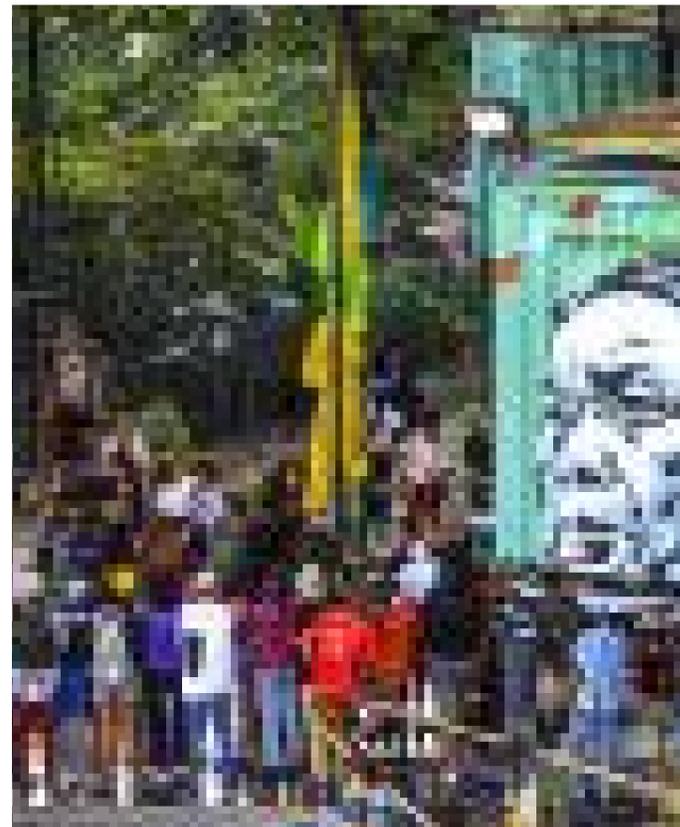
Organisations/ Individulas needing a space



Use the community Centre's spaces



Pay the centre through teaching



The Workshop

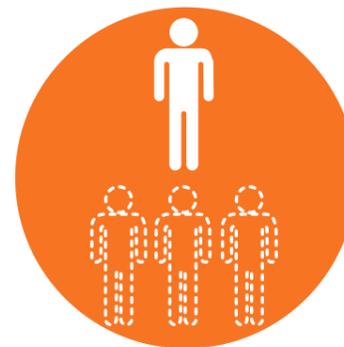
Princes trust enterprise program

The princes trust enterprise scheme is for 18 to 30 year olds, living in the UK and unemployed, or working fewer than 16 hours a week. The princes trust provides support to plan and test ideas and give you the opportunity to apply for funding.



De-commodification

Individuals and organisations may use the workshops facilities but inexchange they will have to create a workshop day or teach at the Pedagogical Space.



Revenue stream

Identified possible revenue streams. Consistent revenue streams to supply furniture too. Depending on the buyers needs bespoke furniture can be designed and built to supply an income to the workshop.



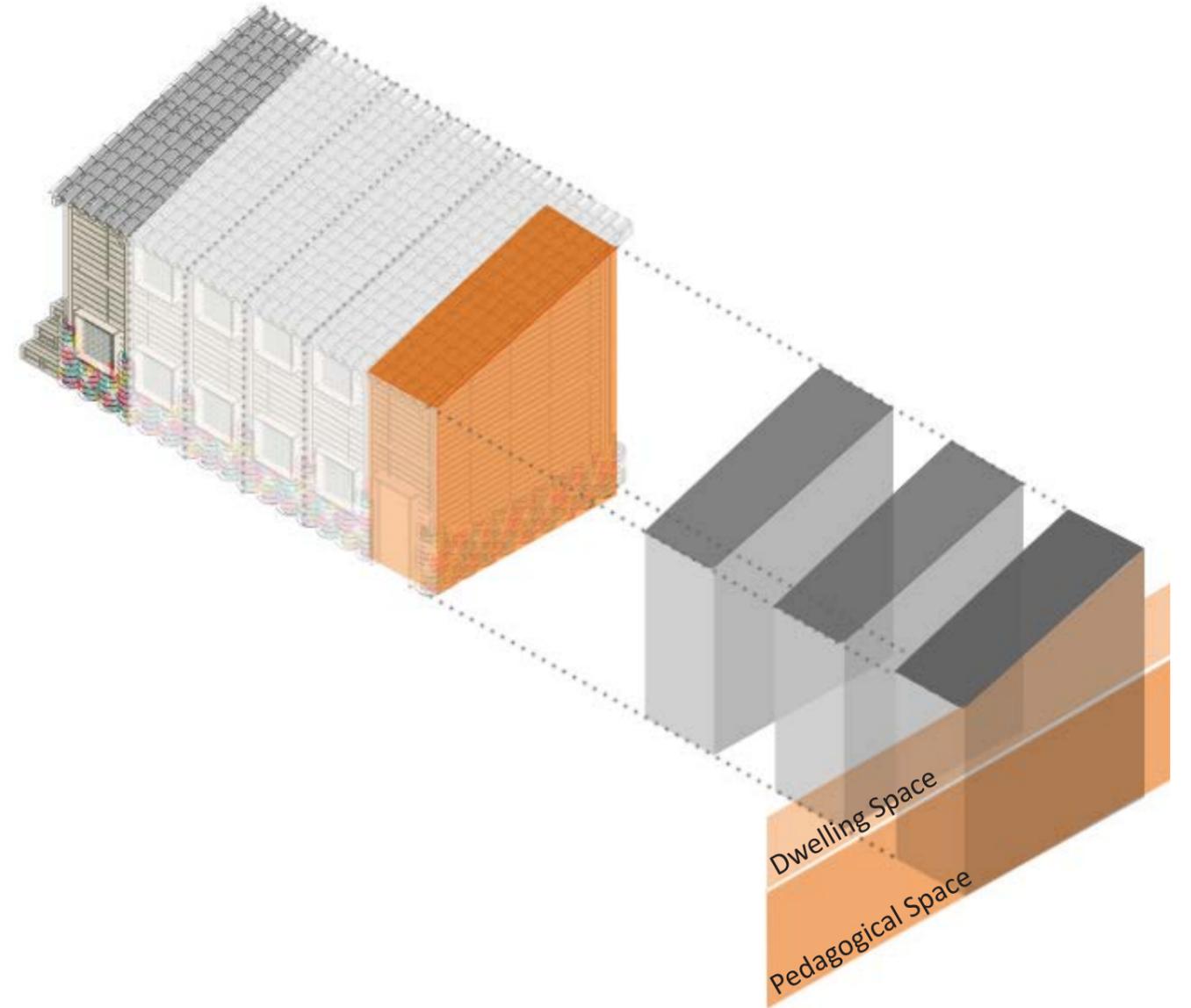
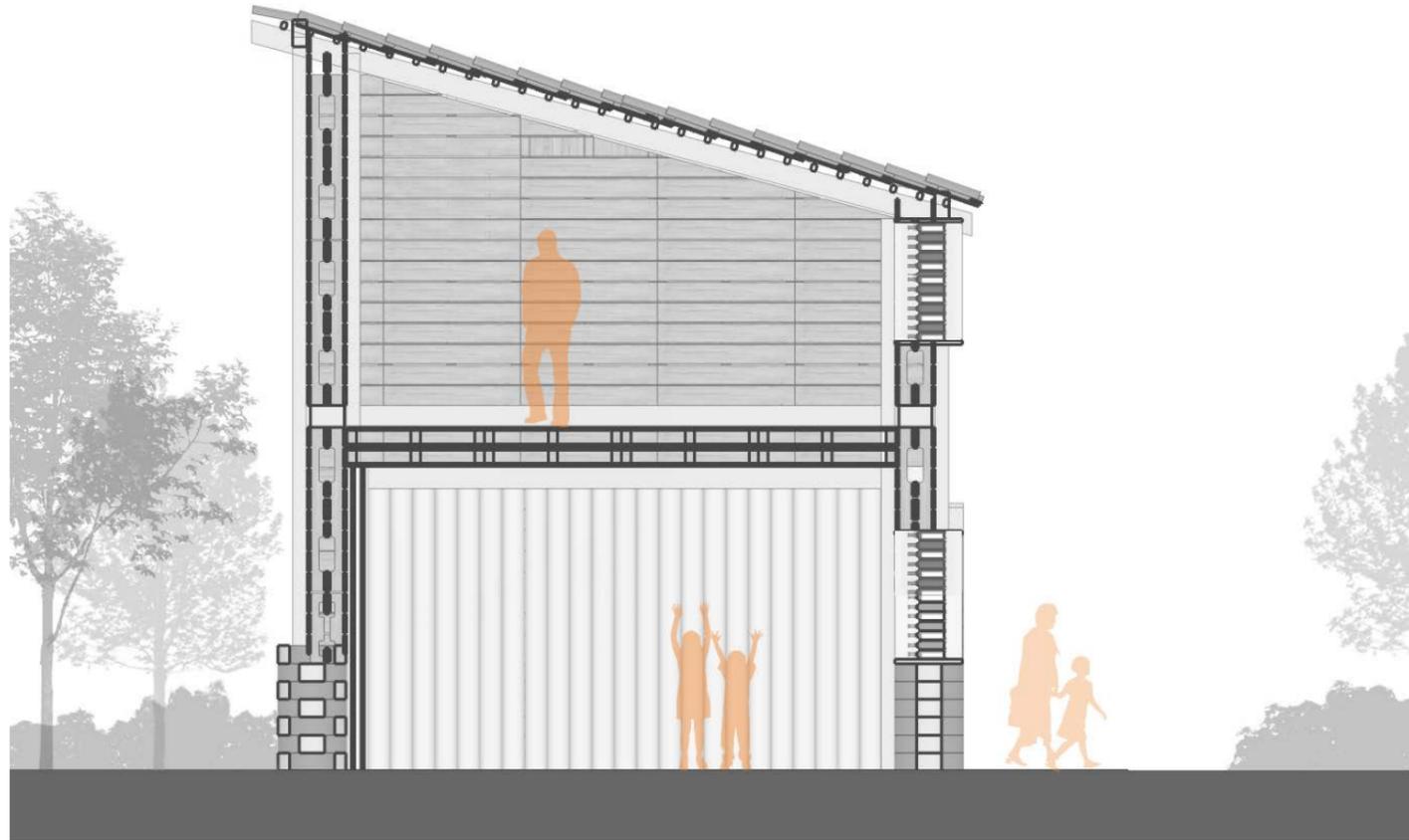
Furniture

We will design some furniture to be built for a consistent revenue stream. This will provide a basis to teach wood working skills. When established the workshop be used to build panels for housing.

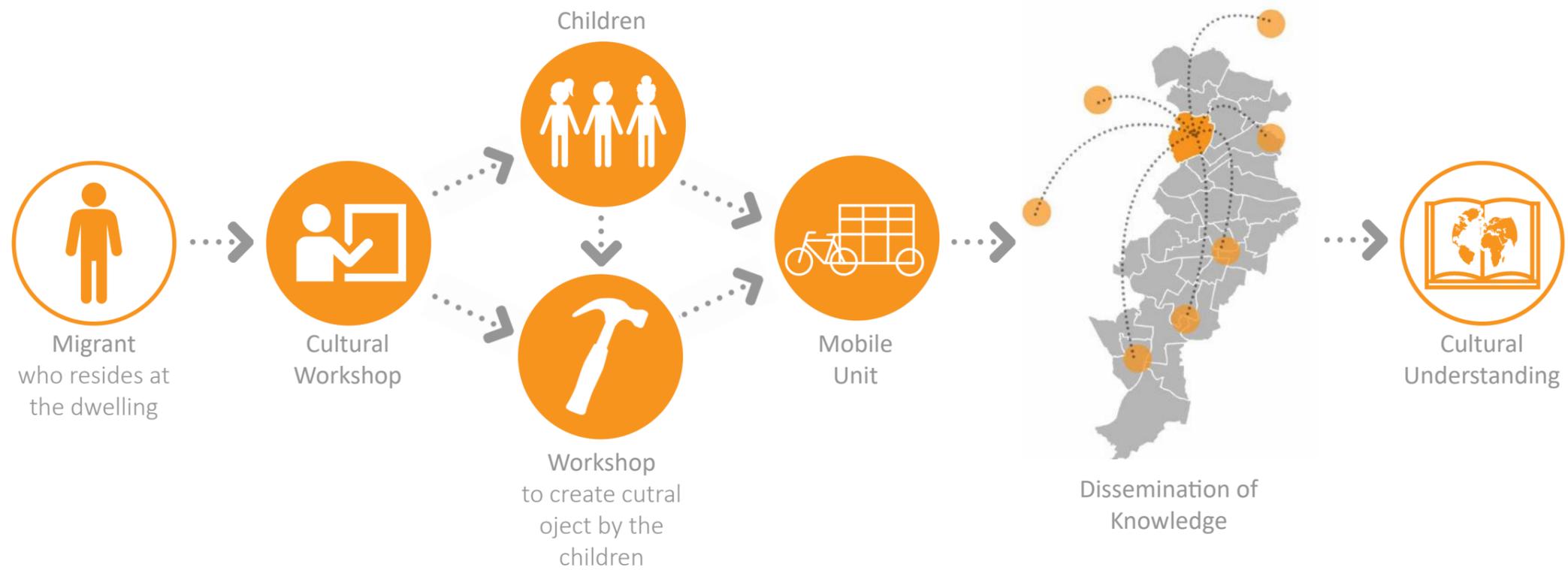
Dwelling Space

“The relationship between learning and representation is important not just because it influences the nature of knowledge creation, but because it is central to learning translocal political organization.”

[McFarlane, Learning in the City P.12]



Dwelling and Cultural Relationship

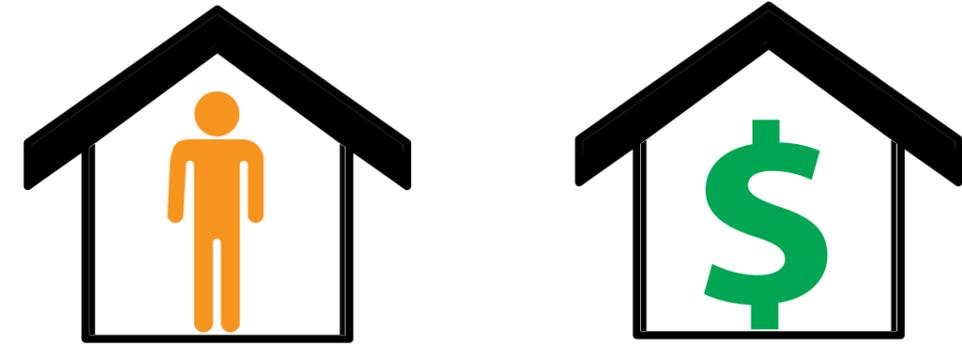
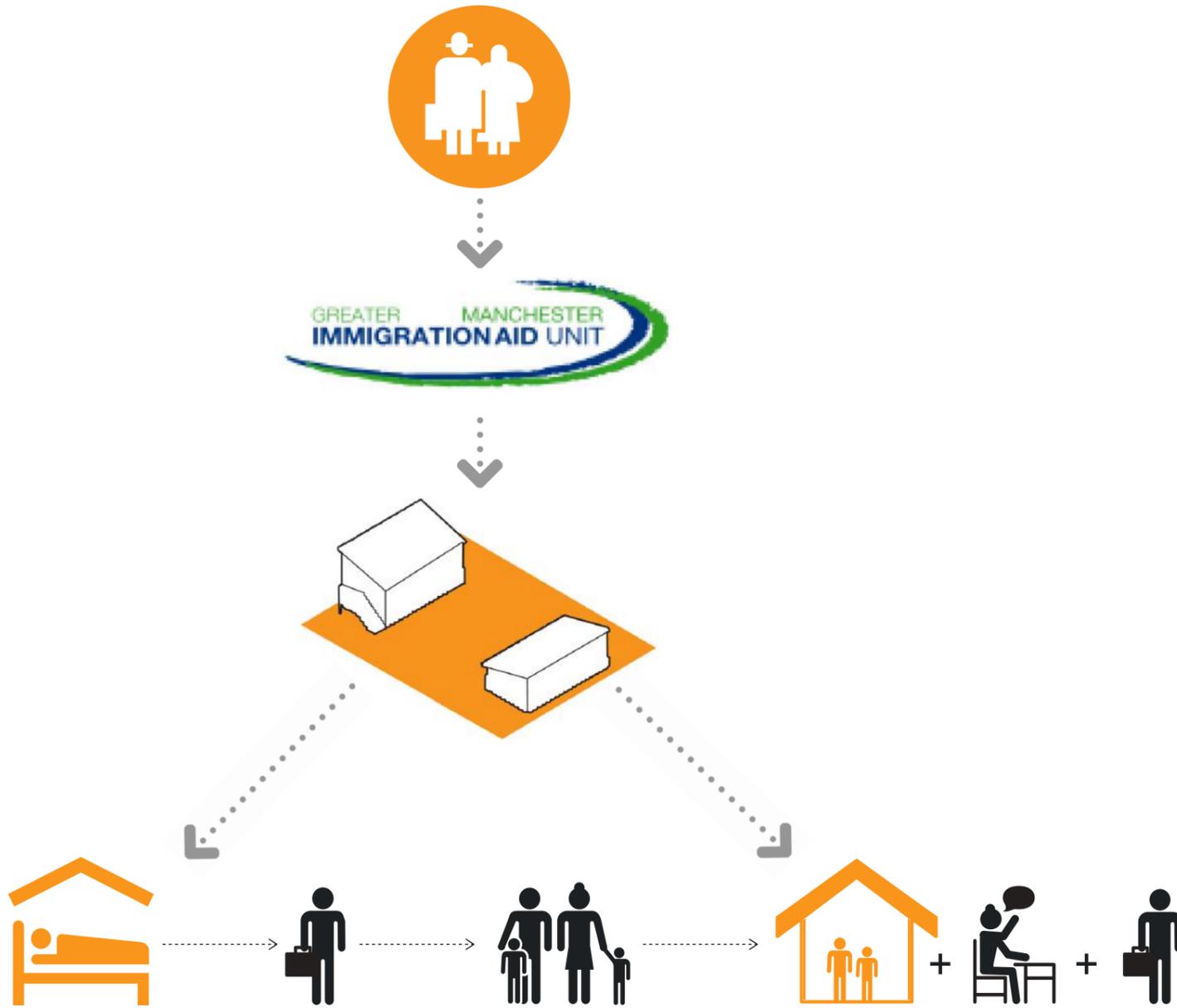


“Transnational civic networks’ are an example of knowledge transfer between different social movements that help us understand that civil knowledge travels as a necessity in most cases.”

[McFarlane, 2011]

“The residential is political- which is to say that the shape of the housing system is always the outcome of struggles between different groups and classes. Housing necessarily raises questions about state action and the broader economic system.”

[Marcuse, In Defense of Housing P.4]

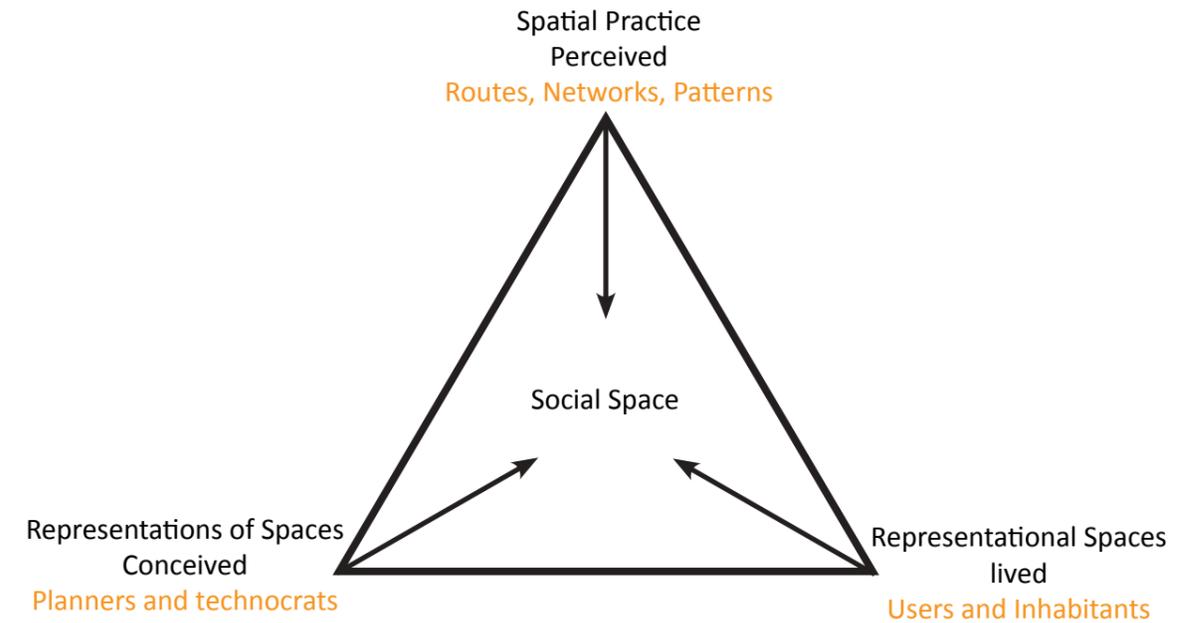


USE VALUE

EXCHANGE VALUE

‘commodification is the name for the general process by which the economic value of a thing comes to dominate its other uses.’

‘housing is becoming ever less an infrastructure for living and ever more an instrument for financial accumulation.’



Henri lefebrve

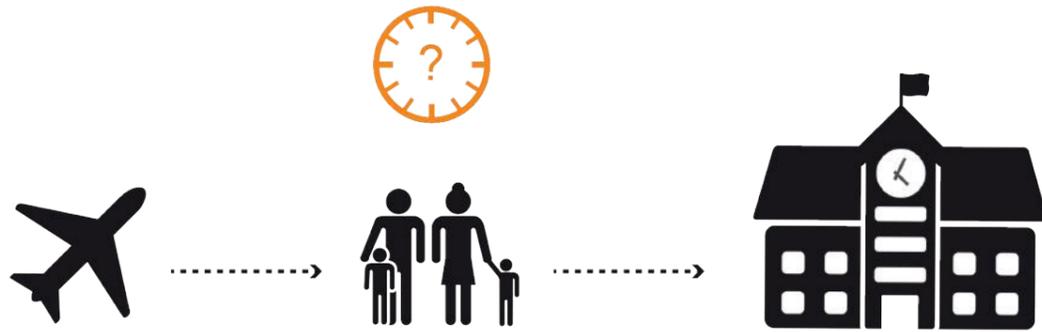
The Pedagogical Space



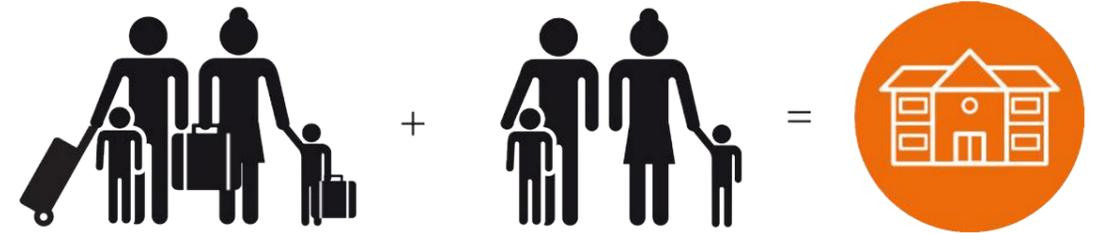
Interview analysis

Italian family arrived in UK 2 months ago. Children waiting to be enrolled in a school, thus, constant care from parent is required.

Present



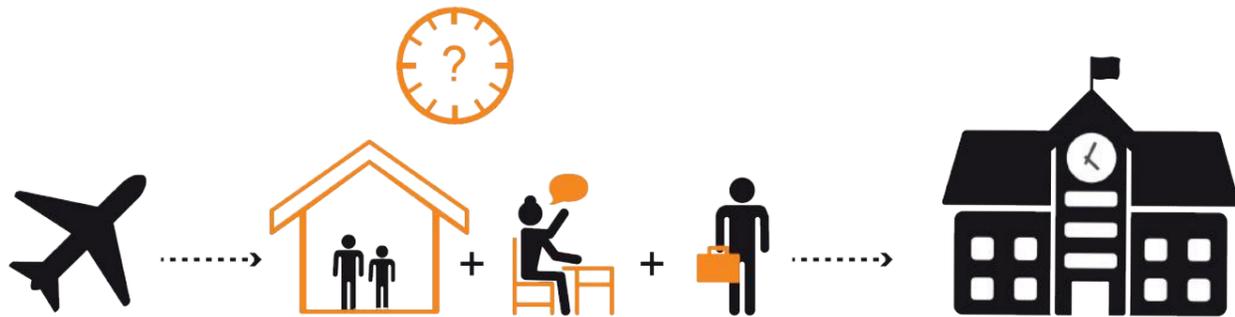
Due to a shortage of schools, migrants arriving in the UK experience several months of waiting times before their children start school. This results in parents having to take care of children during this period so cannot attend language and skills classes or find paid work



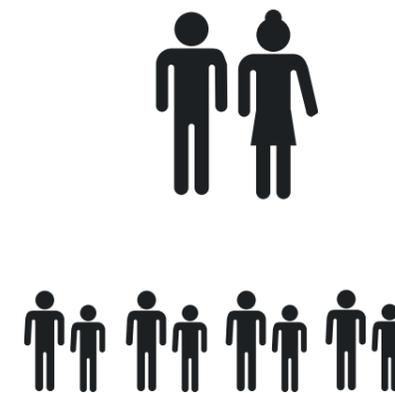
Immigrant families

UK national families

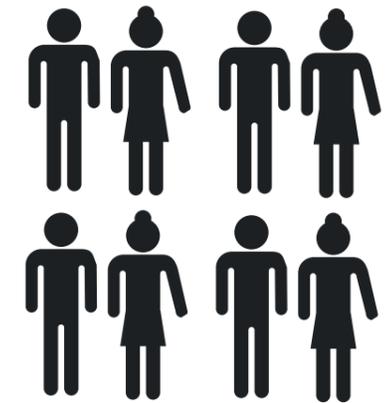
Proposal - Pedagogical Space



This proposal provides a space for a co-operative of parents to take care of the children whilst on the School waiting list, freeing up time to find paid work and take classes. This proposal may also act as an informal school or play group.



Children's learning space



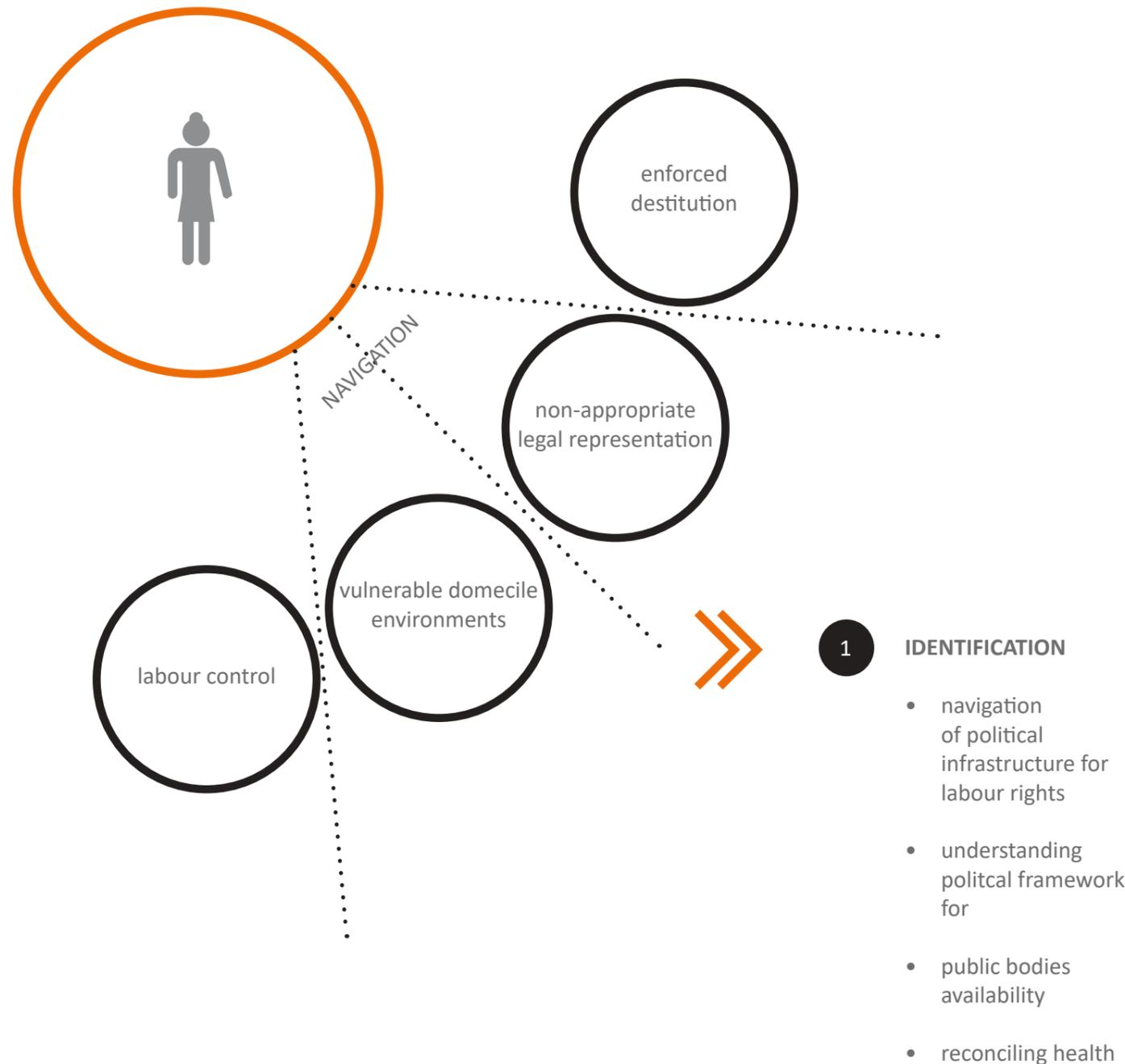
Meeting space for parents

ORGANISING A NEW RELATIONSHIP

what childcare means, the value of a liberated gender

Gender is performative, however, culturally it is not treated like this. [Butler]

Thus, when considering the process of one crossing a cultural barrier, problems related to traumas and deprivations are compounded.



Spatial heirachies that govern the family

“the very notion of domesticity seems to emerge as a negative category where sexual identities are compartmentalised, gender roles are solidified, and the female element is repressed...domesticity is not a notion to be disregarded, but one that needs to be thought about differently”

[G. Baydar]

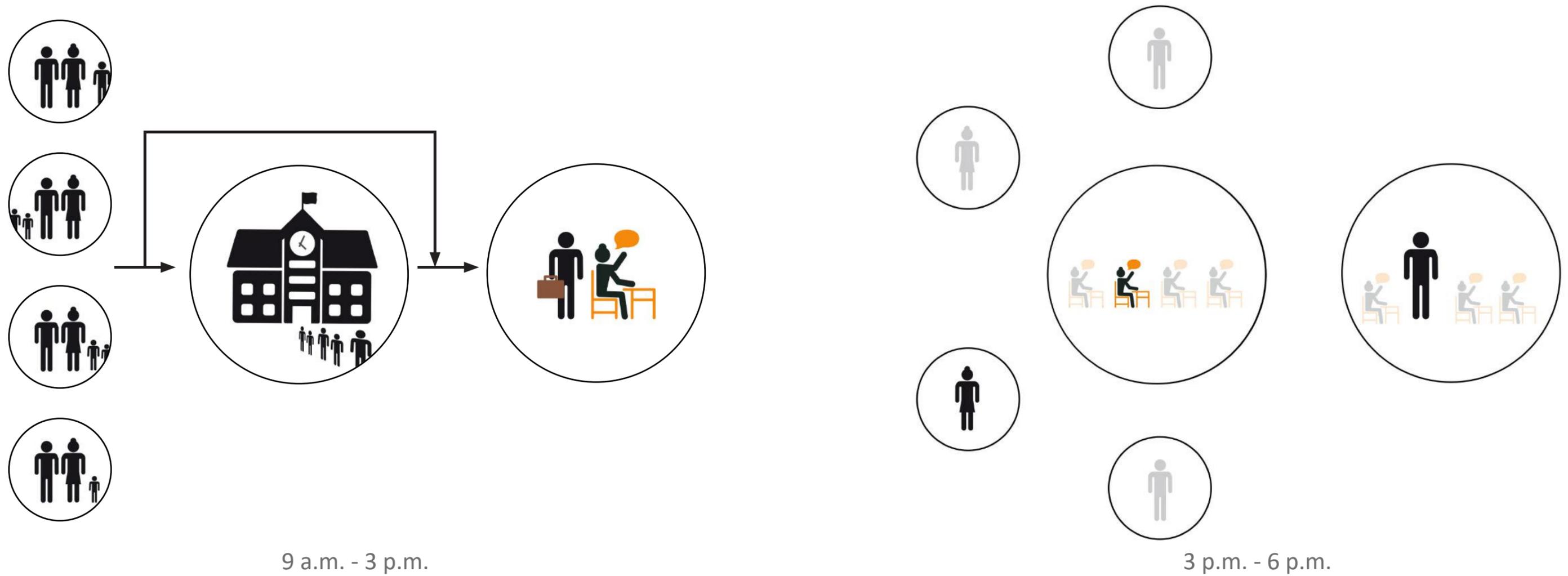
If childcare is thought about differently current spatial models which constrain the labour and political dynamics can be addressed.

Organisation

“Keck and Sikkink (1998:24) highlighted the importance of communicative action in transnational advocacy networks - ‘vehicles for communicative and political exchange, with the potential for mutual transformation of participants.’”

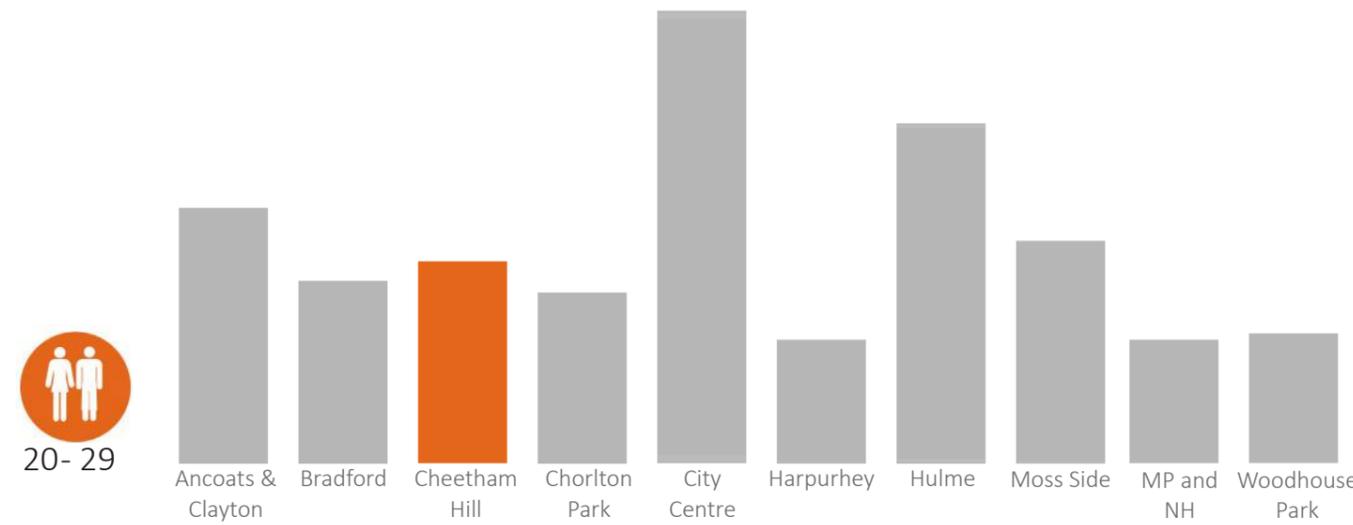
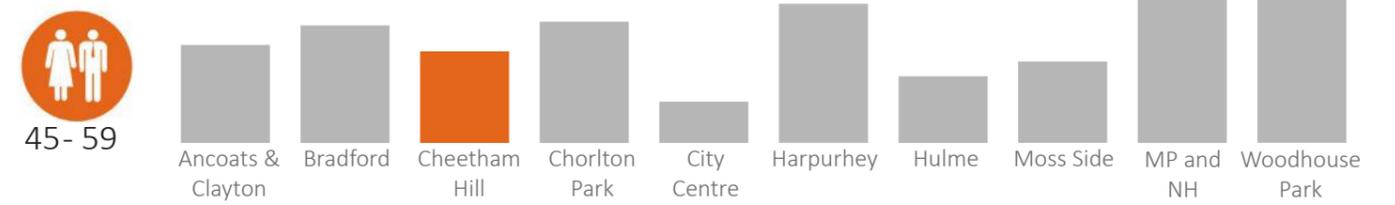
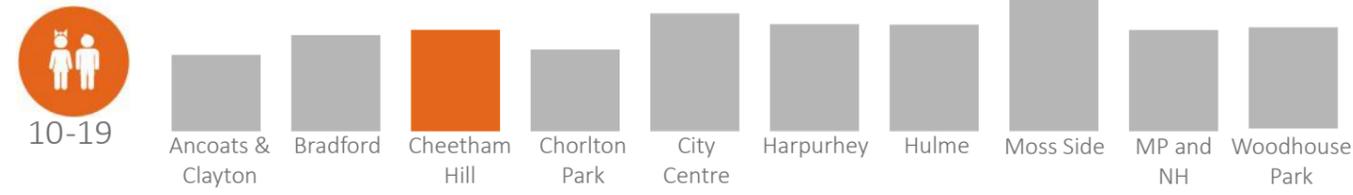
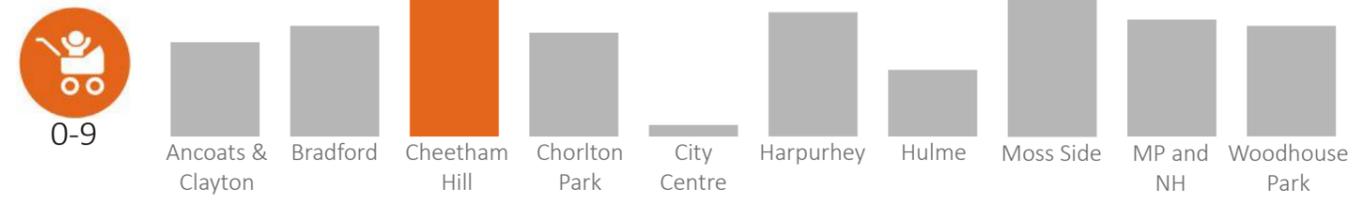
[Colin McFarlane, Learning the City - P.75]

Cooperative



Age Groups

Age Groups in selected wards in Manchester



Age Groups in Cheetham Hill



Childcare



'...our problem now is that many nurseries have a long waiting list'
Parent, Edinburgh

<http://workingmoms.about.com/od/childcareissues/a/5-Important-Infant-Daycare-Questions.htm>

UK Childcare Shortage

Since last year, the number of English local authorities reporting a shortage of free early education places for three and four year olds has more than doubled. More than a third of councils are now struggling to meet demand. These gaps mean that children are missing out from free early education, parents are prevented from working and the Government may find it more difficult to deliver on its pledge of expanding free childcare in 2017.

Percentage of local authorities reporting sufficient childcare



Parents with atypical working hours



27%

Families use informal childcare during term time.

'Shiftparenting' is another caring strategy, where parents work at different times and share care between them.

Parents with a disabled child



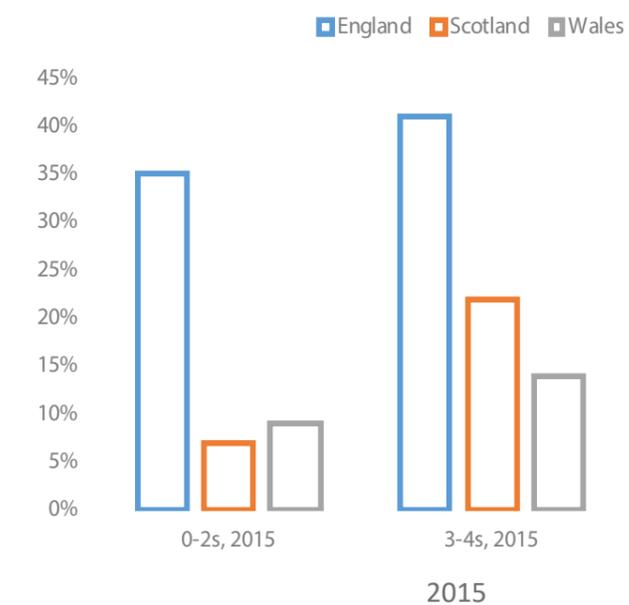
15%

English local authorities have enough space for disabled children needing childcare.



Household

Cheetham hill (M8 TW0) has twice the amount of lone parents compared with the national average.



Childcare



UK Childcare Costs

Childcare remains a substantial item of family expenditure. High costs remain a barrier to parental employment. Parents often still struggle to find the flexible childcare that enables them to work.

The price of sending a child under two to nursery part-time (25 hours) is now £116.77 per week in Britain, or £6,072 per year, which is a 1.1 per cent rise since 2015.

The poorest parents get help with their childcare costs through Working Tax Credit, although there is a maximum cap on the money they can get. In 2016, there are 11 local authorities where the average cost of part-time childcare exceeds this cap, leaving the poorest working parents having to pay an average of £81.53 per week or £4,240 per year out of their own pocket.

High Income Families



Low Income Families



The Pedagogical Space

Creating a platform to develop social connections for both children and families with the wider community, creating a service for learning languages, freeing up parents time therefore providing them with time for paid work and language classes.

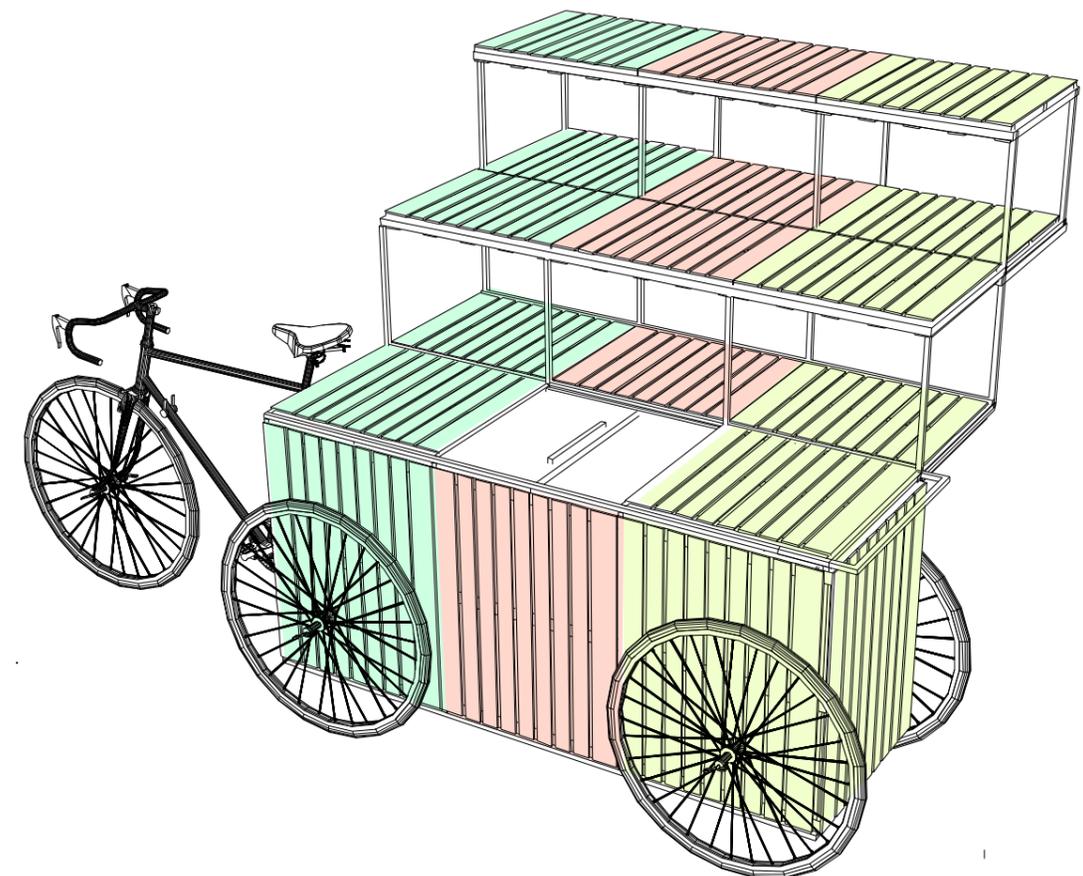
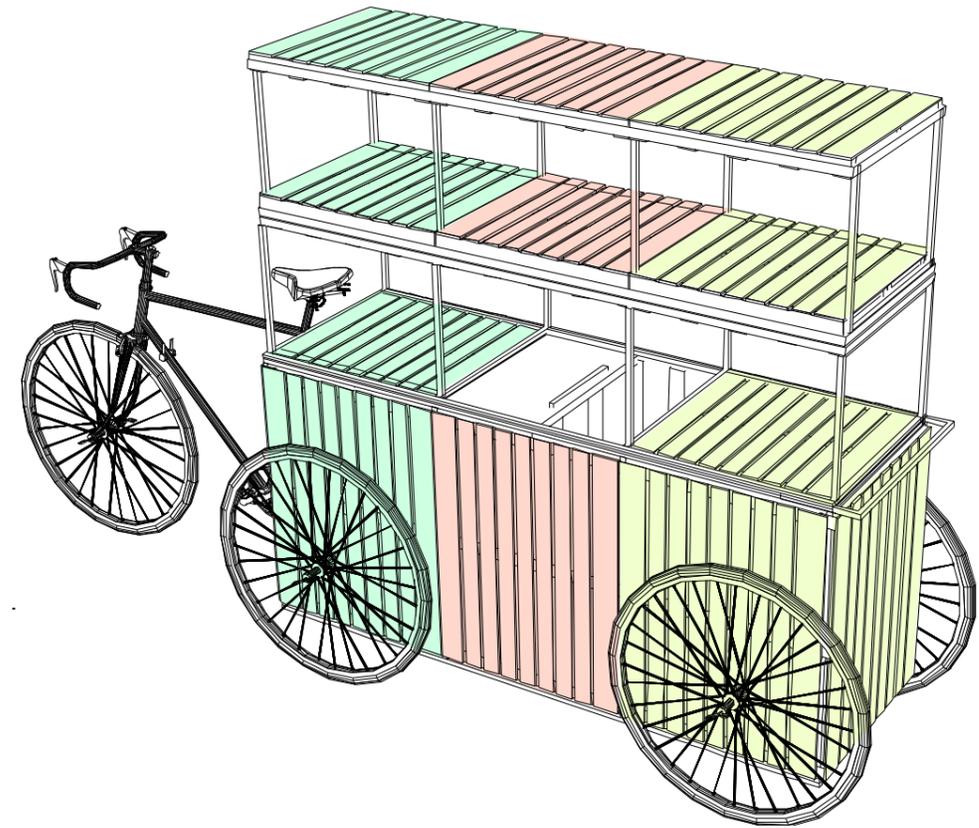
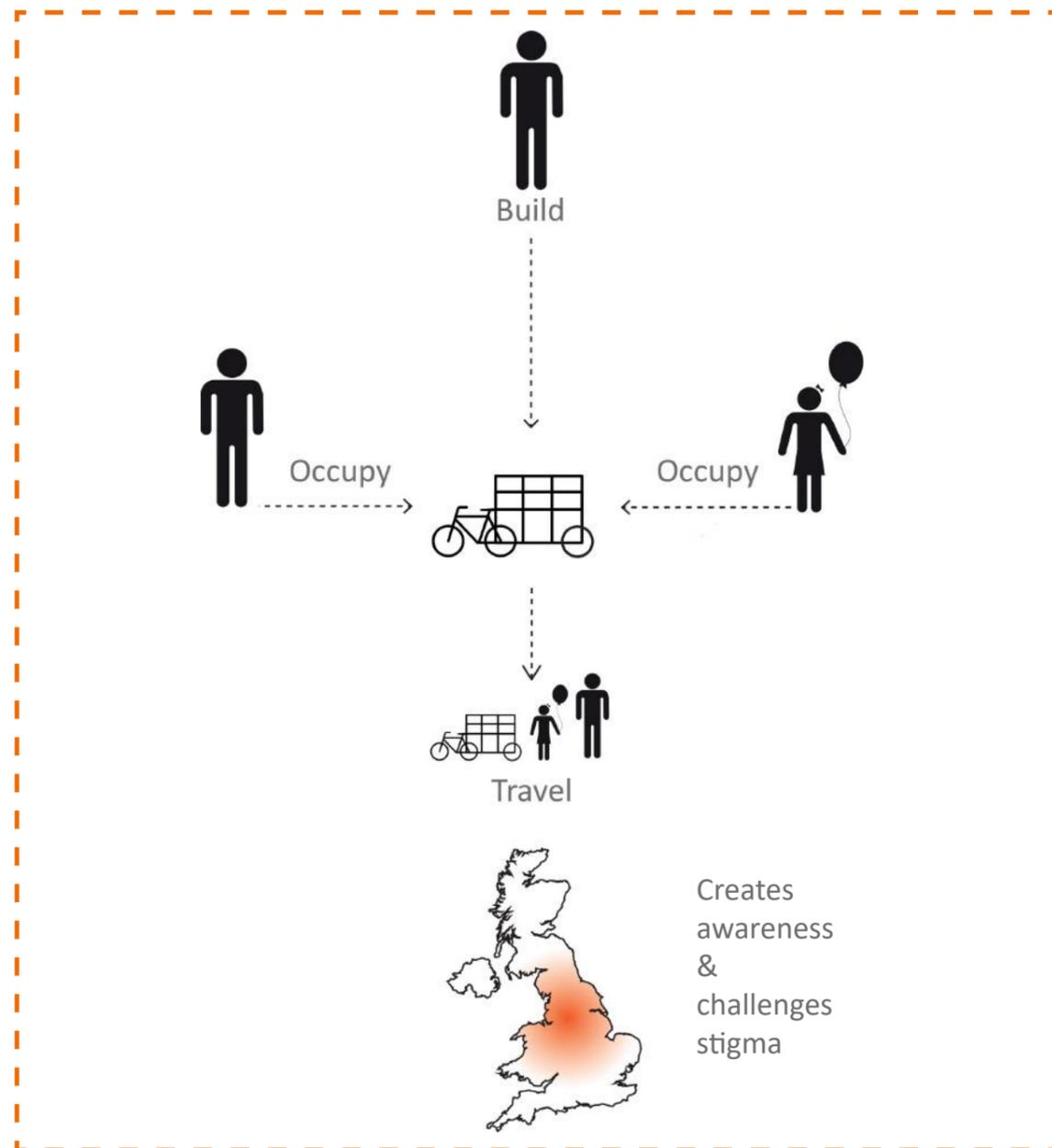
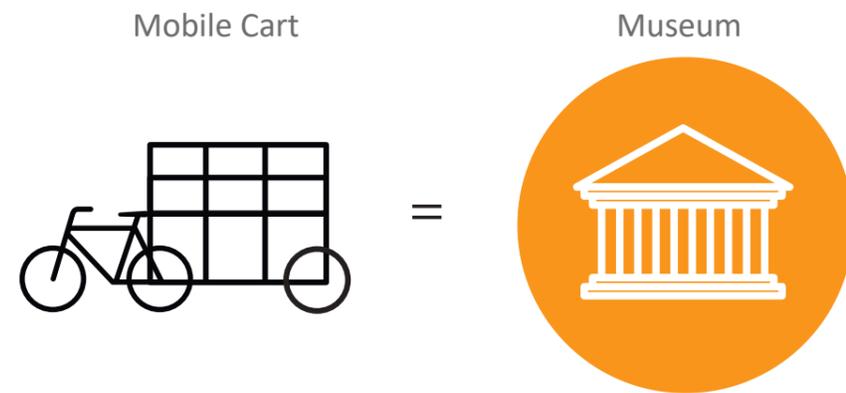
“The struggle for education has always been and remains a struggle for recognition of people’s right...”

“...the production of knowledge is, in itself, a social practice and what distinguishes it from other social practices is the thinking or reflecting on actors, actions and their consequences in the contexts where they take place.”

[Raul Zibechi, Territories In Resistance]



The Link



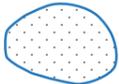
Benefits for the Community



COMMUNITY WELCOME CENTER



FUNDING FOR PROJECT / MOBILE UNIT



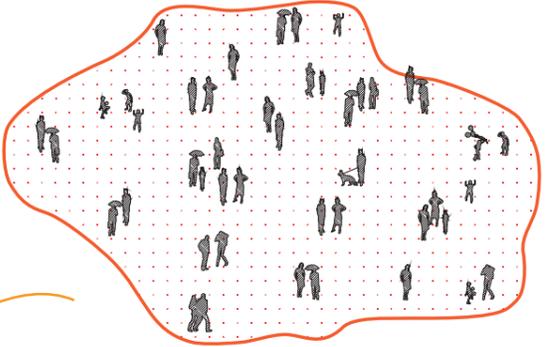
VOLUNTEER COMMUNITY



WORKSHOP



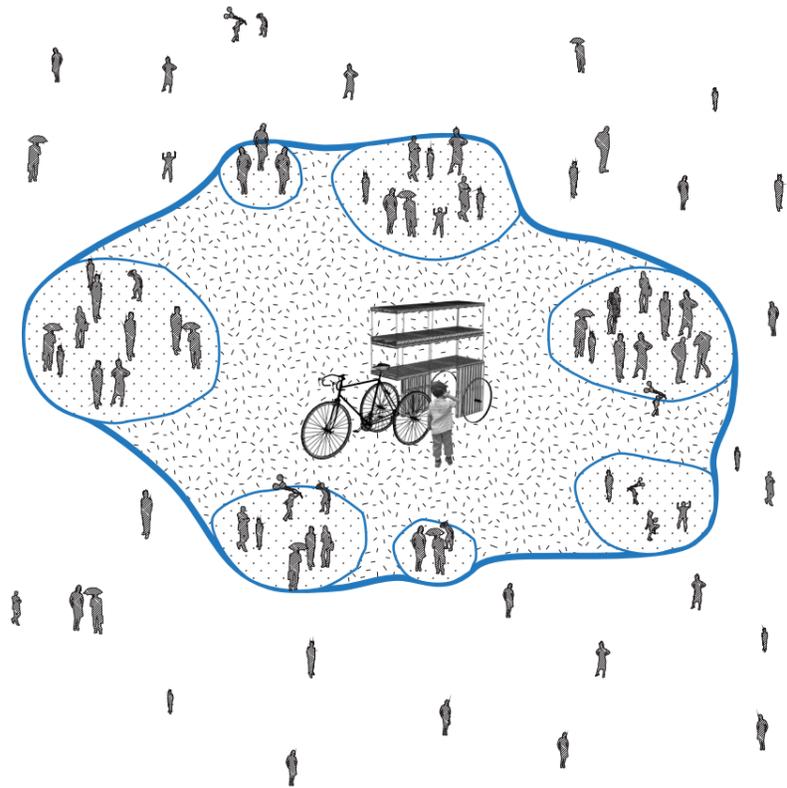
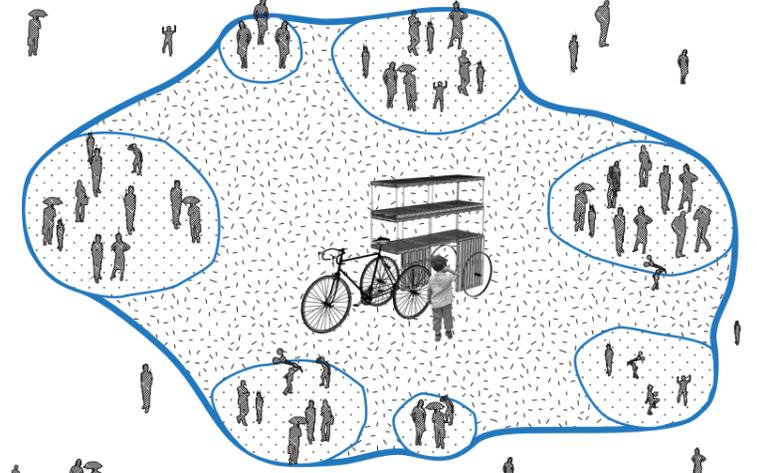
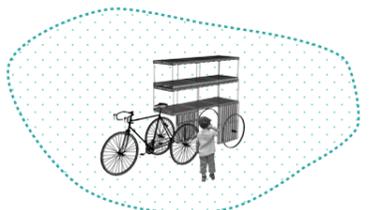
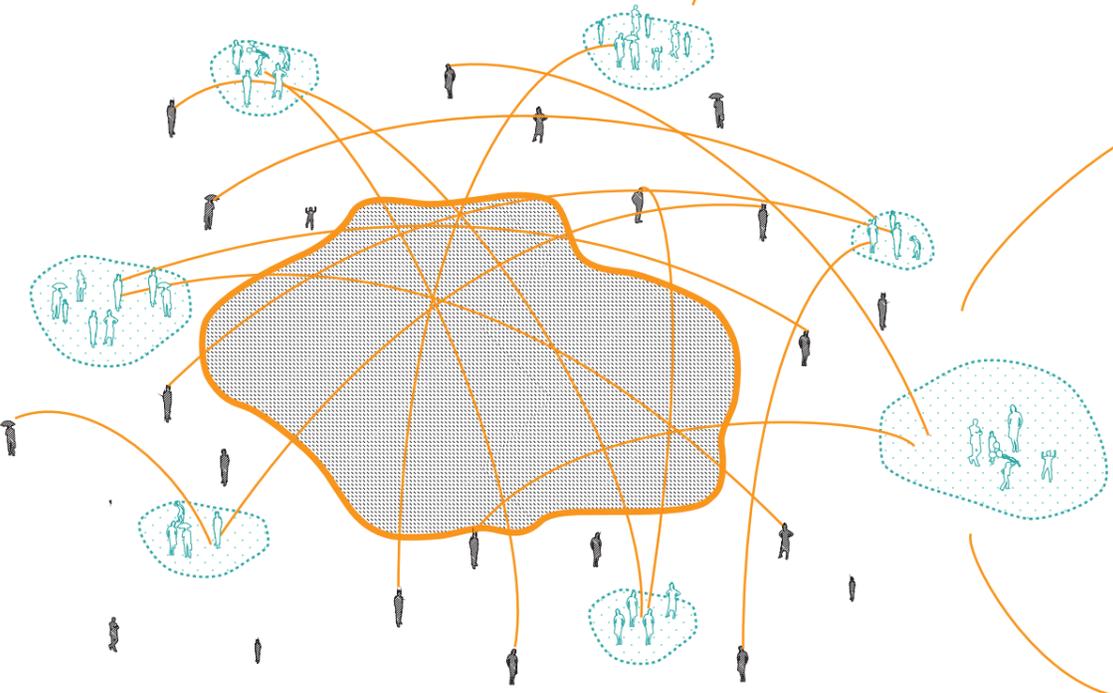
PEDAGOGICAL SPACE



FUNDING FOR COMMUNITY

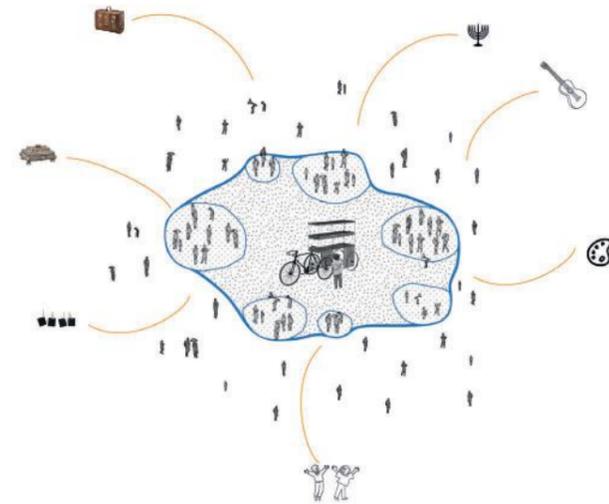


work for community



“horizontal exchanges are translocal urban learning assemblages of materials, practices, knowledge, personal stories, local histories,... fundraising and state donor connections.”

- Colin McFarlane, Learning the City - P.69



“How integration, immigration and diversity are discussed in the public arena has an important impact on people’s attitudes.”

- Galandini, S. and Lessard-Phillips, L., 2015

THE LINK



A chance to join the debate on migration policy, take part in a cultural exchange and participate in the education of your community.

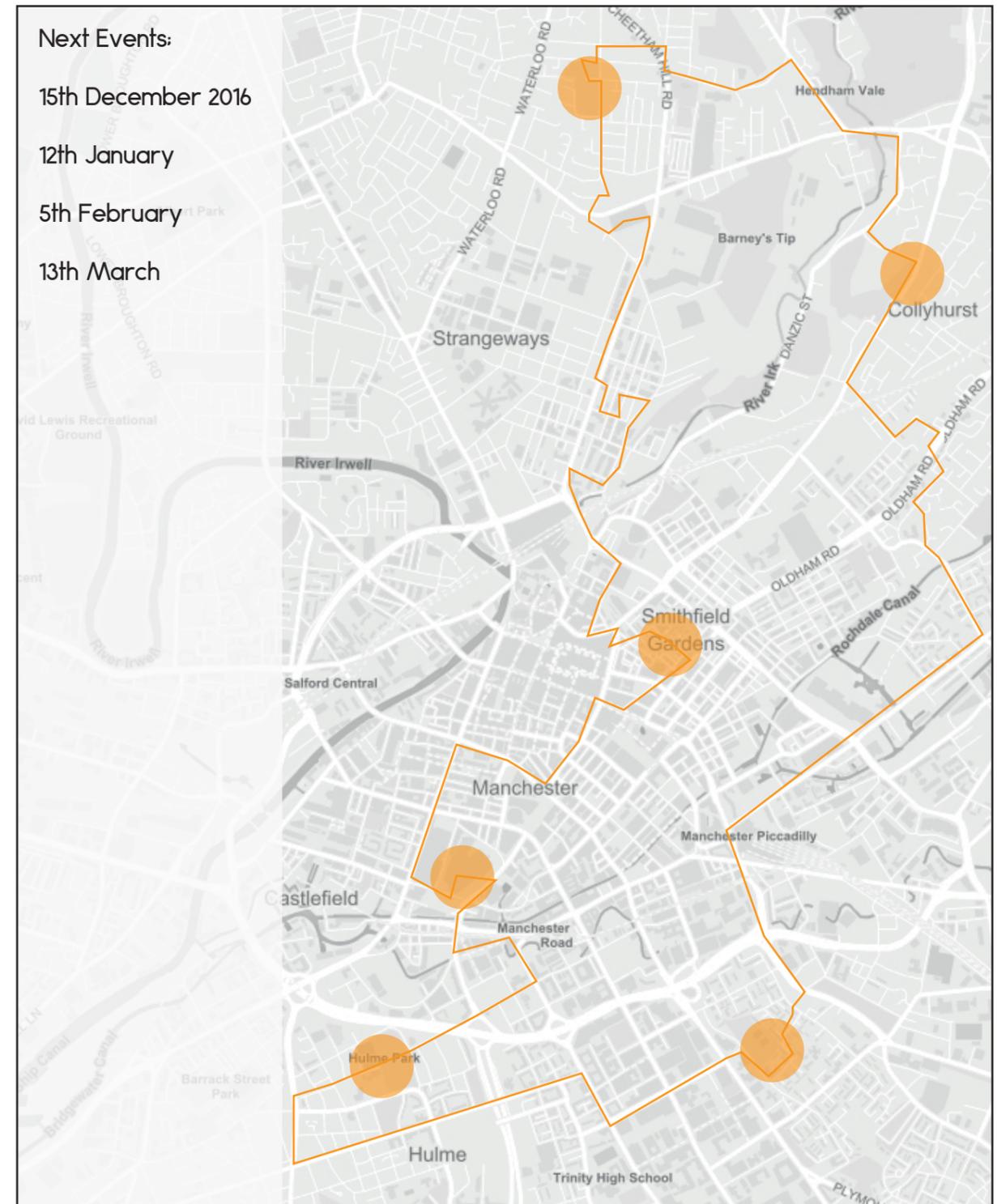
<https://www.facebook.com/thelink/>
<https://twitter.com/thelink>

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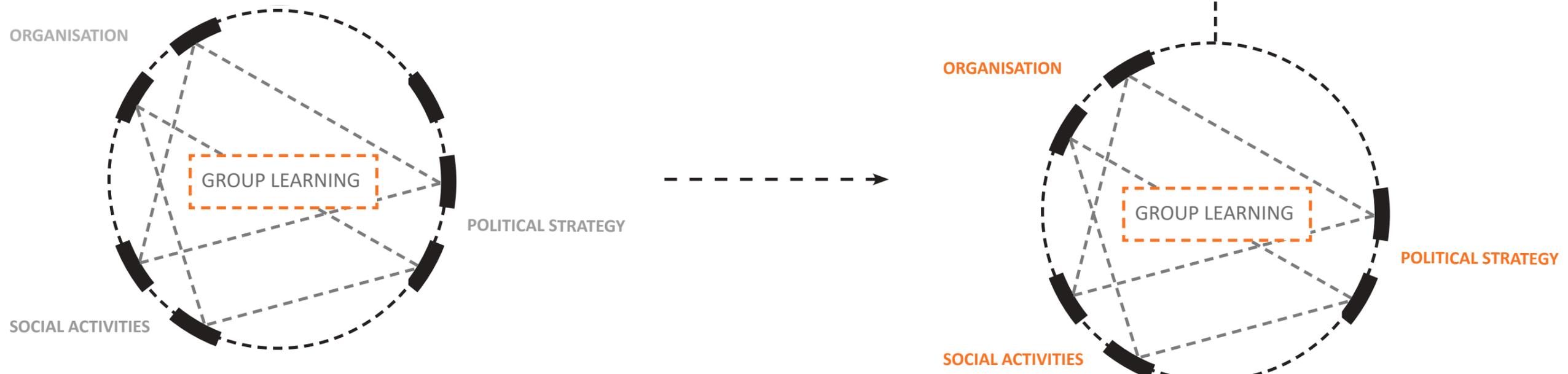


Slum Shack Dwellers International (SDI)

SDI is an example social practice which emphasises in learning in groups. This is key for the formation of their political organisation. At the core of this movement is learning and documenting how urban assemblages work, especially in informal settlements.

'Transnational civic networks' are an example of knowledge transfer between different social movements that help us understand that civil knowledge travels as a necessity in most cases. SDI represents an experiment to create a new way of urban sociality characterized by horizontal exchanges of knowledge.

In making learning an explicit and central part of its activities, SDI acknowledges what many accounts of social movements fail to account for: the central role of learning in the activities, organisation and political strategies.



1. 'Community Link' project focuses on promoting 'learning the city' through the perspective of producing and spreading knowledge in groups.
2. By associating a pedagogical space with dwelling units we are encouraging integration in society by learning about the history of the place, in this case Cheetham Hill.
3. Integration is achieved by learning about the history, the language, the habits and traditions of the new 'home' of the immigrants and refugees. Knowledge production is also represented by techno popular expertise encouraged through the running of the workshop.
4. As a continuation of this knowledge exchange between new comers and the locals, we are proposing knowledge circulation by using mobile units that go out in the city and collect and exhibit memories and stories of the previous homes of the new comers.



Image Source: <http://skoll.org/organization/slum-dwellers-international/>

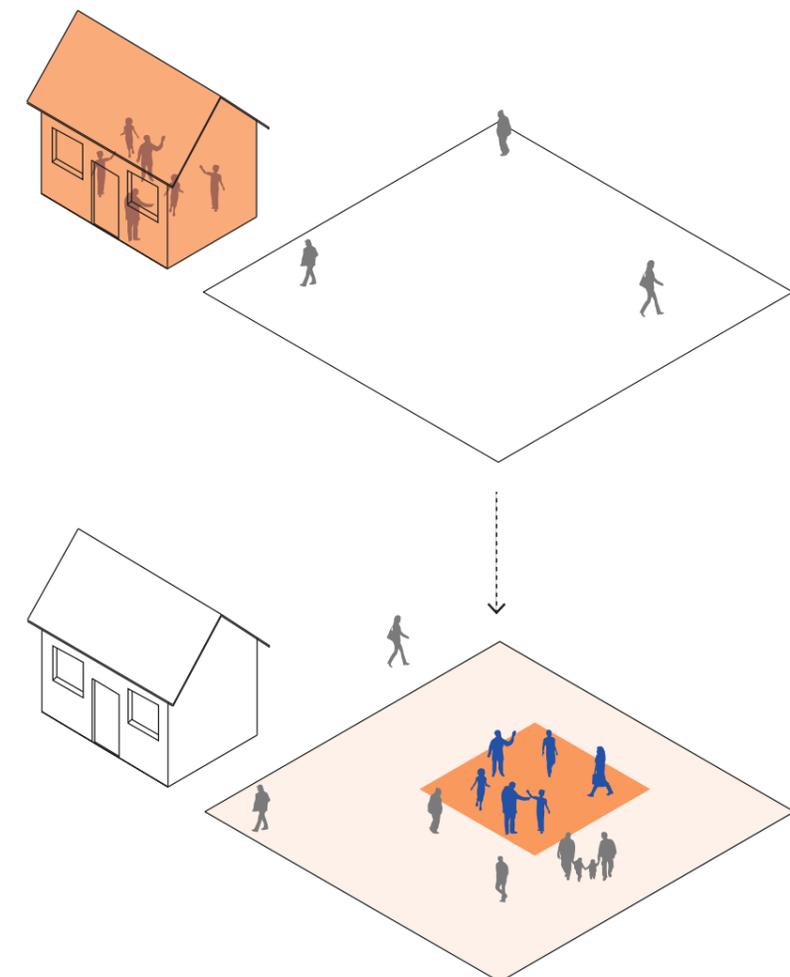


Mme Ruetabaga, Grenoble, France

The group is interested in the political function of the creation of public space, Mass movements and challenging global capitalism. They Set up workshops reclaiming public space for children in a social housing neighbourhood in Grenoble.

The workshops have been born from a critique of the education system; of public space; of capitalism and in favour of a public that doesn't find a place anymore in traditional institutions (Dababi, 2012).

Parents indeed have complex relations with institutions and school in particular as a result of the **disqualification, stigmatization and relegation that they may experience**. The values carried out by the association are the horizontality of relationships, autonomy, no taking power over, no measuring of performances and no judgement.



The Link- Prototype I (the linkster)

1



4



2



5



3



6



1. Collect four pallets.
2. Saw one pallet in half.
3. Screw the two halves on the side of another pallet.
4. Insert metal threads through disused bike wheels and secure with nut and bolt.
5. Dismantle other pallets with chisel and point and remove nails with claw hammer. Screw these to base to build up the frame.
6. Apply slats to frame where necessary; it is suggested you consider weight and functionality in the approach.

Bikes can be found on site in the shipping container.

The Link- Potential Collaborators

The Jewish Museum - walking tours



Wai Yin Society - satellite sites

Family Unit Programming -
“The Family Unit has four projects running; CHOPSTIX (Youth) Project, Family Learning Project, Parenting and Women Project and Safe in the Northwest Project.”



Cheetham Hill Community Centre



The Mobile Cart

Having sufficient linguistic competence, cultural knowledge, a sense of security and stability reflecting shared notions of nationhood and citizenship.” [Agar, 2004]

Building a welcoming sense of national identity is currently not a subject with public policy programs. These cultural infrastructures are essential for integration of immigrants into the UK.

Manchester council provides space for linguistic support through the community centre.

However, it lacks cultural infrastructure that provides cultural knowledge and shared notions of nationhood and citizenship essential to create a sense of inclusion and sense national identity.

Nor does public policy encourage the development of space to create a sense of place, which provides security and stability need for successful integration.

CULTURAL / DWELLING PARADIGM

Through the mobile unit, we can develop cultural knowledge of both the UK and develop notions of nationhood and citizenship. We aim to aid integration by:

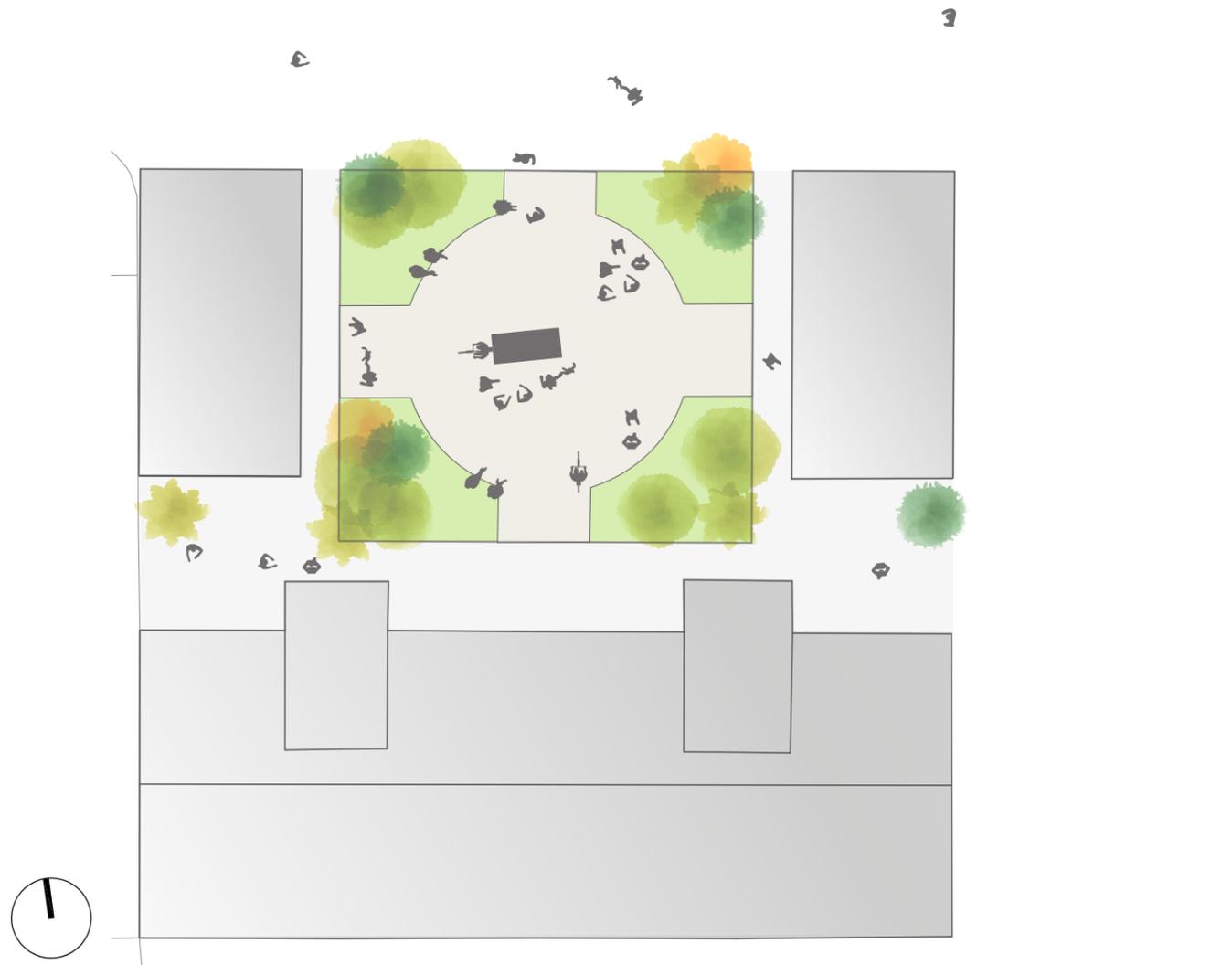
-taking migrant communities into the public sphere with children’s workshops integrated with cultural workshops.

- using a soft approach to activism whilst positively affecting the integration of the people of Manchester.

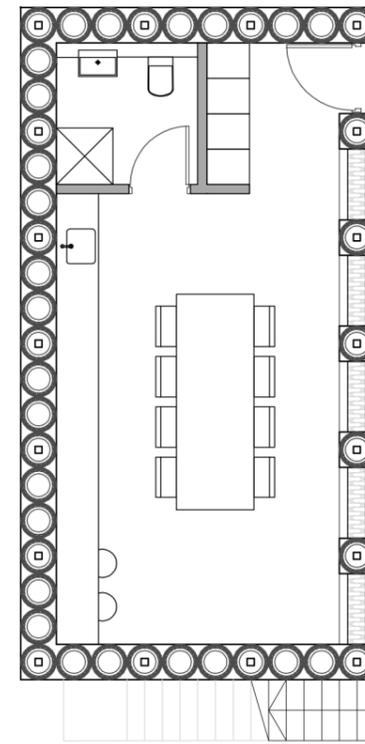
- developing a sense of national identity whilst reflecting on virtues of nationhood and citizenship.



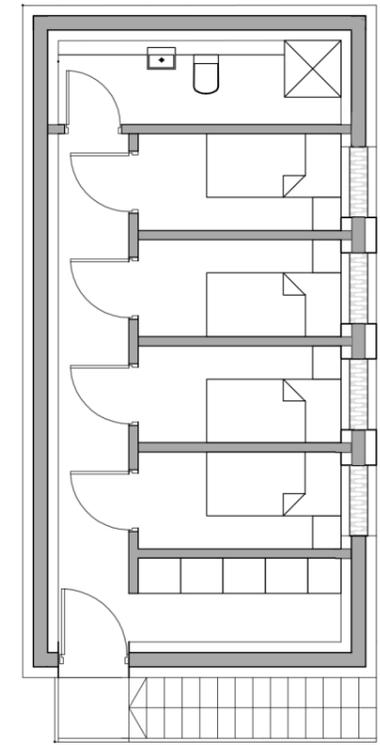




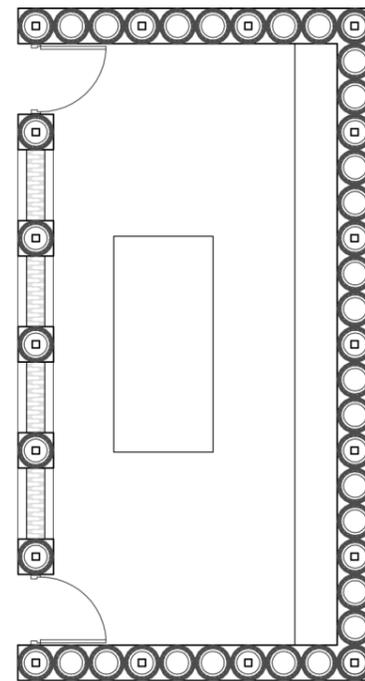
Site Plan
Scale 1:200



Pedagogical Space - Ground Floor
Scale 1:100

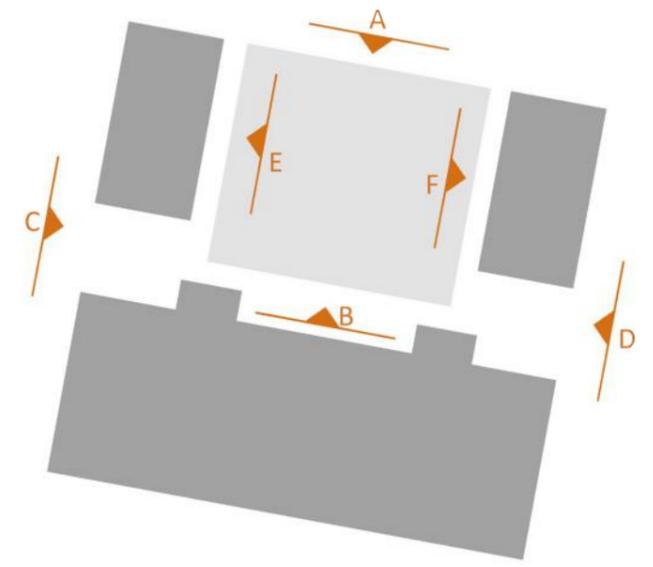


Pedagogical Space - First Floor
Scale 1:100



Workshop - Ground Floor
Scale 1:100

Scale 1:100
0m 5m



Elevation A



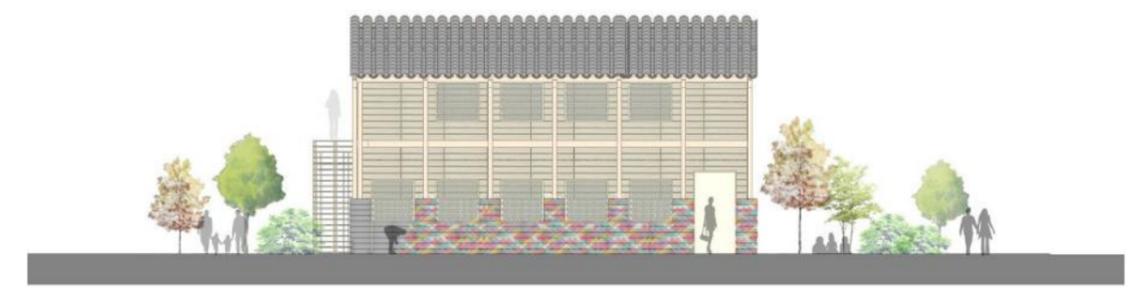
Elevation B



Elevation C



Elevation D



Elevation E



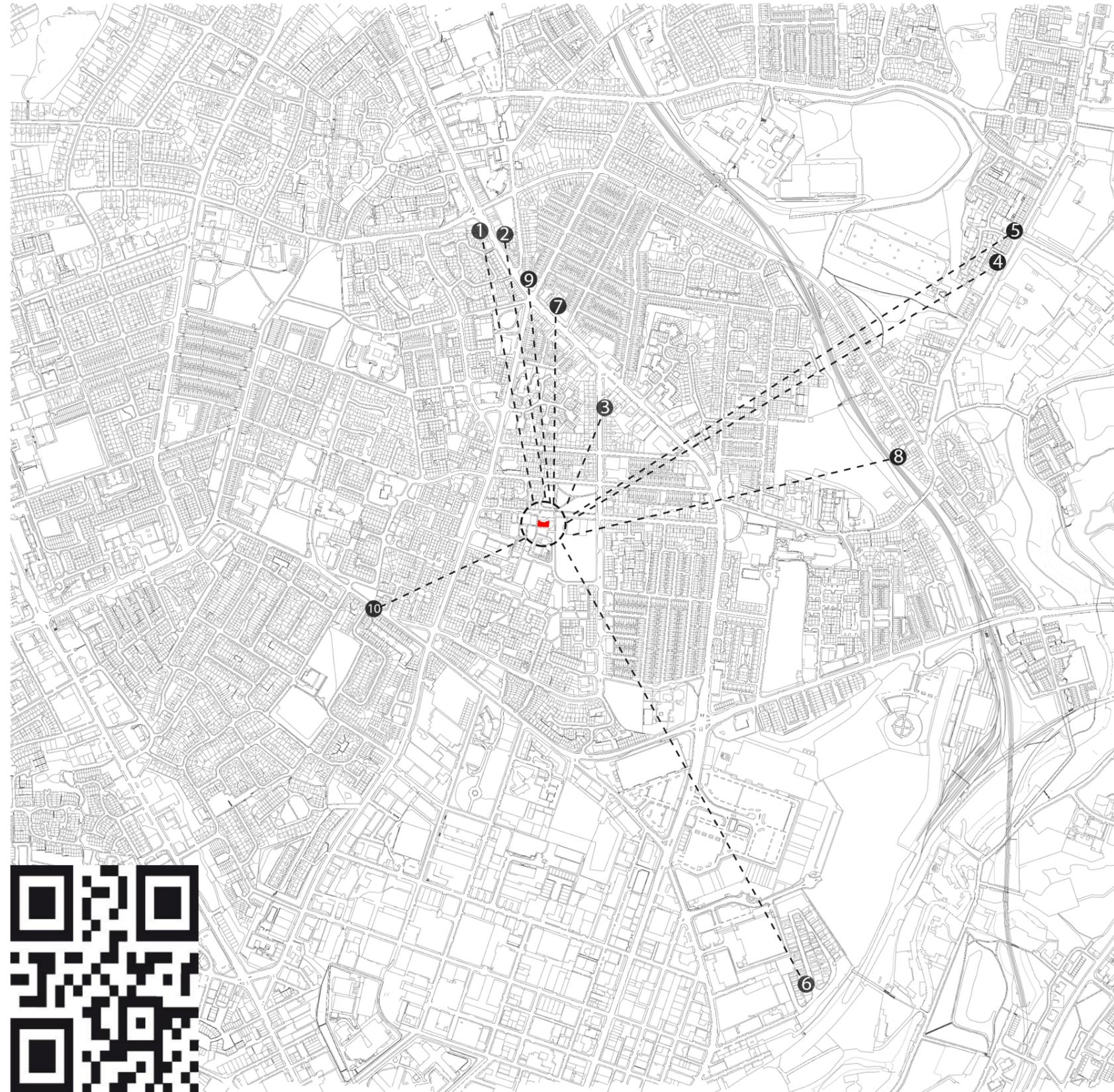
Elevation F



Construction Manual

CULTURAL INTERVENTION

Library of Materials



Base Map of Cheetham Hill NTS Source: <https://digimap.edina.ac.uk/>

1.SUPREME CARPETS
446 Cheetham Hill Road
M8 9LE

MEHMOOD PATEL
Operation Manager
07818 001 978

2.BHATTI FABRICS
515 Cheetham Hill Road
M8 9HD



1.SUPREME CARPETS
446 Cheetham Hill Road
M8 9LE

MEHMOOD PATEL
Operation Manager
07818 001 978

2.BHATTI FABRICS
515 Cheetham Hill Road
M8 9HD



3. D M TYRES
180 Heywood St
M8 0PD
0161 740 7797

5. SK HAWK
Unit 3, Hazel Bottom Rd
M8 0GQ

4. M8 AUTO CENTRE
Unit 5, Hazel Bottom Rd
M8 0GQ

ABDUL MATEEN MIAN
07428 643 616

BERRY
07713 241 856

6. M8 TYRES
Unit 1 Collingham St
M8 8RQ
0161 834 84 83



7. MANCHESTER SUPERSTORE
382-386 Cheetham Hill Roadchester
M8 9LS
0162 721 4495



8. DEMOLITION SITE
8 Smedley Ln
M8 8XG



9. MILES NEWSAGENT
75 Cheetham Hill Rd, Manchester
M4 4ER
0161 839 8225



10. DEMOLITION SITE
10-12 Whitworth Street
M1 3BG



Material Library

Cardboard Tubes



HAZARDS:
tubes may have protruding staples on the end

WEIGHT:
1.72 kg per 3.65 metre (12 feet) roll

SIZE:
12 feet long and unable to be cut on site; large vehicle required.
160mm diameter.

COST:
free

DURABILITY:
can be treated to improve weather and fire resistance.



Tools required:



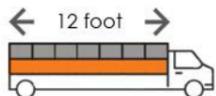
Skill level:



Building performance:



Transport needed:



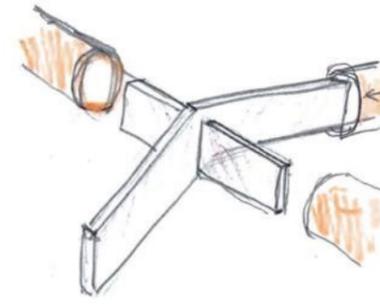
Manpower needed:



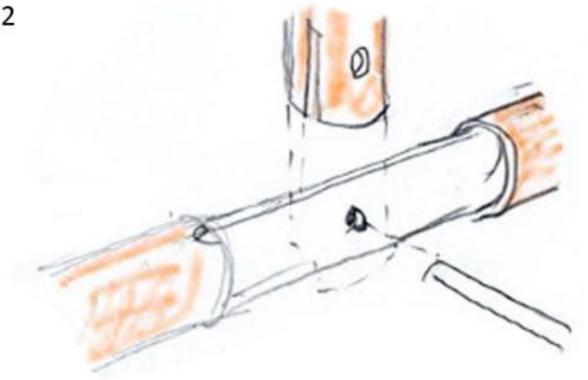
Availability:



joint 1



joint 2



Joint of frame



1.3

Assembly



1.4

SUITABLE FOUNDATION

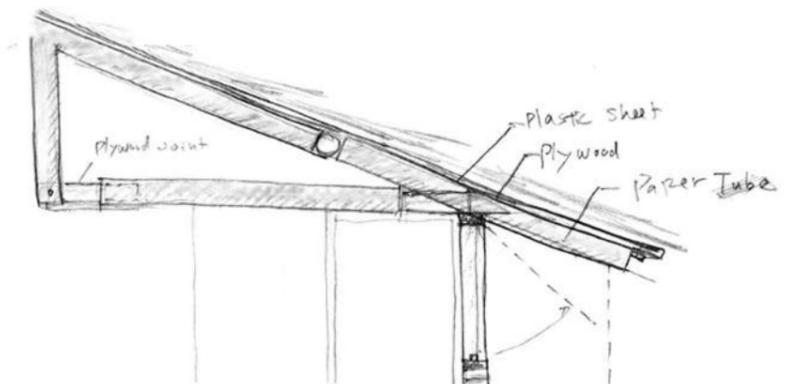
beer crates filled with sandbags



1.5

ROOF CLADDING

apply roof build up as shown below:



1.1 <https://uk.pinterest.com/pin/443252788298610735/>

1.2 http://www.shigerubanarchitects.com/works/1995_paper-house/

1.3 <https://uk.pinterest.com/pin/273945589808448287/>

1.4 <http://www.peluangproperti.com/berita/ragam/perhal=100/page=4>

1.5 <http://www.peluangproperti.com/berita/ragam/perhal=100/page=4>

Material Library

Pallets



HAZARDS:
tubes may have protruding staples on the end

WEIGHT:
1.72 kg per 3.65 metre (12 feet) roll

SIZE:
12 feet long and unable to be cut on site; large vehicle required.

COST:
free

DURABILITY:
can be treated to improve weather and fire resistance.



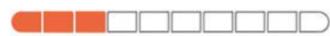
1.1



Tools required:



Skill level:



Building performance:

multiple use



Transport needed:



Manpower needed:



Availability:



1.1 <https://s-media-cache-ak0.pinimg.com/236x/c8/d6/39/c8d6391a0fe88a0ebcfd7b382634e26.jpg>

1.2 <https://www.youtube.com/watch?v=-iC8ywmdwB8>

PANELLING WITH INSULATION

STEP 1



1.2

Once nailed in place, fill the cavity with earth and wood chip.

STEP 2



1.3

Nail a 2x6 to the top of the cavity to seal up the unit.

STEP 3



1.4

Render the outside as necessary with the wood chip and earth mix.

SUITABLE FOUNDATION

Screw the metal channel on top of the pallet, then screw the brackets to the channel on one side and the batons on the base of the structure to the other. Place each pallet with 2-4m distance between.



1.3 <https://www.youtube.com/watch?v=-iC8ywmdwB8>

1.4 <https://www.youtube.com/watch?v=-iC8ywmdwB8>

Material Library

Hoardings



HAZARDS:
 'skin' method will have sharp tacs
 cutting tyres into strips requires supervision

WEIGHT:
 5-6kg per metre panel

SIZE:
 varies, usually 2-2.5metres in height

COST:
 free

DURABILITY:
 typically soft wood that can be sanded down to be repurposed.



Tools required:



Skill level:



Building performance:



Transport needed:



Manpower needed:



Availability:



- 1.1 https://www.thisoldhouse.com/sites/default/files/styles/content_box_mp/public/migrated/images/03-paint-finisha.jpg?itok=3Hu1Dhl×-tamp=1470183155
- 1.2 <http://www.tensquaremetres.com/images/utilities/screed/duct.jpg>
- 1.3 <http://travisperkins.scene7.com/is/image/travisperkins/lay-plywood-2?scl=1>

MULTI PURPOSE PRODUCT

Screed / flooring



1.2



1.3

Plasterboard

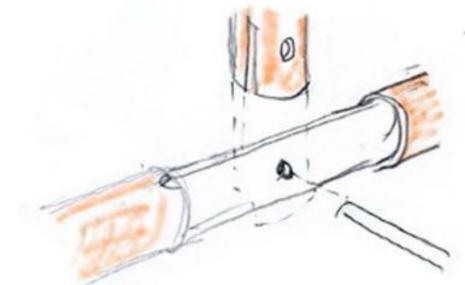
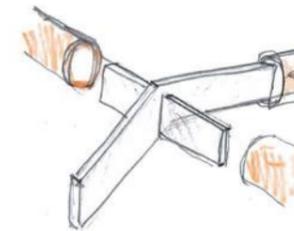


1.4

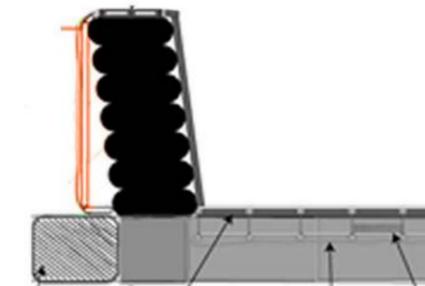


1.5

Joints



Reinforcement for earth berming



1.6

- 1.4 <http://www.gyprock.com.au/In%20Page%20Images/Gyprock%20%20installation.jpg>
- 1.5 <http://www.gyprock.com.au/News%20Images/Gyprock-SupaCeil-120.jpg>
- 1.6 <https://redoubtreporter.files.wordpress.com/2010/04/earthship-packing-tires-web.jpg>

Material Library

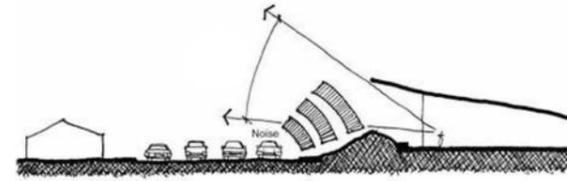
Earth



HAZARDS:
toxic materials may be found within pile

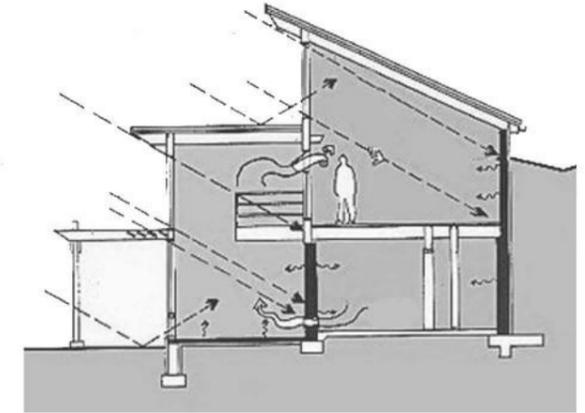
WEIGHT:
1200-1700kg per m³

COST:
free



1.2

Placement of a wall away from the building as a means of creating a micro-climate.



1.3

Less heat loss due to insulation and mediated temperature difference year round.



1.1



SOFT LANDSCAPING

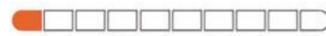


1.4

Tools required:



Skill level:



Building performance:



Transport needed:



Manpower needed:



Availability:



1.1 <http://assets.inhabitat.com/wp-content/blogs.dir/1/files/2013/07/Eatwell-farm-house-7.jpg>

1.2 https://buildingdata.energy.gov/sites/default/files/styles/slideshow_image/public/nv_data/projectfiles/project_1060/Berm%20copy.jpg?itok=lyTNzZob

1.3 <https://s-media-cache-ak0.pimg.com/originals/25/9b/2e/259b2ee24c0a10bc5beadfb9d7431bc7.jpg>

1.4 <https://s-media-cache-ak0.pimg.com/736x/cd/0e/b7/cd0eb746d49f8867d0c35603500c0d36.jpg>

Material Library

Tyres



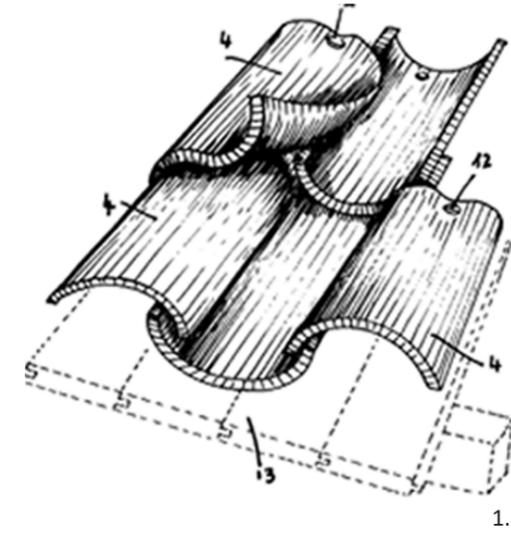
Hazards:
 - 'skin' method will have sharp tacs
 - cutting tyres into strips requires supervision

Weight:
 75/65 R14 = 6.5 - 7.2 kg

Size:
 most often 508 mm in diameter

Cost:
 free (governemnt recycling incentives may change this in the near future)

Module Typology 01



Module Typology 02



Tools required:



Skill level:



Building performance:



Transport needed:



Manpower needed:



Availability:



1.1 <http://www.recyclart.org/wp-content/uploads/2011/06/tire-roof.jpg>

1.2 <https://s-media-cache-ak0.pinimg.com/564x/65/bb/15/65bb151b4092c2c68c23c24eb815bad4.jpg>

1.3 https://c2.staticflickr.com/4/3101/2927986424_41f4a32216_b.jpg

1.4 <https://s-media-cache-ak0.pinimg.com/originals/25/9b/2e/259b2ee24c0a10bc5beadfb9d7431bc7.jpg>

1.5 http://www.madehow.com/images/hpm_0000_0003_0_img0133.jpg http://www.madehow.com/images/hpm_0000_0003_0_img0133.jpg

1.6 <https://redoubtreporter.files.wordpress.com/2010/04/earthship-packing-tires-web.jpg>

1.7 <http://bristolgreenhouse.co.uk/site/pics/mon-14th-aug-4b.jpg>

Material Library

Fabric



1.1

HAZARDS:
Minimum danger

WEIGHT:
Extremely light

SIZE:
Different sizes

COST:
Free (but limited in monthly amounts around 1-2 bin bags per month)

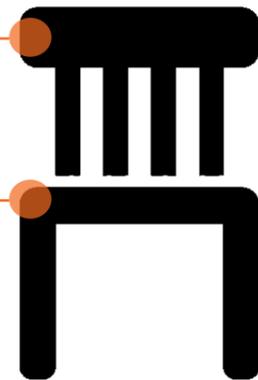
DURABILITY:
5 years maximum



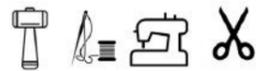
1.2



1.3



Tools required:



Skill Level:



Transport Needed:



Manpower Needed:



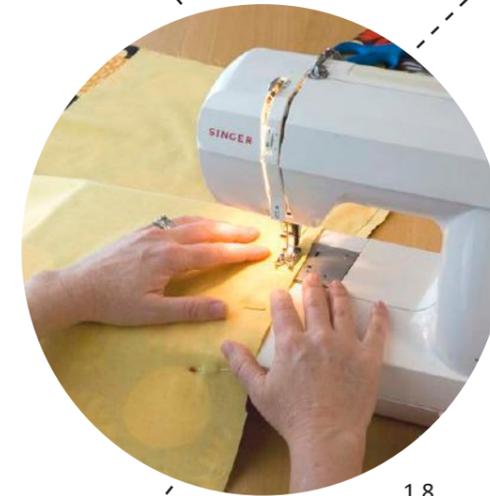
Availability:



1.4



1.5



1.8



1.6



1.7

1.1 https://img0.etsystatic.com/130/0/6862231/il_340x270.1013940058_29gb.jpg

1.2 http://blog.thebehaviourexpert.com/wp-content/uploads/2014/07/IMG_0172.jpg

1.3 <https://s-media-cache-ak0.pinimg.com/736x/8a/22/68/8a226842c2a2656d0d7f9b6223b8affd.jpg>

1.4 <https://s-media-cache-ak0.pinimg.com/236x/56/a3/84/56a384a95d921a3d4249066b0d409658.jpg>

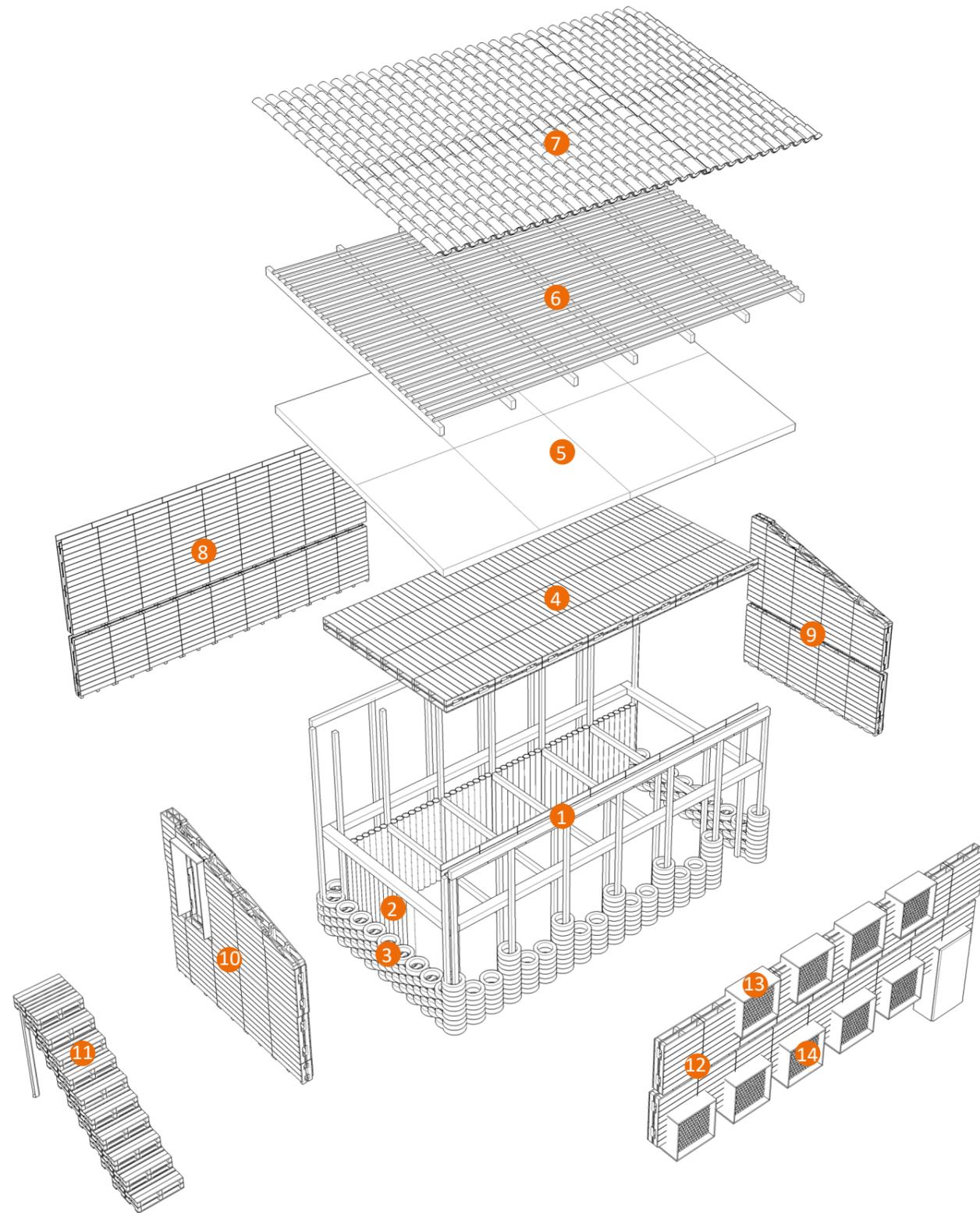
1.5 <https://s-media-cache-ak0.pinimg.com/736x/f4/cf/5d/f4cf5d14b56e58ddf7ae76adfc98e08.jpg>

1.6 <https://s-media-cache-ak0.pinimg.com/736x/09/7c/08/097c08529d98ae40a5075fdcf9b21baf.jpg>

1.7 <https://www.glicksfurniture.com.au/image/cache/data/Replica/eames%20armless%20patch%20work%20wood%20small%20web-600x600.jpg>

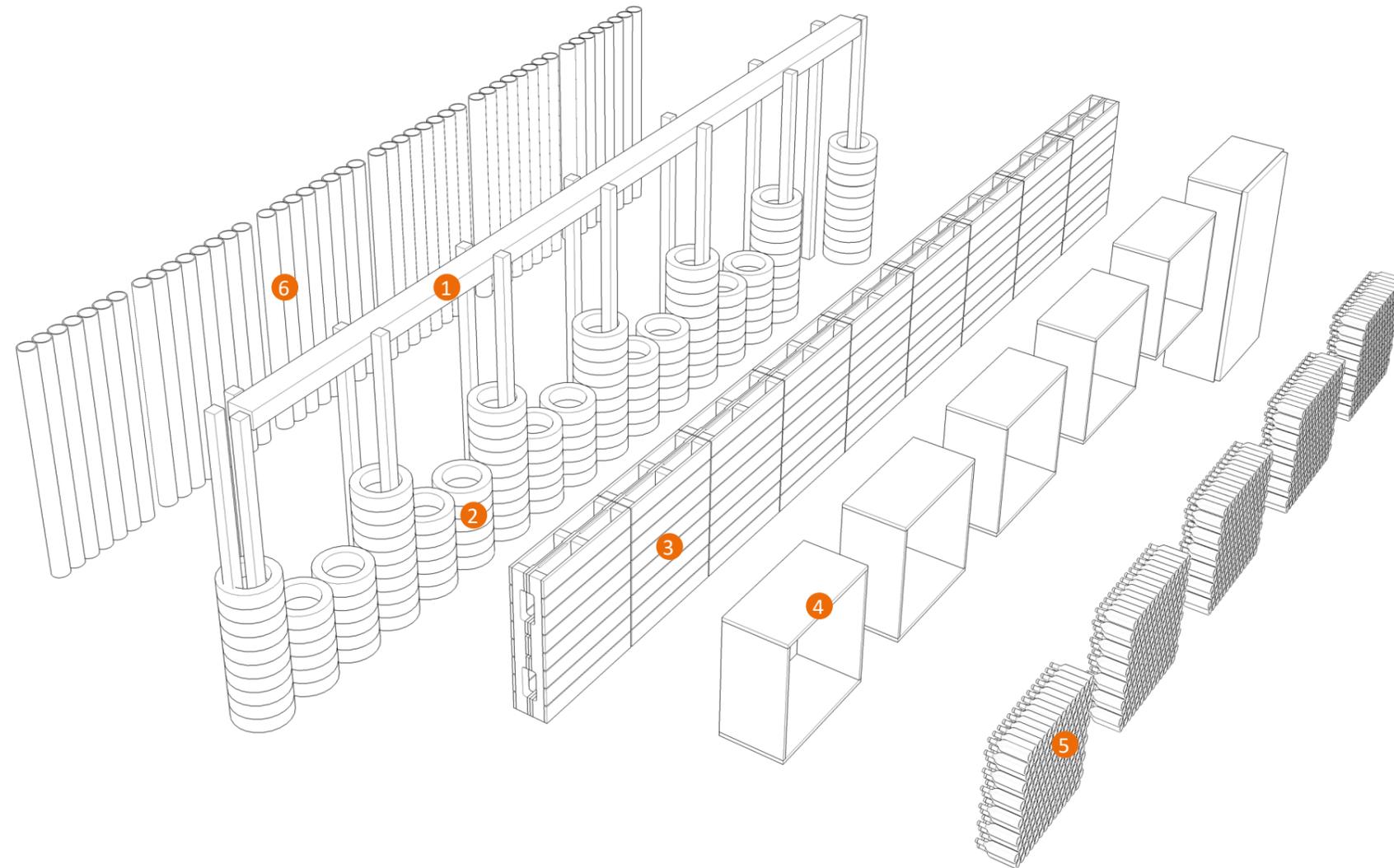
1.8 <http://runningwithsisters.com/wp-content/uploads/2013/03/Step-2-Sew-Fabrics-Together.jpg>

Module Construction



1. Timber Structural Pillars and Frame
2. Cardboard Tubes
3. Tyres
4. Pallets Slab
5. Kingspan Insulation Boards
6. Timber Frame
7. Flatten Tyres 2 Layers
8. Pallet Wall
9. Pallet Wall
10. Pallet Wall with Door Opening
11. Exterior Pallet Stair
12. Pallet Wall and Shredded Paper Insulation
13. Timber Window Frame
14. Glass Bottles

Ground Floor Wall Construction



1. Wood Structural Pillars and Wood Frame
2. Tyres
3. Pallets
4. Timber Window Frames
5. Glass bottles
6. Cardboard Tubes

BUILDING METHOD



Wall framing using automotive tyres

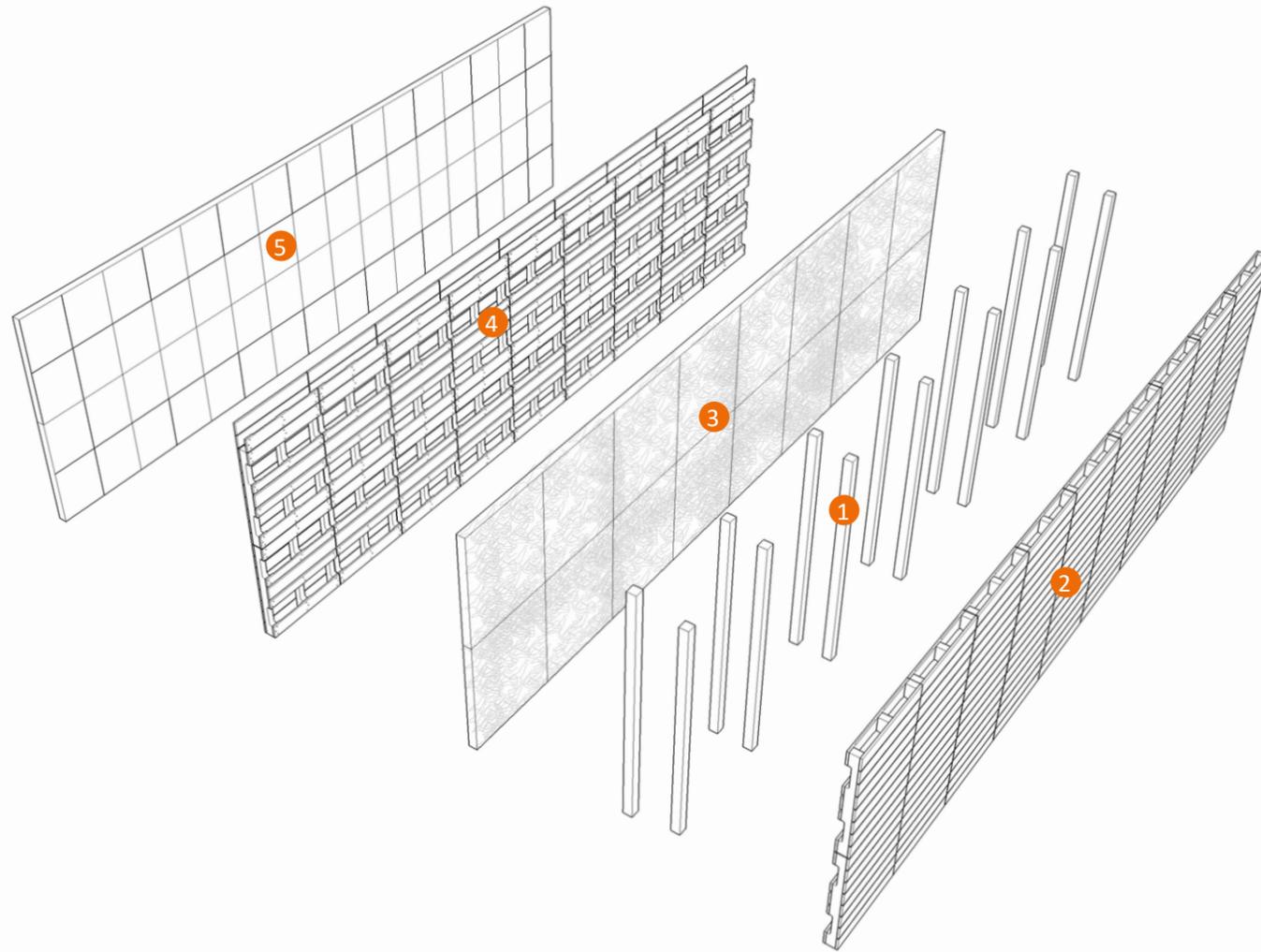


Soil is then shovelled into the tyre and compacted by repeated blows with a sledge hammer. Once pocked with dirt, the tyre walls bulge, interlocking with the row below.



The walls of the rammed-earth tyre house are constructed by stacking tyres on top of each other in a running bond type. Each row is off $\frac{1}{2}$ tire from the one above and below.

First Floor Wall Construction



1. Wood Structural Pillars
2. Reclaimed Pallets
3. Shredded Paper Insulation Blocks
4. Reclaimed Pallets
5. Cladding obtained from wood hoardings

18X



14 X



16 X



16 X



BUILDING METHOD



Old News Papers and Magazines



Paper is shredded in order to form compact blocks of insulation. Paper is compacted and mixed with water. After this is put into cast forms.

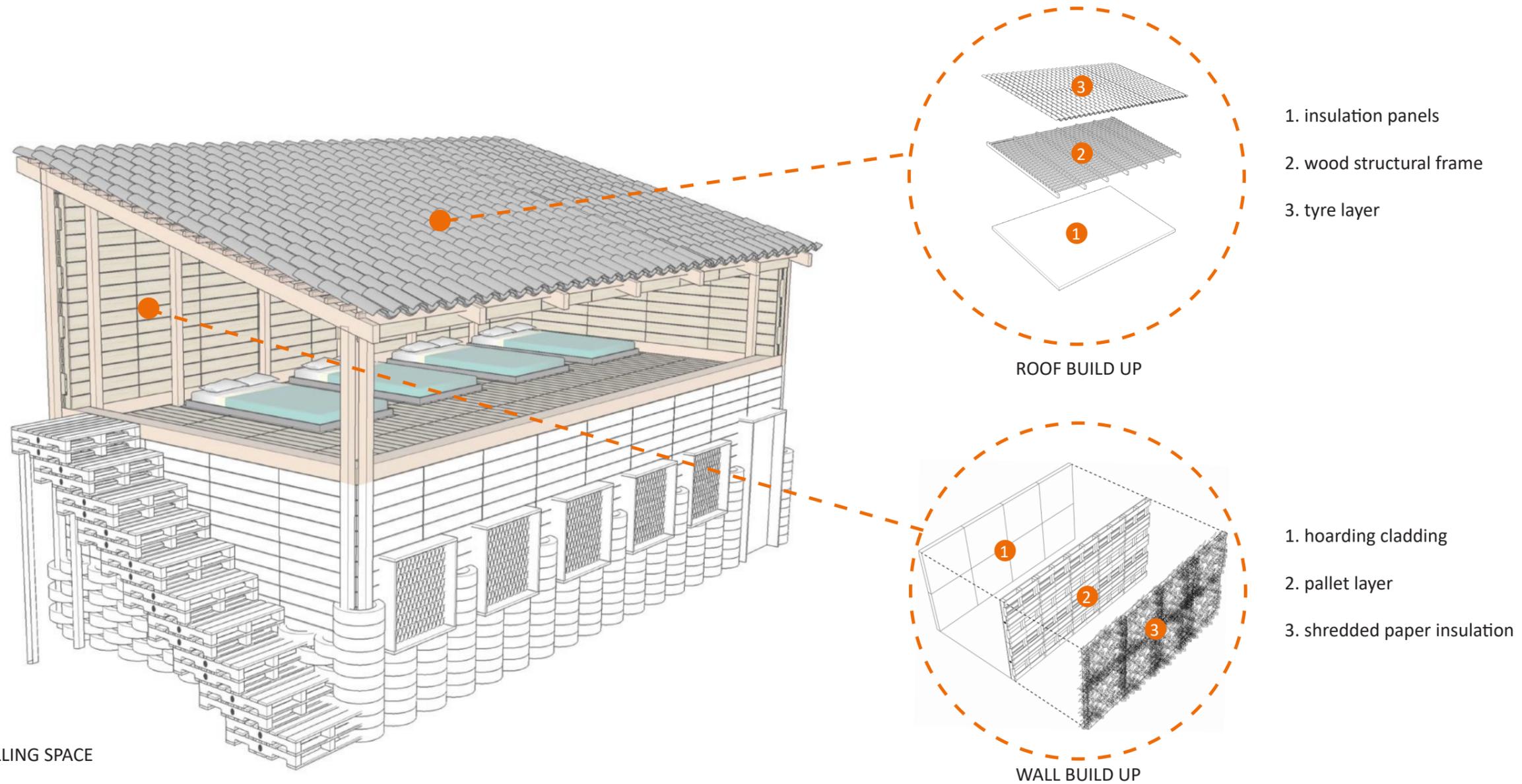


Compact insulation blocks are put in place in between the pallets. The material is quite flexible so it can be forced into any shape easily.

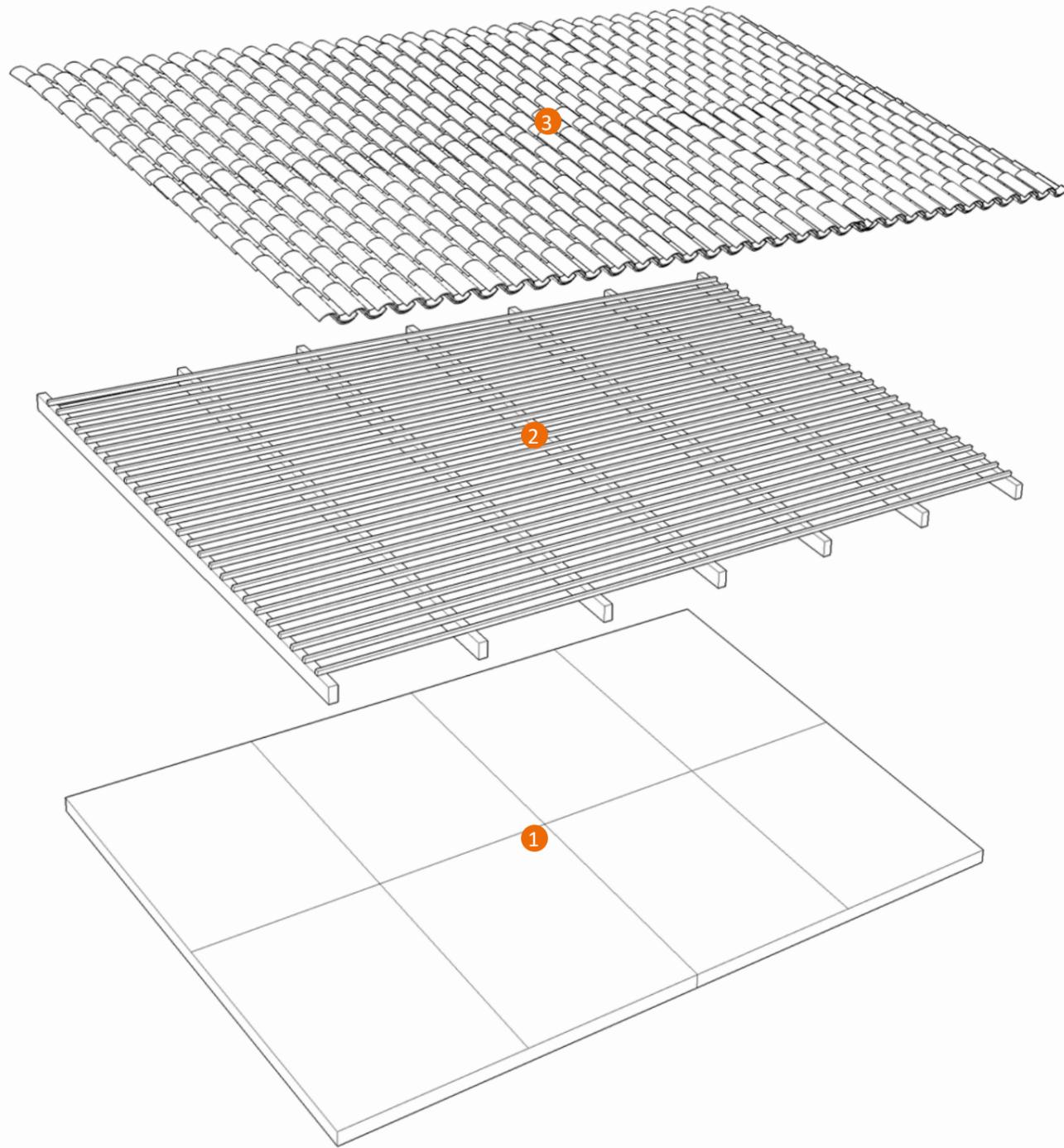
Dwelling Space

'The residential is political- which is to say that the shape of the housing system is always the outcome of struggles between different groups and classes. Housing necessarily raises questions about state action and the broader economic system.'

Marcuse, In Defense of Housing pg.4



Roof Construction



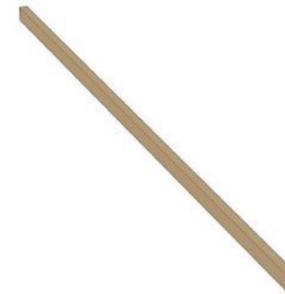
1. Kingspan Insulation 200 mm
2. Recycled Wood Frame
3. Flatten Tyres Layer

128 X



dimensions

7 X



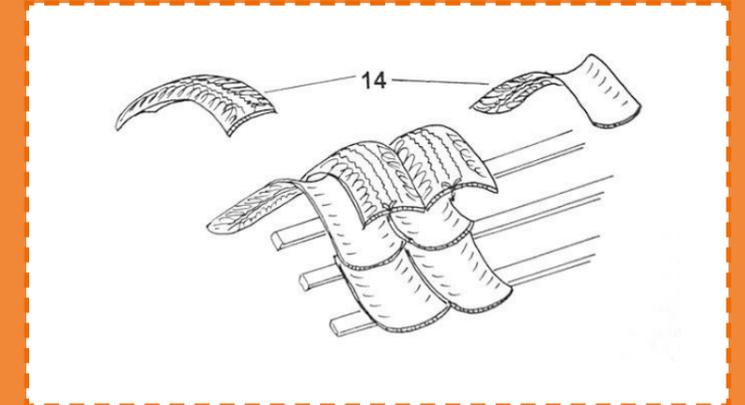
26 X



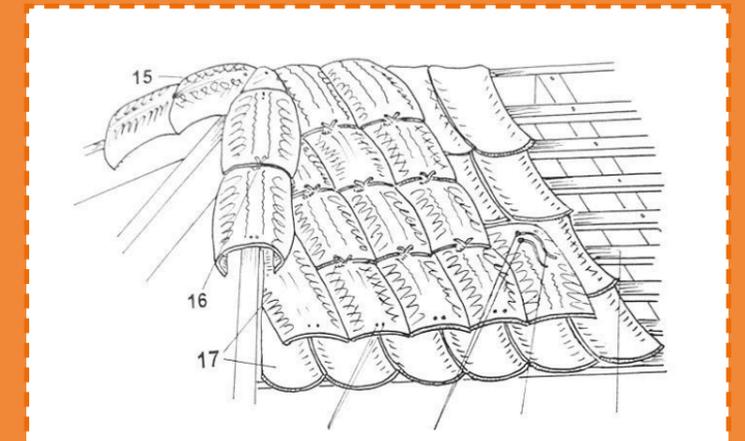
8 X



BUILDING METHOD



Old News Papers and Magazines

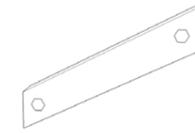
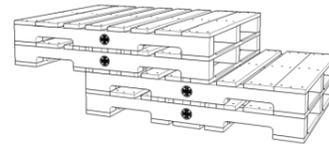
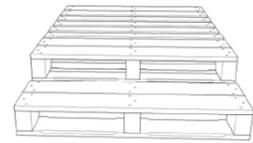
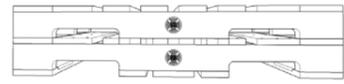


Paper is shredded in order to form compact blocks of insulation. Paper is compacted and mixed with water. After this is put into cast forms.



Compact insulation blocks are put in place in between the pallets. The material is quite flexible so it can be forced into any shape easily.

Stair Construction



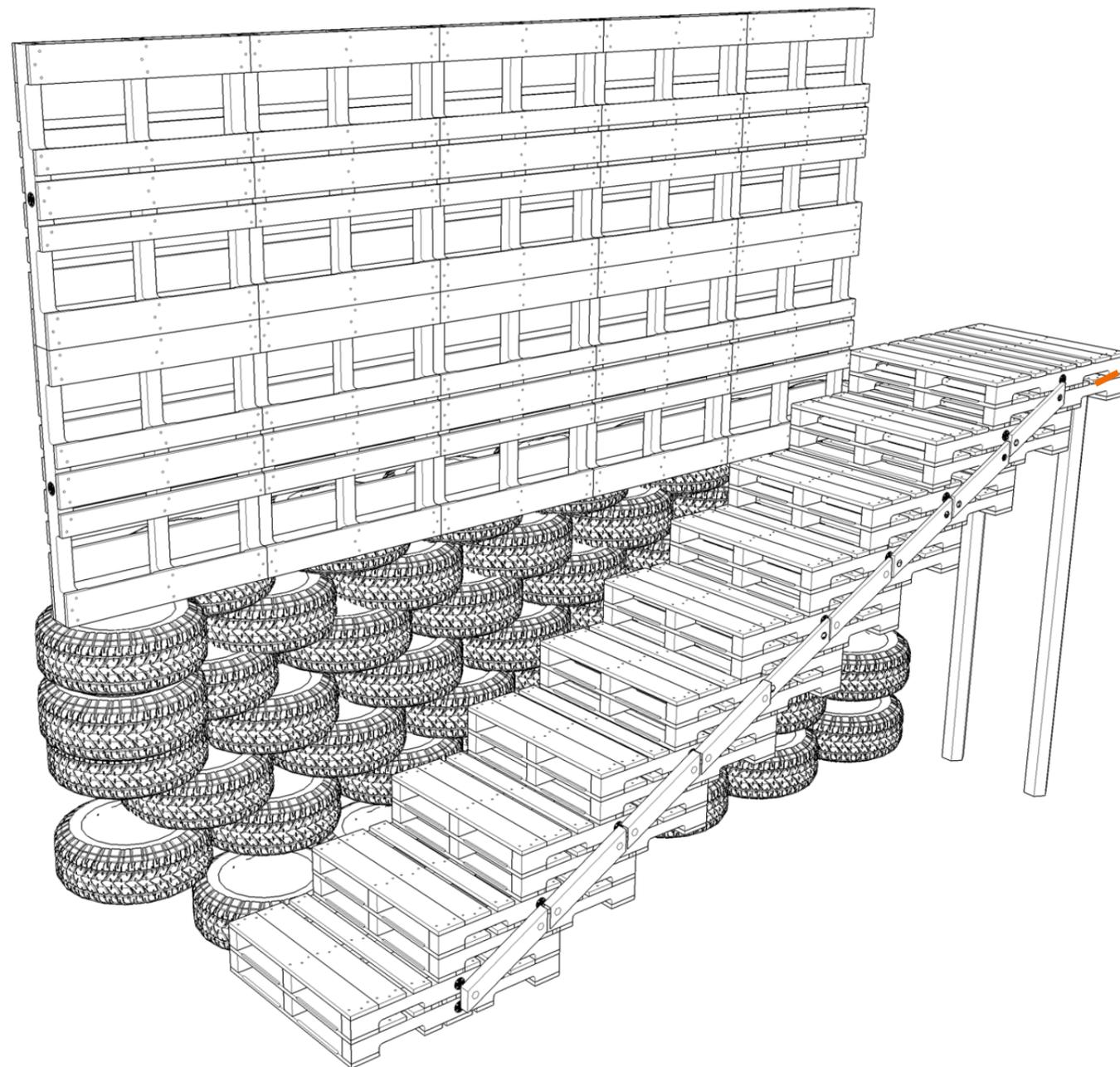
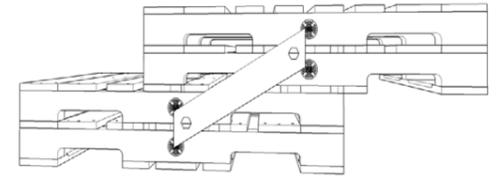
Stairs material :

- pallets
- hammer
- nail



20 pallets
pallet dimension :
1016 mm x 1220 mm
x 143 mm
stairs height : 2.80 m

Metal bar fixation

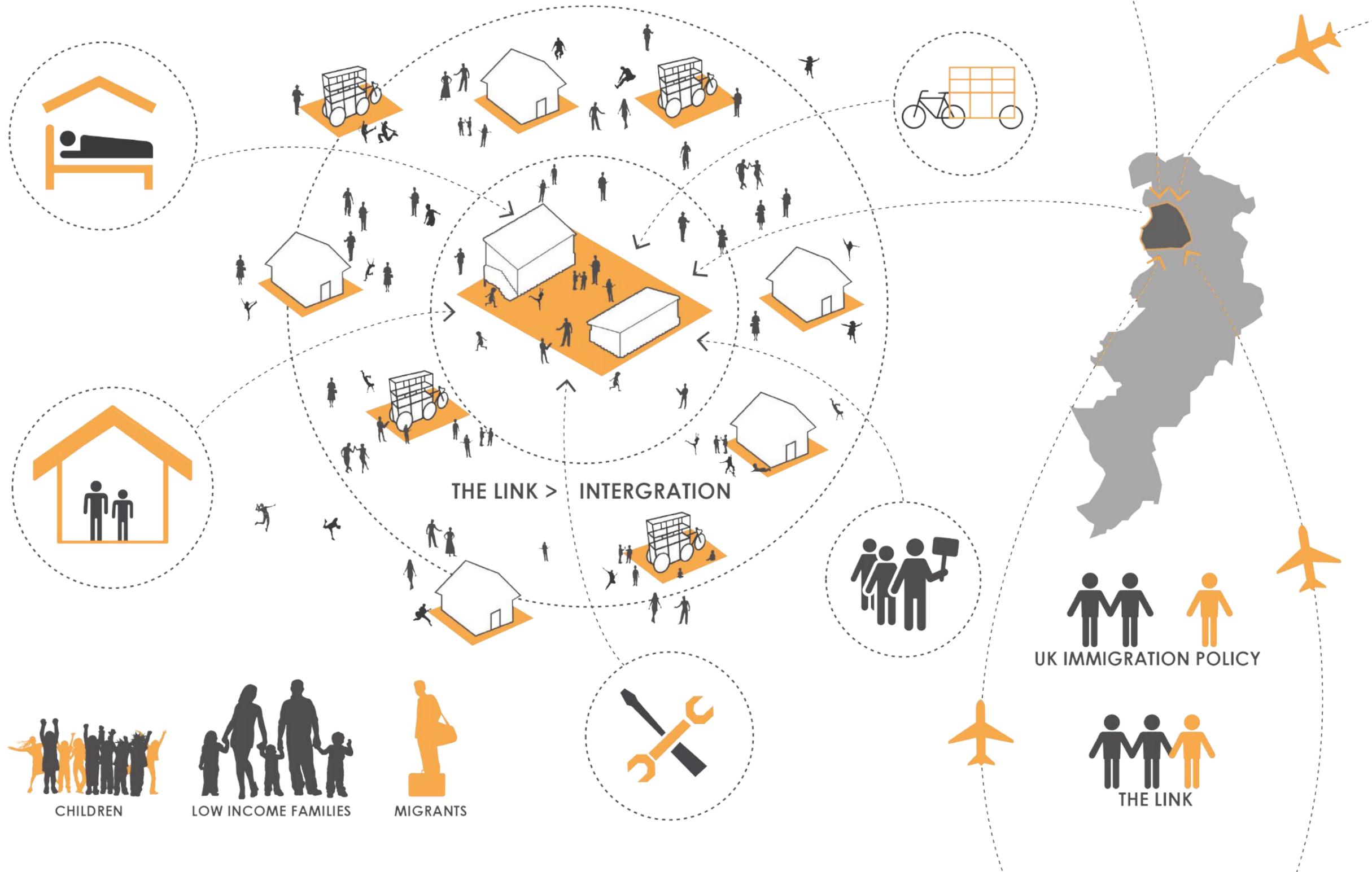


COMMUNITY LINK

We focus on the **failed integration** of low income families, currently not catered for by political infrastructure.

This spatial experiment will facilitate and accelerate the process of integration of families into society.

Pedagogical space and cultural infrastructure can **challenge the unequal societal conditions** and aims to carve out new economic, cultural, social and political relations. [McFarlane]



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PREFIGURATIVE ARCHITECTURES

Architecture & Activism

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12.12.16

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MArch 2016-17; 4.1 Workshop



Cheetham Hill community centre
[Source: thecharnelhouse.org]

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ROLE OF ARCHITECT

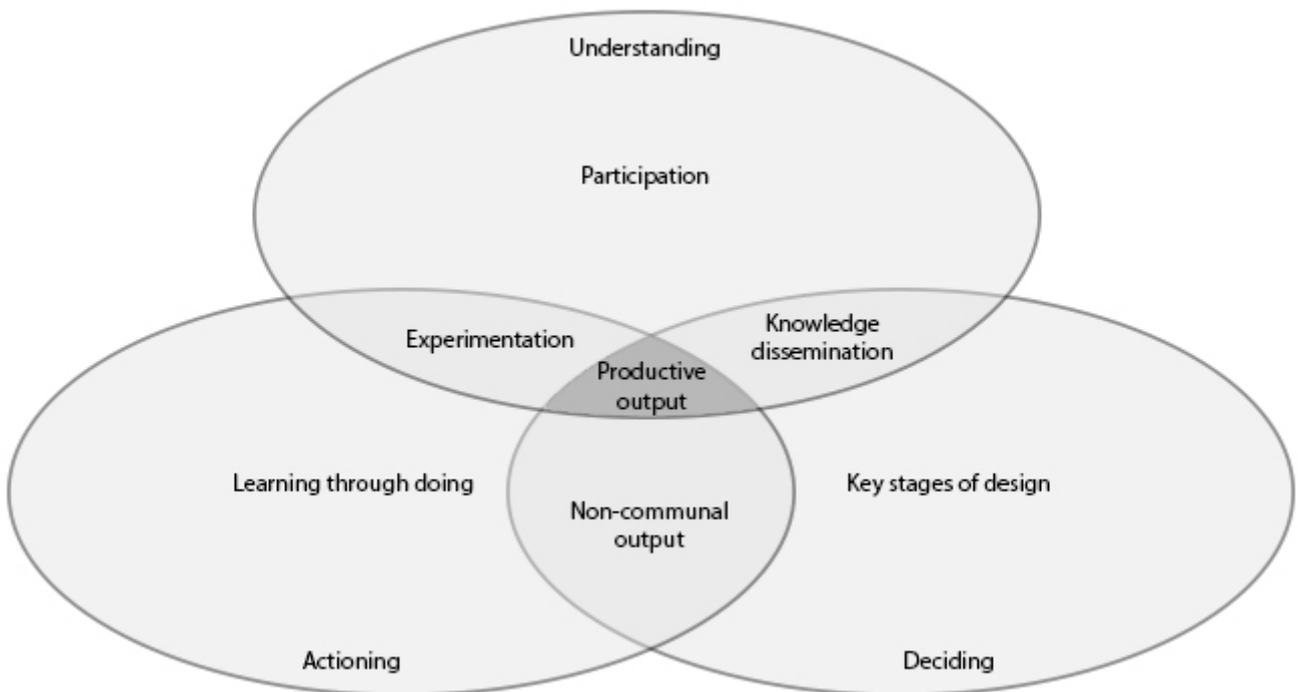


figure 0.1

Prefigurative Architecture

HISTORY

The current definition of prefiguration was coined during the feminist movement of the 1970s with the struggle to enact prefigurative politics. The ideologies here stemmed from Carl Boggs' theories of global revolutionary movements, it was this that was analogous to the feminist's movements of breaking with hierarchy and creating the new.

When one questions the hierarchical nature of current territorialisation then the context of Friedrich Engels' "The Housing Question" can inform its definition. Developments in the nineteenth century led to a new social relationship between the home and the work place. It was in the urban realm and its new factory context that "the intimate union of domesticity and labour" [Engels, 1872] was crystallised. Thus, the lack of a division between the two became a sign of ill wealth for the elite. The primitive accumulation by this force led to the 'slum problem'. It was said by Engels that "as long as the capitalist mode of production exists, it is folly to hope for an isolated solution to the housing question or any other social question affecting the fate of workers" [Engels, 1872].

In the post war era architects articulated an entrenched tie between the modernist movement and utopian values; architecture was becoming political. Visionary projects, such as Le Corbusier's Ville Radieuse, offered a vignette of a solution but no means. With the dissolution of modernism and the rise of post-modernism, the means of architecture as political expression was diminished.

RESIDENTIAL IS POLITICAL

The residential is political as it is defined by class struggles. Deregulation, financialisation and globalisation are the result of a fiscally conservative model that has led to the commodification of housing in, for the user, a seemingly conceptual global market. Through applying Marx's theory that the capitalist model places an exchange value on space, consistently applied to the housing typology, then citizens that value housing for its use live in an unrepresentative model. It is apparent that the social problems at the core of housing provision are a result of the accumulation of capitalist commodified land.

Experimentation is at the heart of prefigurative architecture as it represents a moment of decommodification. In light of the utopian values of the modernist movement and its failures, once architecture is made political it can be understood that there has to be a moment of action that nullifies time. One has to make the future operable in the present. Thus, the idea of now becomes a driving force in the mobilisation of prefigurative architecture and a rejection to the spatial occupation and prescription of land.

It is key to define prefiguration as incremental; there is no written script and success is not guaranteed due to the experimental nature of its DNA.

Raúl Zibechi notes of the prefigurative politics of the feminist movement that "territorialization, autonomy from state and politics...[and] self affirming actions" [Zibechi, 2012] as key dynamics of operation. Prefigurative politics informed the way prefigurative architecture is able to operate in this autonomous sense.

Thus there is a need for autonomy. Self governance as territorial expression. Reorganisation of space is a political gesture, disrupting the alignment of name and objective.

RESISTANCE AGAINST CAPITAL TIES

Given the primitive land grab of the past centuries, spatial reconfiguration necessitates achieving an action through navigating a political environment. However, one could argue as time is fluid and therefore equilibrium does not exist in a political medium, itself being representative in time, then prefiguration provides a platform for autonomy of an individual or group in self determination when one actualises in the present. This being an introspective act of autonomy as opposed to an act of defiance against the political environment. Thus, prefiguration is not something that is confined to disrupting the body politic.

The scope of government control increases with a greater reliance on infrastructures to sustain our lives, for example road networks and the national grid. With the increase in representation there is normalization, value engineering and, or, privatization. Currently, this delegation of infrastructure results in vast transformation of the environment. To be a citizen is to be of space [Lefebvre, 1968]; that is to say that the spatial occupation of all infrastructures have a social being. Arguably not enough has been achieved to reconfigure beyond housing and education typologies.

The political environment of representation is one that denies experimentation as it claims spatial configuration on the citizenry's behalf. By prefiguring, one is fulfilling a notion of 'can't wait and don't want to delegate', claiming spatial occupation as a political right. Given that often autonomous acts are displayed amongst a collective (as to achieve aims that are applicable to only one then often spatial occupation is created in the form of private accumulation) and that experimentation is incremental with no written script, then to achieve a shared objective there requires horizontality in establishing progress. The navigation of which is imperative in establishing progress.

CONSTRUCTION AS A MEANS OF OCCUPATION

Through participation there is a function that demonstrates that the citizenry have an input. One can examine methods of participation that are largely disruptive, due to the rigour of planning policies, however, the use of zoning loop holes does demonstrate to the administration a desire for change as a passive process.

Construction is the most evident form of spatial occupation and the most transformative act that not only recuperates use value, but also techno popular knowledges, which has been lost through hierarchical industries; means and goals are folded into one.

ROLE OF ARCHITECT

Within a horizontal network the role of architect is reduced. There is a blurring of research and design, understandably, that leads to a focus on the master builder who disseminates techno popular knowledge.

In Cheetham Hill, I, fulfilling the role of community architect, experienced these challenges. Firstly, there was a reliance on sourcing master builders to inform the intervention itself.

In a community where I projected an intervention and its audience I was required to frame the client. Through coordinating the intervention with members of the community centre I aided participation by identifying who were key drivers. Furthermore, I anticipated upon presentation of my scheme to the centre there would be a need, as Boano writes in her study of Baan Mankong, for the role of architect to congeal opinion into consensus at key stages [Boano, 2013]. In actualisation of the scheme, my role would extend beyond this to key stages of construction (figure 0.1).

TAKING THE STREET

Recobrar la calle

How to construct an urban reserve?

Santiago Cirugeda ha publicado un artículo en el número 16 de *El Taller de Sevilla* de la *Caja de Cultura de Sevilla* sobre el tema de la circulación de libros en las ciudades.

Arte público, en el que se manifiesta el pensamiento crítico urbano. A través de las acciones de trabajo, Cirugeda invita a los participantes algunas prácticas que tiene el artista contemporáneo para incidir en la sociedad a través de acciones que se manifiestan en el espacio público.

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Los ministros de Cultura, partidarios de la libre circulación de libros

Madrid

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Santiago Cirugeda es el director del Taller de Sevilla tiene un doble rol de diseñador urbano y de artista. Algunos ejemplos de sus intervenciones formadas en diversos espacios públicos como el espacio de las estaciones ferroviarias. Por otro, invita a los alumnos la posibilidad de proponer sus propios intervenciones. El curso cuenta con un espacio de trabajo, que ha sido diseñado para que los alumnos tengan tiempo para pensar con calma en sus intervenciones.

La idea del curso es que los alumnos puedan utilizar los espacios públicos como campo de trabajo de sus intervenciones. Durante el curso, los alumnos se ocupan de los aspectos de la intervención en la actualidad, desde parte de los artistas que intervienen en la sociedad hasta las intervenciones de obras que, generalmente, tratan de intervenir en el espacio público.

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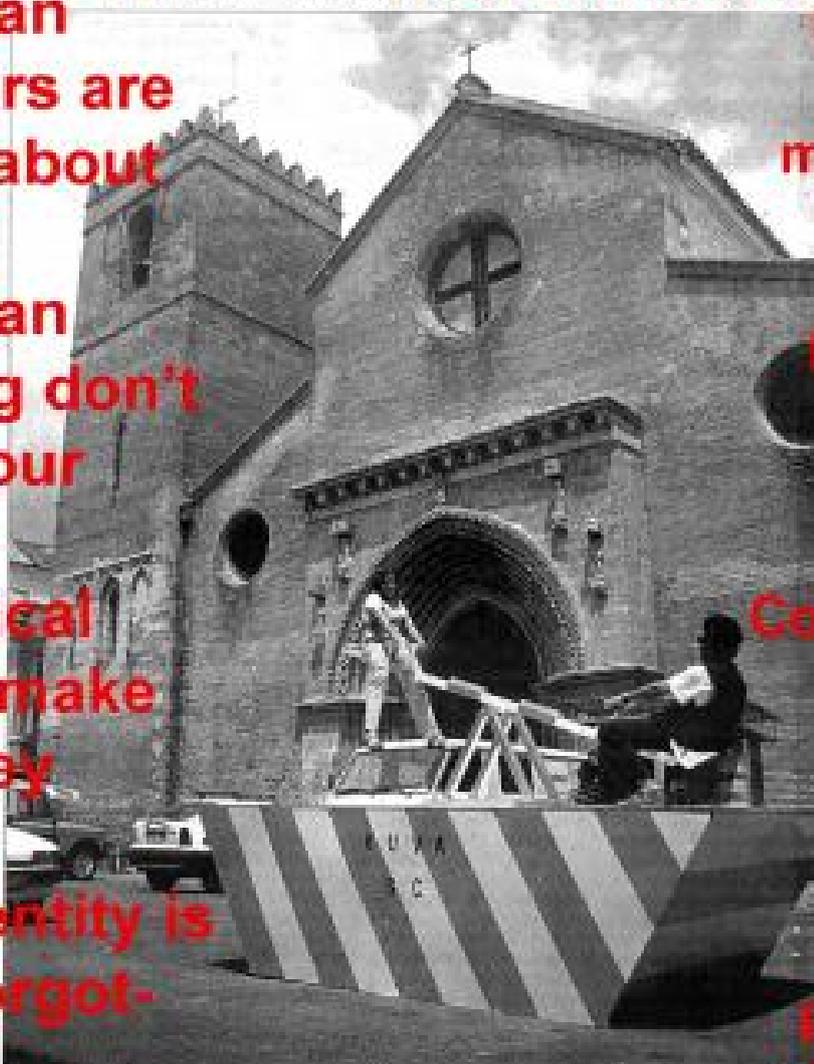
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Santiago Cirugeda ha instalado una singular cuba justo delante de la iglesia sevillana de Santa Marina.

Una cuba

Una cuba es un espacio urbano que se crea en el espacio público para llevar a cabo una intervención que puede ser cultural, educativa o de ocio. La actividad consiste en el alquiler de una cuba que se instala en el espacio público de la ciudad. El curso del Taller de Sevilla, constantemente en la calle que Luis, con esta cuba se ocupan de los aspectos de la intervención en la actualidad, desde parte de los artistas que intervienen en la sociedad hasta las intervenciones de obras que, generalmente, tratan de intervenir en el espacio público.

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Cursos para todos los gustos

El Instituto del Teatro, unidad de formación del CAJ, es una institución sobre cuyo futuro aún hay abiertas numerosas interrogantes. Desde la Delegada del equipo de Carmen Calvo a la Consejería de Cultura de la Junta y la consiguiente reestructuración del departamento, el Instituto del Teatro se ha visto obligado a ofrecer nuevas opciones sobre todo a los trabajadores que se encuentran en el momento de la reestructuración del departamento, el Instituto del Teatro se ha visto obligado a ofrecer nuevas opciones sobre todo a los trabajadores que se encuentran en el momento de la reestructuración del departamento, el Instituto del Teatro se ha visto obligado a ofrecer nuevas opciones sobre todo a los trabajadores que se encuentran en el momento de la reestructuración del departamento.

1

Santiago Cirugeda, Seville

“Societies unfold through values and their opposition.”
[Marcuse, 2016]

PRACTICE

Occupation has been a key tactic in Spanish demonstrations since the 2008 global economic crisis, Cirugeda fulfils this aspect of Spanish defiance. Given the proliferation of European planning laws on top of Spanish ones, there is little room to negotiate in experimental terms. When an area is neglected by the state there is an opportunity for community development.

OPERATION

Cirugeda attempts to understand how the system is working by studying the mechanics of it, his first project was in search of legislation to provide containers on the street that could be occupied. Through investigation of public policies he is able to realise a vision. He describes this as ‘urban hacking’. This idea of hacking is a unique form of experimentation, in as much as it seeks to find inadequacies and injustices within the political system. Often these are derived by constricting zoning or planning laws, as seen with his unmediated ‘hacking’ of public space in his formative years.

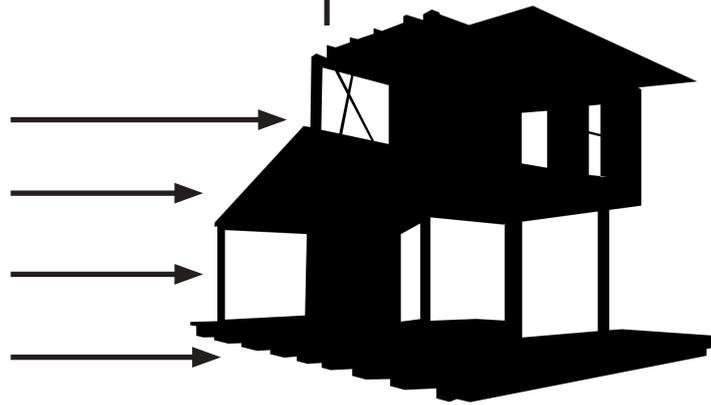
This experimentation developed to an understanding that what he was actualising had a direct level of community engagement. A large part of his work is centred on community involvement and how of doing architecture is to “never think about the client... what exists are users and actors” [Santiago Cirugeda on Self-Construction, 2016] who work for him; this aspect of community engagement sets the architect as political mediator and navigator. Autonomy is set in motion, yet the aspect of horizontality in his collaboration is not always consistent.

Site



[Source: www.divisare.com]

Materials collected from temporary classroom project of University of Granada in 2004. This was originally taken from a soon to be demolished building.



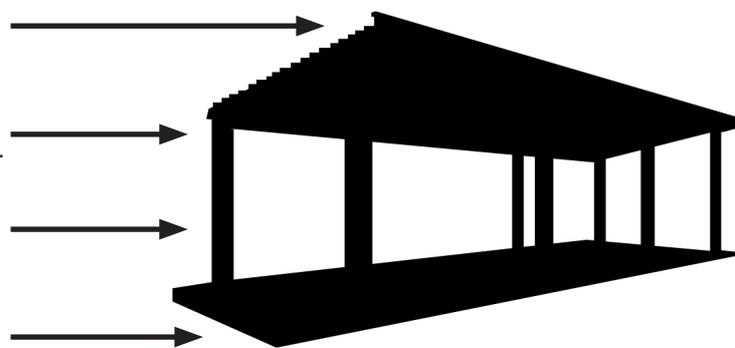
Aula Abierta

Anchor plates for roof from Aula Abierta in Granada.

Timber from the Matadero in Madrid.

Wood from Benicassim.

Plastic formwork for foundations from TxP's Cañada Real project.



Chipun

figure 1.1

LA CARPA

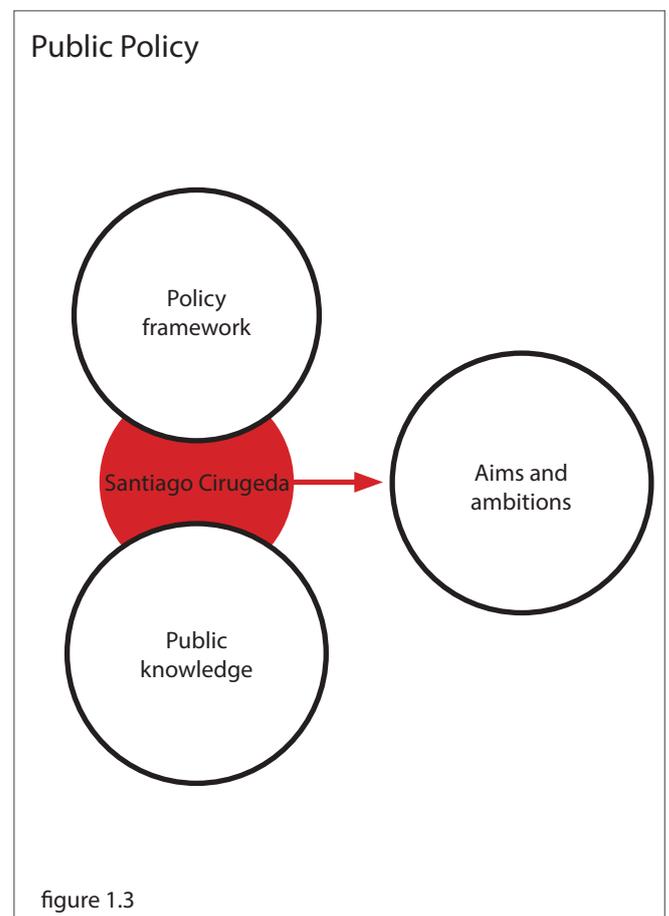
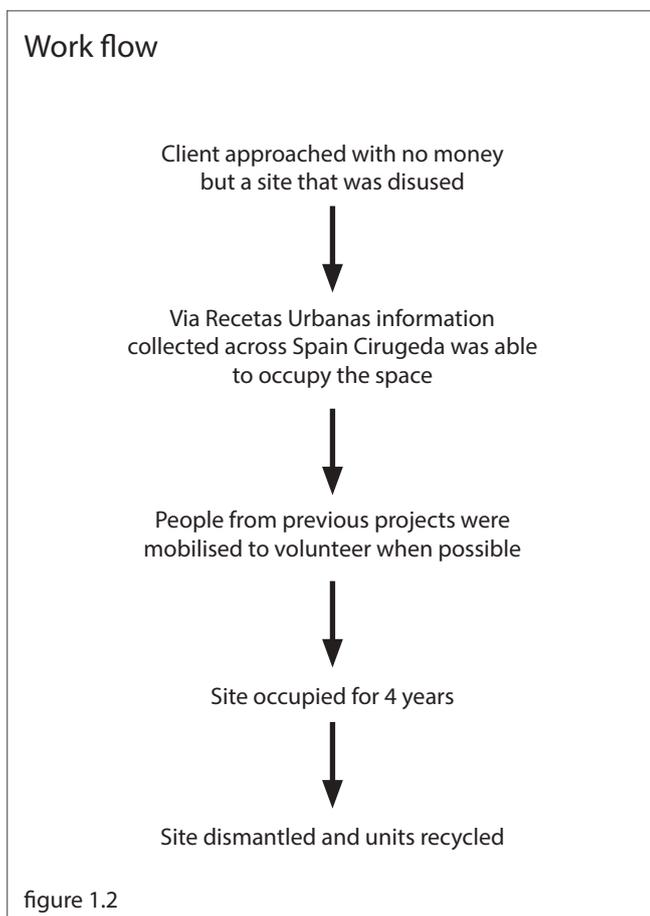
Seville was chosen as the site for the circus due to its population of disused buildings. On this particular site, the theatre director stayed on site for a year to occupy it and secure the theatre companies claim to the land. This piece of occupation is a hallmark of Cirugeda's passive political defiance. This occupation allowed for a preliminary land concession, from this the project was able to grow. Proof of this passive gain can be seen in the initial complaint from a neighbour, in which Cirugeda was pardoned upon summons due to its legal status.

1 - CULTURAL INFRASTRUCTURE

On site there is provision for meeting, training, storage and staging. This provides not only cultural infrastructure, but a pedagogical space. "Keck and Sikkink (1998:24) highlighted the importance of communicative action in transnational advocacy networks - 'vehicles for communicative and political exchange, with the potential for mutual transformation of participants.'" [McFarlane, 2011] The space aimed to become a reference for the cultural Seville by acting as a centre for knowledge exchange providing the cultural needs of the city's population.

2 - RECYCLED ELEMENTS OF RECETAS URBANAS

Once one is providing techno popular knowledges and building elements online through Recetas Urbanas, then one is already taking a political stance. There is a clear stance taken, this is not a quick fix for the financial crisis, but an alternative model. The collection self builds across La Carpa consists of units that demonstrate the scope of horizontal assemblages; Chimpúm and the Aula Abierta are two of many (figure 1.1).



CONCLUSION - "Farewell to Miraflores for lack of municipal support" [Guerrilla architect, 2014]

Chatterton wrote that for success, a space needs to be autonomous, making a material difference to people's lives [Chatterton, 2010]. Furthermore, there is a need to "have to deal with and respond to the prospect of both more and less progressive political realities and imaginaries emerging" [Chatterton, 2010]. La Carpa certainly fulfilled the former condition, however, the project was rooted in a passive approach that did not champion alternate political realities thus, arguably, its closure and thus lack of success was due to it not being generative of a new model that could allow, not just its survival, but for it to flourish.

However, this idea of a generative process is not limited to direct political intervention, Chatterton recognises that there is a "diverse set of spatial practices that privilege building dense networks of trust in stable place projects." In effect, what was learnt here resulted in growth of a broader network of knowledge and information exchange. This can be seen in the act of once again recycling the buildings for repurpose in similar projects; a sense of permanence in knowledge is captured with this physical exchange.



2

Todo por la Praxis, Spain

PRACTICE

Todo por la Praxis (Everything for Praxis) or TxP is an architectural collective based in Spain. Their DNA is unique, it creates a flexible structure that is centred around three architects and expanding to members that come from backgrounds such as law, design, anthropology and art.

A coherent methodological structure articulates their interventions. They are a proponent of DIY at all phases of work, meaning that there is an emphasis on responsibility and more critically, actors are given realisation of what is achievable.

OPERATION

The practice has developed a coherent methodological approach to interventions, working in a framework of key modes.

Firstly, TxP utilizes the open-source culture as a key part of organization in modern movements; following notions that the internet, as an apolitical medium, is an important feature in the structure of modern organizations. Thus, they have produced a program of which to disseminate information, whether it is material manuals, downloadable templates or case studies; this was made a core aspect of their Luxembourg project 'Island Taz' (see figure 2.1 + 2.2). By aligning themselves with a larger organization, which may even be smaller, they are demonstrating horizontality, a second key aspect of their methodology.

What they create they are giving to organizations as a way of informing a discussion, of which they have no steer in. They become an element in a free forming, growing object, as opposed to having a didactic operator and operand relationship. This is how many of their volunteers access TxP's projects, the appeal of working in an informative environment that, as founding partner Jon Garbizu claims, has non authorship [Extending Architecture, 2016].

This promotion of an educative environment allows for a culture of experimentation with physical built interventions in a workshop setting that can be exported to the urban grain where appropriate; active change is being folded into the present. Jon Garbizu claims a core model of their practice is construction as a means of empowerment for the citizens that are taking part in these processes [Extending Architecture, 2016]. This, in conjunction with their open source nature, enables, as Jiminez explains, "peer-to-peer decentralised networks [that] are blurring traditional distinctions between production, distribution, and consumption of informational forms" [Jiminez, 2014].

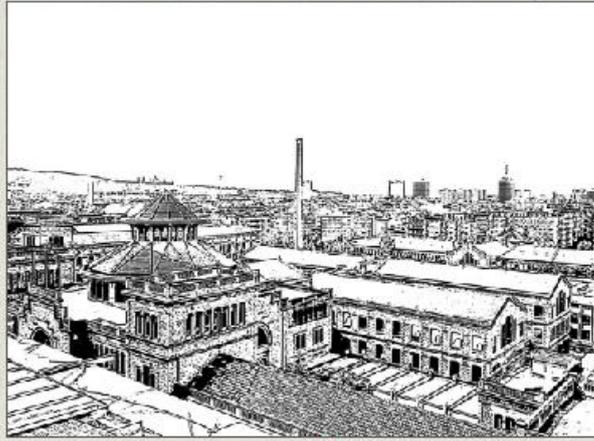
Cinema Usera, 2016, was a project that used urban hacking from cultural areas, such as the arts, that led to public space re-cooperation. This project serves as an example of two core methods of TxP. Firstly, by representing the interests of the community they were able to assign value pre-gentrification. Secondly, self-construction that activates the participation and empowerment of the citizens that are taking part of these processes.

Their approach can be aligned with what Chris Kelty described as 'recursive publics' in his analysis of the open-source movement, TxP very much confronts the infrastructure issue by mobilising a "public that is vitally concerned with the material and practical maintenance and modification of the technical, legal, practical, and conceptual means of its own existence as a public" [Brunton, 2013].

However, TxP challenges Brunton's notion of recursive publics by demonstrating that the open source nature is temporal and dissolvable. If the framework does not align with the objective, then there is a fresh approach.

TACTICAL
URBANISM

Archive TAZ by Todo Por la Praxis.
Can Batlló (Bloque 11)



 Can Batlló (Bloque 11)	 Arquitectos catalanes y degen...
 www.canbatllo.com	 canbatllo@gnal.com
 Carrer de la Constitución 19 - Barcelona España	 [Source: www.archivetaz.org]

figure 2.1

Archive TAZ by Todo Por la Praxis.



figure 2.2

Road to Cañada



figure 2.3

[Source: www.basurama.org]

CAÑADA REAL

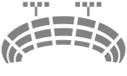
Cañada is a settlement that developed from an old cattle road that led into Madrid. During Franco's reign of Spain there was a proliferation of self build communities due to reformed planning guidelines. Until 2011 the current government tolerated the Cañada settlement; however it was at this point, with the expansion of Madrid, developers were lobbying local government to intervene in this illegal area in which there was an ever increasing number of antagonistic development cases for the 30,000 residents. The established rights of the community were being threatened by existing government legislature.

PRELIMINARY INVESTIGATION

As the government administration had decided it wanted to develop on the illegal settlement, it had marred the image of the area through media broadcasts and television specials, claiming that the area was a haven for drug addicts [Bolay, Chenal, & Pedrazzini, 2016]. However, TxP, upon visiting, realised this and put forward the case to develop the area based on what it was, as opposed to what it had become.

OCCUPIED DEVELOPMENT

Once initial networks had been established TxP was able to intervene through incremental architectures that gradually formed a network with the community and a lineated process of self determination.

- | | | |
|--|--|---|
| <p>1.</p>  <p>LEGAL SERVICE</p> <p>A legal service was provided to give free advice in regards to evictions and demolitions. However, their legal advisor was non permanent; soon they tapped into other networks and established connections with other legal bodies operating in the area. This is level of organised, horizontal collaboration was a key feature of the success that was achieved and led to a better mobilized citizenry.</p> | <p>2.</p>  <p>FORUM CREATION</p> <p>Creation of a physical forum allowed for a crystallisation of, not only goals, but less implicit modes such as well being, ideas, hopes and perceived dangers. It is this opportunity that "is a conflictive, fluid, and ongoing activity of transformation" [Maeckelbergh, 2011].</p> | |
| <p>3.</p>  <p>FOOD BANK</p> <p>The food bank was a service that acted as emergency relief. By providing this safety net volunteers and social workers in the community were better mobilized. Due to security issues this base was later converted into a logistics centre.</p> | <p>4.</p>  <p>PUBLIC SPACE</p> <p>A small intervention, this would serve as the basis for any further interventions and served as a public domain for experimentation and discussion on construction methods. Essentially one could label this as a pedagogical space with the output of construction targeted at children, a method of educational disestablishment.</p> | <p>5.</p>  <p>NAME IDENTITY</p> <p>By placing a sign on the hills of the site stating 'Cañada Real', Cañada is real, they are symbolising territory that was once stigmatised by the media. This reconfigured the notion of what it mean to be a resident of Cañada, not only in terms of public perception but also in terms of self determination.</p> |

TIME EXTENSION

Activist success; the political bodies involved delegated two more years for the residents to provide an alternative proposal. This represents a critical success of the movement, having demonstrated through action an ability to be autonomous in organisation.

FORUM FOR SOLUTION

"The principles of activism and volunteerism are folded back into constructive practices: the de-commodification of the moment of construction extends beyond the nonpayment of the labour force involved in the building process." [Minuchin, 2016] It was when this decommodification occurred, an opportunity to create collective engagement that had aims and goals fostered through collaborative processes the community was able to coactively produce a common goal.

CONCLUSION

The participative plan of the five occupied developments was to create a dialogue between the citizens and the government, which was opposed to them prior, in a proactive way of stabilising the settlement. Garbizu claimed that it was agreed that there were indeed some physical units in the development that needed change [Extending Architecture, 2016]; this aided a perceived normalization from the establishment. This folded the future into the present. What was also created was at the heart of TxP's ethos, collaborative construction as a political and pedagogical tool. By occupying the space the residents were empowering. By placing value pre-gentrification they were able to change the use value.



3 Slowlab, Amsterdam

PRACTICE

Slowlab was born out of the 'slow movement' that was inspired by Carlo Petrini's Slow Food organization in 1989. One can examine this practice as a reaction to the fast design process, in which efficiency is key to workflow. What is lost in this efficiency, Slowlab argues, is the effectiveness of experimental, site specific and honorific design. Using spatial interventions and seeking funding as an art, the output is derogatory to a neo-capitalist framework in which a lengthy design process emphasises use of long term social gains over short term financial ones.

OPERATION

As of 2006 Slowlab manifested six design principles:

- To reinvigorate the depiction of material processes of physical construction;
- expanding the potential scale of use and expression of an object or acts lifespan;
- induction of 'reflective consumption';
- using an open-source platform to allow for potential manipulation and evolution;
- providing a platform for social engagement that will in turn allow for community accountability;
- programming design to mature over time, in which change of systems and processes can evolve in tandem with the product.

This is a framework that can be used in a wider network of participation; with the emphasis on context and locality there is the goal of entrenching and enhancing community values through this participation. Fuad-Luke argues this design process to be an enabler of a 'sustainability prism' (figure 3.1); this concept explores the viability of sustainable design, suggesting that social, financial and environmental markers are at the core of this design. However, it can be argued that the disruption created in this design process reconfigures the economic framework to one that necessitates environmental and social stability, allowing "for fairer distribution of economic, ecological, social and institutional capital between and within members of societies" [Faud-Luke]. Slowlab highlights the need for experimentation; the emphasis is particularly powerful when it is prolonged over such periods.

Experiments for maintaining a balance

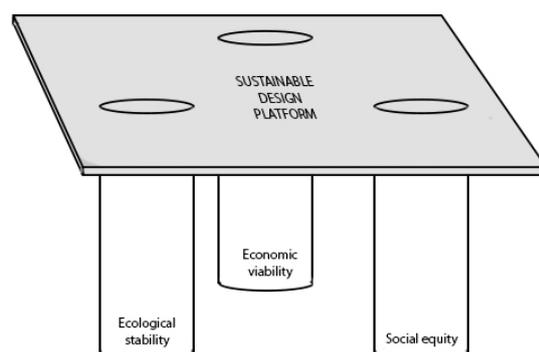


figure 3.1



figure 3.2

[Source: slowlab.net]

CATEGORISATION OF PREFIGURATIVE LED DESIGN:

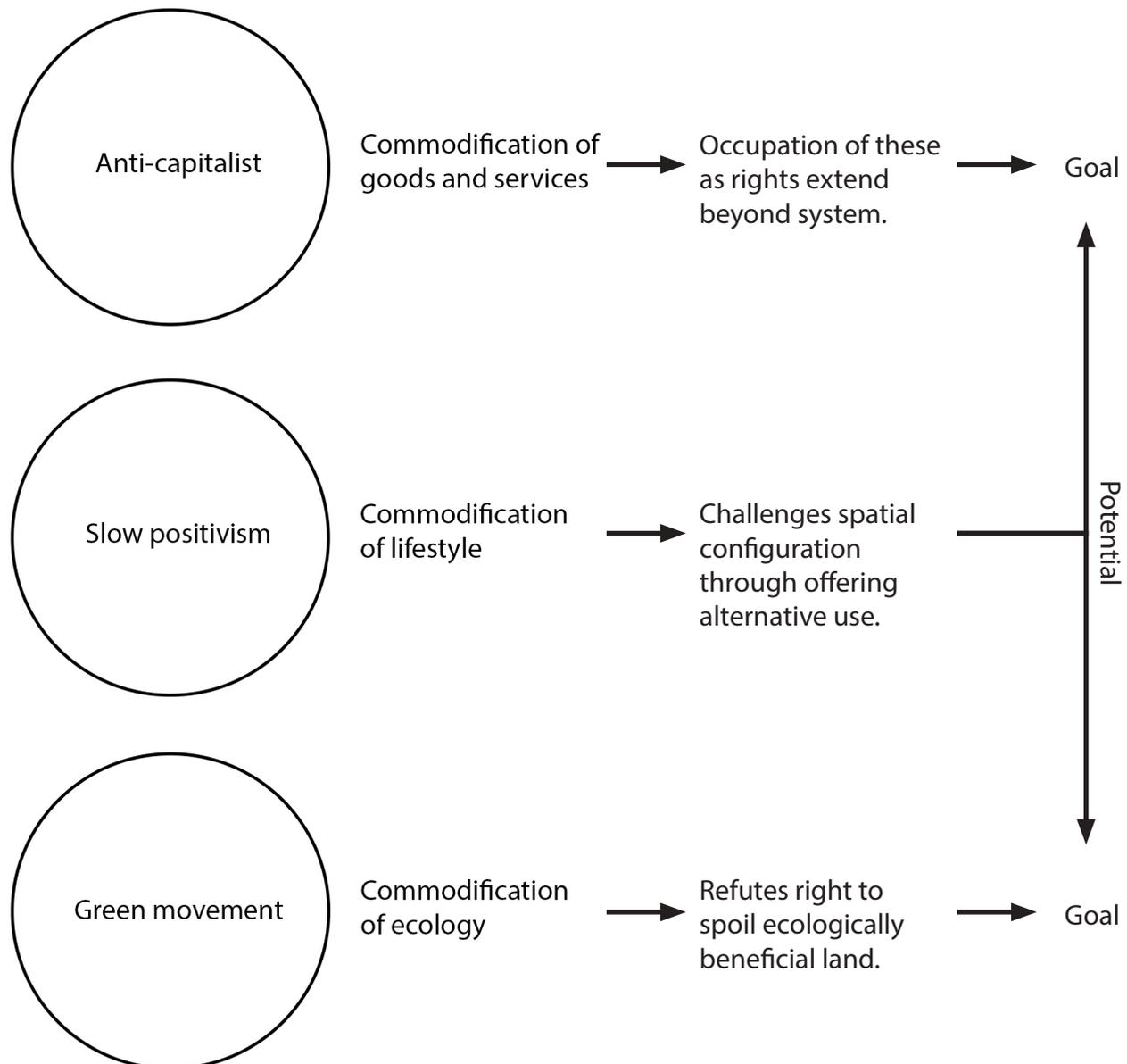


figure 3.3

SLOW LLOYD

The 'Slow Lloyd' project, that begun in 2010, was a collaboration between the Slowlab research group and the Lloyd Hotel and Cultural Embassy. The reason for this was due to graffiti being sprayed on the site's hoardings during renovation in re-purposing the building that translated as "Less hotels, more social housing." The building functioned as both a business enterprise and a creative non profit. There was a clear duality between these functions that gave scope to experimentation.

In this district social antagonisms, which were a result of the discontent from over commodification of the housing market, were all too often being translated into the oppressive occupation of introspective organisations. It was understood that there was provision for housing in the quarter, however, what this building could do was reconfigure how a building with extremely high exchange value could remain in the neo-capitalist system whilst addressing the social issues of this neighbourhood; this was to negate its existing value and add a layer of use to it that the fabric of the community needed for social cohesion. Slowlab approached the embassy seeing an opportunity to approach this commodification through a different lens; this proposition was granted and a series of incremental spatial interventions begun.

The first series of interventions looked at the workings of the organisation from within - in terms of space, aesthetics and social structure. Following a series of interventions that disrupted the efficiency of the hotel, the experiments continued out on site and begun to occupy the street. It saw capitalism as land accumulation and used this as a vehicle to react to the city itself. Essentially it became a cultural space that was centred around the idea of 'slow' whilst challenging the dominate corporate ethos of efficiency.

Thorpe describes activist behaviour in four categories; firstly it frames or reveals an issue. Secondly, it claims publicly a need for change. Slow Lloyd identified a need for social cohesion in a context outside the territory of the building through reconfiguring spatial interactions that were visible to users and passive viewers. These acts fulfilled Thorpe's third and fourth categories of acting on behalf of deprived groups and/or individuals in a way that disrupted routine practices in an unorthodox way. [Thorpe, 2013]



Several of the many experiments carried out in the building demonstrate spatial disruptions against conventional flows of occupation:

- 3.4 - public visibility - banners were hung from the building that questioned the boundaries of public space;
- 3.5 - manifesting material networks - a workshop with young students and Slowlab up-cycled the hotels old flowers and resold them;
- 3.6 - hostel mimicry - spaces and furnitures emulated the hostel environment, where normally one feels a degree of ownership;
- 3.7 - a border along the entrance was expanded into the street to suggest a unity between the once private and public realms;
- 3.8 - creation of a platform - students and Slowlab constructed a platform for public discourse in the area surrounding the site.

Therefore, Slowlab provides a framework for the democratic goal of the "making of things public" [Latour and Weibel, 2005] as a means to enhance a broader engagement in rights and rights to the city (figure 3.3).

CONCLUSION

"Slow design's full potential remains to be explored" [Fuad-Luke, 2009]. If we consider the Slow Lloyd case study, we can see several areas that failed in spite of their six design principles. Fuad-Luke's statement is symptomatic of the dependence Slowlab has on the methodology of design process; albeit successful regarding material engagement, experimentation and hyper-incremental strategy there is a lack of autonomy upon completion.

This autonomy fails due to the lack of systems organised once the designers have left the project. This can be seen as the result of two vital components of prefiguration. Firstly, there was a lack of grassroots organisation that was not allowed to develop due to, secondly, the lack of horizontal collaboration from within the intervention; Slowlab acted as the key driver throughout the project. Bell writes critically of this notion, "[practices]... should be grounded in the processes and practices that mould our built environment and our forms of social and political organisation" [Bell, 2008]. The political motif of their practice of 'slow' living was not grounded in community thought.



[Source: spatialagency.net]

4

City Mine(d), Brussels

PRACTICE

City Mine(d) is a non for profit organisation that emerged from urban actions that aimed at improving the urban lives of the alienated citizens of Brussels in the 1990s. Since then it has grown, operating from London, Barcelona and Brussels as its main hubs, to a continent-wide collective that is research led.

The NGO attempts to democratise urban development for all by investigating the potential of art and politics in the city. Through a critique of the increasing privatisation of public space in Europe, City Mine(d) describe their aims as “searching for new forms of citizenship and working towards the re-appropriation of public space, virtual or otherwise” [Seng, 2012]. Projects will always create a public intervention that uses action based in concurrent research projects; which, they hope, can passively influence European policy and provide a greater movement.

OPERATION

City Mine(d) combines two objectives at different levels; it provides positive freedoms, emancipatory in nature in their realisation, at a personal level; as well it provides a stage to include government on a broader one. Thus, a new scale and scope is created that demand unprecedented social contracts. It is these social contracts that can lead to autonomy.

The actions, of recent, are ever aligned with the antagonisms to the global elite [Moulaert, 2010]. Once a site that is a bearer of these antagonisms is found, City Mine(d) begins a process of data collection to inform an analytical approach. This data is gathered from public interest groups, citizens, the community, academia, business developments and public authorities in order to build a prototype for a solution.

It is hoped that the spirit of the site can be resurrected during subsequent, intense workshop and experimentation sessions. It is here, away from the political bubble, that disruptive, unorthodox models can be tried and tested and applied when City Mine(d) deems necessary. This informed methodology is particularly interesting when considering the participatory nature of prefigurative architectures, as typically this would be proliferated ‘on site’.

As facilitator and key driver in goals of autonomy, City Mine(d) create a duality in forms of actualisation. Firstly, the public is facilitated to mobilise themselves in a network, leaving them to organise and replicate ideas [Moulaert, 2010]. However, within a single issue cause that results from the events, the role of key driver enforces hierarchy in the movement. Thus, the autonomy of the movement is flawed (figure 4.1). Here it is clearly visible the importance of horizontal networks to achieve common goals.

Maeckelbergh states, “prefigurative strategy involves two crucial practices: that of confrontation with existing political structures and that of developing alternatives, neither of which could achieve the desired structural changes without the other” [Maeckelbergh, 2011]. The lack of unity between the two strands of autonomy creates an arena for non unification.

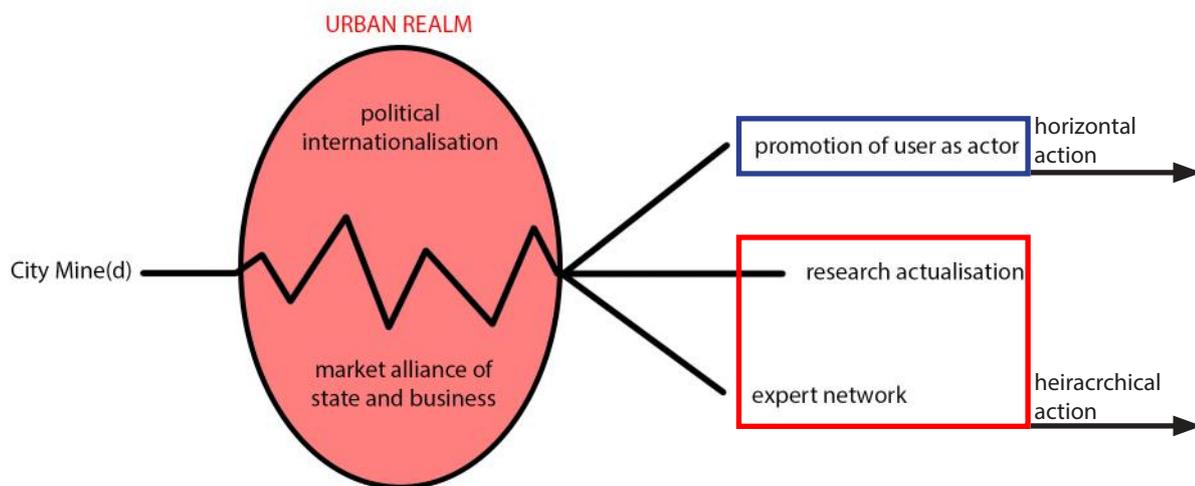


figure 4.1

This is a large scale collaboration between Cinema Nova and Citymine(d), which operates as an annual event in Brussels that purposefully creates disruptions to the urban grain that, albeit temporarily, empowers citizens and thus gives them opportunity to assert their presence in the city's derelict sites. It targets those who are traditionally isolated from spatial politics - the young and the elderly. Furthermore, access to the event is free due to the support of volunteers as well as, in recent years, subsidies from a collective of local arts initiatives.

Currently the event can be considered a symbolic one that aims at raising public awareness in regards to spatial occupation of the city. Doucet writes, they are "developing a vocabulary for economy – as exists for urbanism" [Doucet, 2008]. The screen is planted in a square and invites users to view films that question the role of architects, politicians, landowners and construction companies in establishing a use value of a site. Far from being productive through direct emancipatory action, here, "the production of knowledge is, in itself, a social practice and what distinguishes it from other social practices is the thinking or reflecting on actors, actions and their consequences in the contexts where they take place" [Zibechi, 2012]. Resultantly, it creates bridge building opportunities through identification of a network of actors. By focusing on this top to bottom approach there is a forum created on policy negotiation and political petition education.

This established collective had its roots in more radical activism; in 1995 several groups that later informed City Mine(d) 'squatted' in Hotel Central, which, at the time, was set for demolition. The groups were actively claiming back public space as a reaction to the destitute areas in the city. The methods of Belgian artist Benjamin Verdonck, who was a key driver in the many occupancies in this period was also very influential to City Mine(d). Verdonck had once positioned a platform ten metres above a similarly doomed site near to Hotel Central. It was hoped to draw critical attention to the square's redevelopment by privatised groups that were having too much of an impact on the district and its place as an uninhabited site [Doucet, 2008]. City Mine(d) thus drew inspiration on creation of a public space to provide a voice for discussion, as seen with PleinOPENair. Its activist roots are apparent in its make up.

An integral part of the event is its involvement with MAPRAC discussions. Here, a symposium is created in which activists and academics provide scope for scalability and the envisioning of the city strengthened local culture. It is clear that PleinOPENair's top to bottom approach is informative for future ground up demonstrations.

"The movements had a shared articulation for reclaiming and re-imagining city space through action that strengthened local culture" [Seng, 2012]. This achievement, rooted in activist spatial occupation, is providing a culture and a learning environment that is greatly informed by intellectuals and active participants (a feature in itself that is a key mobiliser in activist groups) in which citizens are able to create experimental exchanges that aim to create action that is beyond the parameters of the law.

CONCLUSION

As a model in its own right PleinOPENair has problems in providing an alternative model of occupation; rather, it focuses its aims on education in the hope that awareness is a pressure in itself. Indeed it is a passive one, but one that does not fold the future into the present (figure 4.2).

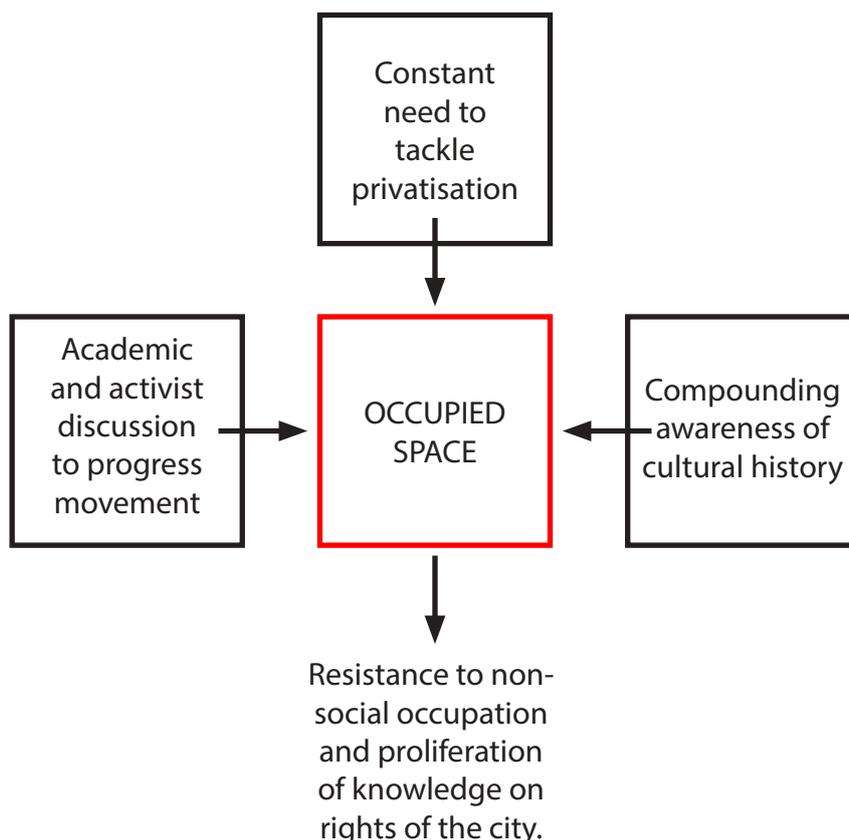


figure 4.2



[Source: tcstreetsforpeople.org/]

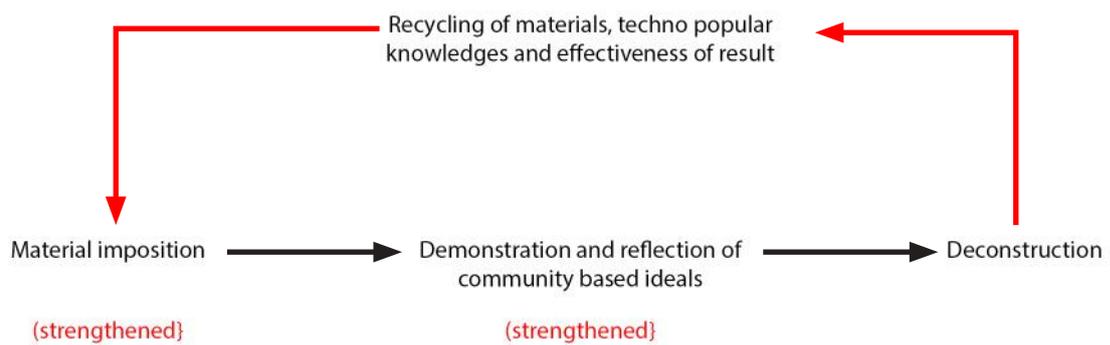


figure 5.1

5 Park(ing) Day, Rebar, San Francisco

PRACTICE

Rebar is a studio that organises itself around the disciplines of art, design and ecology. The collective seeks to redefine and reimagine the city context and the relationships formed in the public realm.

EVENT

Park(ing) Day (P.D.) is an annual global event organised by Rebar that aims to draw attention towards the need for public space and its function within an urban ecology. This is achieved by providing a loose framework that advocates locality and recyclability of material networks as well as public engagement. As a result, citizens occupy a car park space along a street-scape for however long is permitted by the metre. From this a plethora of urban interventions are enacted simultaneously.

“Cultivation of flexible identities is about being comfortable with not knowing and using the ‘unknown’” [Chatterton, 2010]; we can consider Chatterton’s analysis of activist practice here. The mobilisation of a plethora of citizens, who would otherwise not label themselves activists, are ‘softly’ engaging in active spatial occupation, and creating a space that is reflective of themselves. This is in contrast to typical activist groups, in which a level of common consensus needs to occur to mobilise a discourse [Maackelbergh]. A catalogue of spatial interpretations allow for one person’s self reflection of the value of his or her desires in regards to city culture. Not only is it challenging this culture but it is portraying it, thus strengthening ties and identities. This critical identity is necessitated by grass root activist movements in general. By actualising this precursor to organised intervention P.D. is democratising spatial occupation on a vast global scale due to its accessibility.

The act of spatial occupation here creates an entirely new use value for an otherwise capital based area of land. However, one can criticise the act of payment for the space as this land is still fulfilling its original purpose; it is when one considers that the outcome is to challenge this function and that the end goal is to create the space that is idealised there is a moment of folding the future into the present. The spatial cost of cars on the city is also highlighted in this demonstration; given the ever pressing environmental restrictions in cities and the number of pedestrians without private vehicles the gesture has an environmental condition. The act of occupation restricts vehicle operability, albeit for a short time, and in doing so provides a reactive action.

Upon construction and dismantling of the space, the event creates a sporadic reuse network of materials. This is analogous to notions of superuse, whereby short-cutting material flows relies on a network of information and its particular uses [van Hinte, Peeren, & Jongert, 2013]. One can develop this with P.D.’s culture, in as much as the effectiveness of the recycled element’s ability to instigate a cultural disruption in transferred and enhanced to the subsequent parking space user (figure 5.1). This network is encouraged by P.D.’s founders and a semi-autonomous attribute in a confined time scale.

Since the event started there has been measurable success. In New York and San Francisco, the city council has provided a permit for vendors, organizations and citizens to reappropriate spaces into public plazas. As a result, excess roads have been converted into park spaces, called ‘Parklets’. This demonstrates the scope of what can be considered publicly operable; infrastructure such as this, which follows some of the most rigid and regulated terms of use, is part of the city and thus the citizens right extends to it.

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