

**KA-AU KNOWLEDGE ALLIANCE  
FOR ADVANCED URBANISM**  
*VOLUME 7*  
**PLANNING HISTORICAL CITIES/  
METROPOLES DU SUD 2017**

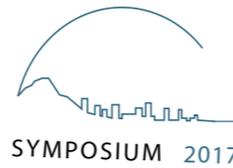


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Knowledge  
Alliance  
for Advanced  
Urbanism

Métropoles du Sud



DELIVERABLE 4.2  
SYMPOSIUM REPORT

PLANNING HISTORICAL CITIES/  
METROPOLES DU SUD 2017

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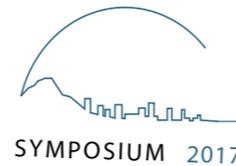
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## 1

## FOREWORD // KNOWLEDGE ALLIANCE FOR ADVANCED URBANISM

### KA-AU PROJECT

The increasing availability of data creates new opportunities not only for monitoring and management, but also for changing the way we describe, understand and design cities, challenging many fundamental assumptions of city design and planning professions. In order to promote the innovative education and training that emerging technologies require higher educational institutions together with industrial partners have created the Knowledge Alliance for Advanced Urbanism (KA-AU).

The group of understanding “Advanced Urbanism” discusses the sensitive integration of ICT in cities, taking in consideration cultural heritage, environmental and social dimension issues. “Advanced Urbanism” is about designing and planning processes instead of just concrete artefacts, linking citizens,

business and governments into sustainable urban business cultures. “Advanced Urbanism” requires changing traditional design and planning practices towards more open, collaborative and interdisciplinary practices. KA-AU develops courses, symposiums and an educational and an training platform, with the objective of offering to the participants an innovative education on planning. KA-AU is co-funded by the Erasmus+ Program of the European Union

### D4.2 REPORT

This report describes the main findings of the Métropoles du Sud Symposium, organized by ENSAM in cooperation with the KA-AU partners.

Planning Historical Cities Symposium is part of the KA-AU program WP4, Task 4.2.

**ka  
au** Knowledge  
Alliance  
for Advanced  
Urbanism



# 2

## ABOUT THE ORGANISERS

### ABOUT THE SYMPOSIUM ORGANIZATION

The Symposium was organized by the Ecole Nationale Supérieure d'Architecture de Montpellier (ENSAM). All KA-AU partners had a role in it, participating to the SCIENTIFIC SEMINAR

### ABOUT ENSAM

École Nationale Supérieure d'Architecture of Montpellier is one of the 20 schools of architecture in France. It offers a 5 years formation cut out in 3 years for the Bachelor degree and 2 years so as to obtain the Master degree. Created in 2008, "Métropoles du Sud" is one of the Master in Architecture field of this school. It aims to work on architectural and urban projects starting from a specific point: the interrogation of the "locality" as a vector of urban development in a metropolitan dynamics in:

- Offering sets of themes of work in the sup-

# ENSAM

École nationale  
supérieure d'architecture  
Montpellier

port project of subjects of research, and made register research structures about it resolutely anchored in the contemporary.

- Defining and encouraging an ethics structures about it by its implementation in, by and for the project

- Supporting the interdisciplinarity by the project (and not around the project)

The force of the metropolis of tomorrow will be in its capacity to affirm its specificity by the recognition of its own territory.

The massive contribution of new technologies and their impacts on the city are also questioned, by taking into account the new ways of managing, of governance and constitution of the metropolis. Thus what is today called as "Smart City" seems being a commitment of reflection necessary.



## 3

ENSAM SYMPOSIUM //  
PLANNING HISTORICAL CITIES**ORGANIZATION**

The Symposium Metropoles du Sud 2017 took place on the 20<sup>th</sup> and 21<sup>st</sup> of January 2017 at the School of Architecture of Montpellier and at the Botanical Institute. Students and pedagogic team of the study field Métropoles du Sud of the School of Architecture of Montpellier (École Nationale Supérieure d'Architecture de Montpellier) were pleased to receive so many people.

This event aimed to talk about the meaning of cities, its methods of registration in the existing built and landscape territories and its future through the lectures of Alain Moatti, architect co founder of Moatti Riviere in Paris, Julien Damon, sociologist and associated professor in Sciences-Po Paris, Manuel Gausa,

architect, urbanist and director of ADD, Architectural and Design Program of Unige in Genoa, Chris Younès, philosopher and teacher at ESAParis (Ecole Spéciale d'Architecture) and Sir Peter Cook, architect co-funder of Crab Studio and co-funder of Archigram.

**SYMPOSIUM STRUCTURE**

The Symposium was organized in two days; during the first day KAAU members, professional of innovative industries and teacher from the School of Architecture of Montpellier were invited to discuss around three main topics. Organized in panels discussions, the days was organized as following:

- Introduction by Alain Derey, ENSAM director, Philippe Grandvoinet, Chief of "Bureau de la Recherche Architecturale, Urbaine et



Paysagère" du Ministère de la Culture et de la Communication, Elodie Nourrigat, professor ENSAM and Johan Laure, teacher ENSAM.

- Panel Discussion 1 - Share - Creative city : what is the place of culture in the city and how can it be a way of sharing ?
- Panel Discussion 2 - Innovate - Smart culture : How to generate an innovative culture?
- Panel Discussion 3 - Connect - Heritage city : How can heritage city can become smart thanks to connection tools?

The 21<sup>th</sup> took place the Symposium at the Institute of Botanic of Montpellier. The ninth edition of the Symposium of the field of studies "Métropoles du Sud", of the École Na-

tionale Supérieure of Architecture of Montpellier, contributes in the definition of the concept of the metropolises of the South. The event is focused on territorial planning strategies always in link with a strong identity.

Partners from the KAAU were invited to participate at the event on both days.

This report presents the outcomes of the symposium and of three panels discussions. A book will be edited and can be downloaded from KA-AU website.

**PROGRAM**

**JANUARY, 20TH 2017**

**PANELS DISCUSSION DAYS**

10:30 – 11:00 - INTRODUCTION

-

11:00 – 12:30 - Discussion Panel 01 - SHARE | CREATIVE CITY

Moderators: Frédérique Villemur & Marion Moustey

-

Discussants:

Oliver Broadbent - USP

Africa Sabé - Santa&Cole

Nicolas Leburnetel - ENSAM

Anthony Duquerroy, Maëva Gasulla, Jordan Sharp - ENSAM Students

-

12:30 – 13:30 - LUNCH

-

11:00 – 12:30 - Discussion Panel 02 - INNOVATE | SMART CULTURE

Moderators: Chris Younès & Marine Pierson

-

Discussants:

Elodie Nourrigat - ENSAM

Mathilde Marengo - IAAC

Agnès Jullian - Technilum

Vassilli Beissas - Technilum

Barbara Desmarest - Vogo

Sarah Herbert Tack - ENSAM Alumni | Nexity

Meriam Berrima, Camille De Los Rios et Isabelle

Pinsolle - ENSAM Students

-

15:00 – 16:30 - Discussion Panel 03 - CONNECT | HERITAGE CITY

Moderators: Laurent Duport & Guillaume Girod

Discussants:

Nicola Canessa - UNIGE

Orial Biosca - MCRIT

Andrea Caridi - DARTS

Chiara Farinea - IAAC

Clotilde Berrou - ENSAM

Alix Achard, Agathe Decortiat & Clément

Saidou - ENSAM Students

-

16:30 – 17:00 - CONCLUSION

**PROGRAM**

**JANUARY, 21ST 2017**

**KEY NOTE DAYS**

9:10 – 9:30 - INTRODUCTION

-

9:30 – 10:00 - POSITIONING - Chris Younes

-

10:00 – 11:15 - KAAU SHORT TALKS

Oliver Broadbent - USP

Africa Sabé - Santa&Cole

Areti Markoupoulou - IAAC

Agnès Jullian - Technilum

Luis Falcon - In Atlas

Nicola Canessa - UNIGE

-

11:15 – 12:30 - MANUEL GAUSA

-

12:30 – 14:00 - LUNCH

-

14:00 – 15:15 - ALAIN MOATTI

-

15:15 - JULIEN DAMON

-

16:30-17:00 - Fellowship MDS

-

17:00-18:15 - Sir PETER COOK

-

18:15-18:30 - CONCLUSION - Elodie Nourrigat

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ENSAM  
École Nationale Supérieure d'Architecture de Montpellier

SANTA & COLE  
LABORATOIRE D'ARCHITECTURE

DARTS  
DARTS

MCRIT  
MCRIT

inAtlas  
inAtlas

usefulsimpleprojects  
usefulsimpleprojects

COMUE  
Languedoc-Roussillon  
Universités

LIFA  
Laboratoire International  
Formes Architectures  
Méditerranée

ka  
au

#SYMPOSIUMMDS

// ALAIN MOATTI  
Agence Moatti-Rivière - Paris

// Sir PETER COOK  
Crab Studio - Londres

// MANUEL GAUSA  
Gausa+Raveau arquitectura - Barcelone

// JULIEN DAMON  
Sociologue - Professeur associé à Sciences Po Paris

SYMP  
SIUM

MÉTROPOLES DU SUD

CULTURE & HERITAGE  
SHARE - CREATIVE CITY  
INNOVATE - SMART CULTURE  
CONNECT - HERITAGE CITY

20 // JAN // 2017  
10h30-17h00

21 // JAN // 2017  
8h45-18h30

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Pyrénées-Méditerranée  
VINCI  
AUTOROUTES  
Technilum  
mobilier urbain d'éclairage  
MCRIT  
inAtlas  
usefulsimpleprojects  
ACELIA  
RAY



## 4

MAIN FINDINGS  
& RESULTS

This section presents the symposium's concept, the key concepts of the first day round tables and the main topic treated in the second day panel CULTURE AND HERITAGE. At the end of the section, a short CV of the keynote speakers is presented.

## CONCEPT

Architecture and urban planning are flexible disciplines that have lasted over time and therefore have had to adapt to all changes of the society, in a technical, technological but also cultural point of view. Even more than adaptation, architecture predicts the changes and has to do with innovation.

One can observe that major architectural trends come along the same rhythm as historical changes. Just as each period has had its specificities, those of today and tomorrow are in the hands of the architects and this approach is even more difficult that a

rich architectural heritage has to be taken into consideration and highlighted at the same time.

In the interconnected world we live in, culture takes part in the way societies are wrought. It's different forms, from historical monuments, museums, medias, contemporary art are an actual part of our everyday life in many ways. Secondly, heritage is the base of the identity concept and the belonging feeling within societies that undergo constant changes and for sure some instability. Culture contributes to building open societies that are inclusive and pluralistic. Heritage and creativity are part of creating societies of dynamic knowledge, innovation and prosperity.

As we talk about geography, heritage, culture, architecture has a strong link to its locality. At a time of widespread globalization, the construction of a territorial anchorage in



order to better take place in a global scale is a posture that has to be considered. Instead of an isolated and decontextualized "urban layout", we can think of connections as a way to think a territory, a site, and architecture in a sustainable way. To do this, we formulate the hypothesis which asserts the necessity to think cities, metropolises, neighborhoods, architecture by the reintroduction and recognition of specificity, the territorial anchoring allowing to specify the metropolitan phenomenon in its locality. But beyond these new technologies, it is also essential to think about the dimension of culture and heritage as well as their impact on societies, also at different scales. The challenge of this action to connect is a new way of filling and renewing missions the traditional missions of cultural democratization, international outreach and citizen participation in culture on a territorial scale.

Once again a wide variety of solutions are proposed to ally culture to these advanced technologies such as the geo-referencing of cultural data. Innovations have to overcome their only technical definition to build up tools and ways to create a technical environment for innovative projects. Indeed, innovation doesn't only mean using new technologies to reach the main advances. It also has to do with notions of high mixity to consider the wide range of subjects architecture has to manage and deal with, such as art, geography, heritage, economy and many others.



**CHRIS YOUNES**  
PHILOSOPHER, ESA PARIS  
POSITIONNING

Towards imaginary and synergistic experiments at the era of Anthropocene.

The cards are scrambled and the models are deleted. However, it is pressing "to attack the dis-adaptation" according to the expression of the enquiring geographer Olivier Soubeyran who works on the dialogue and the adaptation to the climate change. Indeed, the characteristic of life and the life of human settlements is to adapt and rehabilitate themselves again and again. What requires to change and be adjusted according to the natural-cultural complex systems, in order to limit the harmful effects, to benefit from beneficial opportunities, to imagine the other possible ones to live. It is not enough to denounce causes and damages caused by binary logics of oppositions, separations, like by deadly productions of pollution of the mediums, exclusions and inequalities between rich and poor. It is a question of developing other manners (and not styles) of imagining and of configuring a liveable world, and thus to see, think, make.

After the harmony, the experiment of the crack  
The philosopher Daniel Payot, in his work entitled "Af-

ter the harmony", gives an account of artistic practice inevitably confronted " , during all the 20th century, with impossibility (or prohibition) of reporting his works to an ideal understanding according to the old concept of the harmony: beauty like completeness, of the completed form, the unit to which nothing could be added nor cut off, of the figuration into small of a world finally reconciled", but the artists "understood on the contrary that art had as a task to contribute to show and give rise to think, that this task had always been his, and that it required today that one put itself in search of a new experiment, properly contemporary, understanding".

Thus the idea of "crack" is put ahead in the chapter "Transmission and catastrophe" in connection with the reading of a text of Walter Benjamin in Paris, capital of the 19th century: "Although the concept is not clarified by it here, one guesses thus that the crack is not to interpret primarily like a lack, the index of a loss or the effect of an accident, but rather as the reserve with a future which each phenomenon would contain, as an opening in him who exposes it and which ded-

icates it with what is not him. The crack could one say, it is what phenomenon is with the different one, in the world and even with oneself, insofar as the other, the world and it are what can and must still come or occur. The crack, it would be "the ex" of the word existence: the going beyond the station or the stagnation, the possibility in general of a movement ahead or in-outside... "

Resistances and rebounds

Regarding a certain modernity which privileged a form of functionalism and exploitation, exhausting the natural environments and human, it is with another social and political paradigm like with another ecology of the attention and the action that we are necessary in order to optimize the conditions of the "anthropisation" and those of "making company". It is by a town planning and installations in synergies and opening that a medium is regenerated in its living strength. This paradigmatic change (underlined in particular yesterday by Hans Jonas with "Principle Responsibility", taken against today in a liab by Edgar Morin as by Bruno Latour) led to develop other scenarios.

We will mention five principles which appear from now on decisive in a process of project synergistic working in a way waked up and responsible in a "cracked" world.

Principle 1. Immersion and corythmes.

The landscape designer Gilles Clément underlined many times the urgency of a thought ecologist which points out the importance "to be immersed, to accept himself like being of nature, revising his position in the universe, to place themselves more at the top or the center but inside and with". He calls some with a culture of alive, in situ and experiment, "to go obviously; if there exists a possibility for the man of putting up with ecological complexities in order to ensure its own perennially on planet, that

will be done in most empirical of the experiments of ground, step by step and not starting from an arsenal of contradictory and sometimes dangerous texts police resulting from the leading technocratic thought". What results in being centered on the interactions and inter-productions. Immersive space, it is thus the immersion in situ and the experiential, and thus the catch with serious of the rhythms cosmic, geological, atmospheric, biological, social, personal.

Principle 2. Adaptability, revalorization of the capacity to be adapted to always singular situations and always in becoming

The challenge consists in exploring potentialities starting from the resources and resistances specific to a specific medium. This test of the mediums, which is against the imposition of models a priori, passes by the recognition of realities and rhythmic experiments which redefine the plighting of truths of a live nature and the culture as well as interlacings of the scales of the microphone and macro, of the close relation and the distance.

Principle 3. Reliance: an art of the links

A medium inhabited being connected by a multiplicity of links, it is by an art of the links, connections, that the mediums are spared in their symbioses, co-existences and divisions.

Principle 4. The art of the recoveries and rebounds.

In this art, the test of Søren Kierkegaard, "the recovery", is lighting insofar as it explores a "paradoxical category" which combines concretely what was (the "someone") with what is new (the "other"). This posture or this phenomenon is not reduced to a redoubling or an impossible repetition as such, the recovery comprises a re-creation. "The recovery is reality, the serious one of the existence" explains it.



SHORT TALK  
ARETI MARKOULOPOULOU  
IAAC

The effort of trying to bring city improvement into the urban design is not something new in architecture. It is not a new idea of how we can allow people to participate into the design processes. The issue of the participatory design started back in the 60s and the 70s. Of course we think this general questioning and concept, visionary architects that we all know, such as Cedric Price, Yona Friedman, or Ron Herron making to their vision and to their ideas of architecture or spaces. They gave us frameworks that users spot to participate into creating the final form. Nicholas Negroponte has been introducing the appropriate technologies for a computer-aided design. And especially, Nicholas Negroponte gave us an important contribution to that ideal participation through technology. He has been introducing a personal architecture in machine

what he called a «design amplifier». That was not only related with along with users to participate ; but it was more related into a kind of closed system of connecting the changing, needs of users, and society referred directly to a mutation of space. Later we find ourselves, in the revolution of the internet 2.0, a revolution I think that Chris Younes commented the collaborative effect: the network. The fact is that we are not only consumers of information account, and we are also consumers of that accounted. That idea of user empowerment through information technology has been defined by different people, with different words with the new word of «prosumer» which is a combination of the producer and the consumer. Technology mediated user empowerment. The goal and the effort on that aspect is basically to start introducing ideas

that sift aspects of standardization towards customization, ideas of segregation towards collectivity, top down processes towards bottom up, stability towards responsiveness and the most importantly instead of designing for the people are trying to see how we can design with the people. Last year, at IAAC, we developed a superblock project in Barcelona. A super block is an idea of reducing mobility into the urban environment instead of thinking of the block we are working on there are 3 per 3 urban block ; is an idea of the Superrilla Pilot in Barcelona. When we have called to give some ideas of how this space would be designed, and instead of done to the final design, we have decided to create a kind of a game, a kind of a participatory process where we will be able to get feedback from the people. We have done another project last year in Mumbai. The people were only able to decide how they wanted to the interior distribution of the space, where the kitchen would be, or where the living room would be. So we have decided to do an experiment, based on technology mediated participation, that would not used, would not show as would be, let's say received by people that they are not familiarized with the technology. We are so able to get that feedback and go back ; and redefined how designs. To make participate people of familiarized with technologies, we analogue gaming in participatory process. We

designed that participatory process and how we designed that open systems is becoming very important because we are also in a way introducing knowledge for those people and that they are going to inhabit the space. We are working on introducing more gaming process into that participatory. The model of unique design and unique decision is questioned and the user is empowered to change, customize and adapt the environment in real time, and that is a step further from the traditional drawings for the traditional processes of participation, we made different groups of users involved. What is the role of the future architects? We just design a final form or we are the mediator and the creators of design process? And if we are this kind of designer of the tool, the tool and the user, it is also interesting to see who is finally decided, and who is finally designing. It is a combination of the different agents, or how can architect start to create relationships that allowed the participation to happen with a more effective way. So the question of who decide is always important, but the question of who designed is something that it is start during today, it is everything much more accelerated with information and technologies on the different interactive technologies that allow the user to participate.

## what is the role of the future architects?



SHORT TALK  
GUILLAUME GIROD  
ENSAM

## How can we rebuild a coherent territory collectively?

Lets put the city in preamble, in its obviousness, and in a broader way, the cities. It was seen over the years, and while exchanging within this European alliance, that the twentieth century manufactured the change of the global population, i.e. the city became the place of living of the twentieth century; and it twenty-first century is irremediably engaged in this way, with prospects which remain impressive all the same. In 2050, two thirds of the world population will live in the cities. Becoming architects is a much wider task today than it was five years ago. The operational perimeter, the periphery of our intervention is much vaster. From a universal point of view, the project is finally to envisage: to envisage the uses, to envisage the changes, to envisage the evolution, to envisage degradation. It is necessary to envisage what is not foreseeable and that thus becomes very complicated. The governance

is a pregnant subject, the systems of governances, and how they are in capacity to adapt to these changes. We evoked the fact that the processes become horizontal, in the developments more and more compared to the citizens, much less vertical. The governance must be able to adapt, locally but also with global scale: it is necessary to manufacture world governances even if that remains rather complicated. Collectively, our statutes evolve, and in the world globalized with globalized challenges, the posture and the statute of the names of architecture are obliged to leave its ignorance. It has to approach a new amplitude. There are governances citizens, governances of districts, therefore it is necessary to be able to manage all that. On a worldwide scale, there are all the COP, the "Conferences of Parties", which were made, we must be about it with twenty-three seems to me it, one sees well that these COP con-

centrate on the climatic challenges, whereas the COP are in theory on the total challenges. Jean Nouvel had stated in manifesto of Louisiana which the future of architecture is not architectural, but it must leave its own history. How collectively are we able to move? Indeed we have qualities which it is necessary to share. We see that problems should be faced, because there is an effect of excitation around the city. That represents two thirds of the population, but there nevertheless remains a third which is not in the city. The aspiration of the inhabitants citizens is not adapted at all to the city. The citizens always have model of a rather rural and somewhat antiquated habitat. We must nevertheless face these challenges because it is established that the city is the future place of the world development with inhabitant. How to design the needed links? How can one rebuild a coherent territory collectively?



SHORT TALK  
NICOLA CANESSA  
UNIGE

If you try to find on Google the theme of Smart City, you find on the first image a city that don't exist. The city that is similar to an idea of american city, but is not an american city, is a collection of the singular information, singular part of a big scheme: solar panel, offshore wind farm. For the policy on a regulation, the energies having seen the low current solution, the urban mobility. This is strategies for the city more me up for the problems that we have with the heritage in the city. That we have in Europe but don't keep ours the dear how can use technology we have for built news cities. If we take, for example a society that make sensor, for them the cities are sensors, the news city are sensors, but sensor is all fantastic things, you can select, you can do things with the other things, you can have information and all together the same, don't give an idea to

how build the new city or how convert the city, how make this upgrade. It is the problem now, we have the technologie, we have the data but we don't know how to combine really these data and these information to process, in our method. In the law of the European Country these idea this is not only the solution, is not so clear. For the pollution sometimes, did you I put a sensorial of data pinching something is just good for see that, this, is smart, the building is smart, the city is smart. The possibility to know where we are each time, what can do this place, back make more connection with the selection with the possibility to build a new data, and select a new data. Other possibility is to make a research to be connected, be selected is changing all the typology of user, of the interface, of the data, and the things that are around us. We can build a new culture map

## Resilience is a combination between resilience and intelligence

of the Europe, a new culture map of our city, and new typology of selection with the personal selection this is a case for a museum in the place where Anne Frank in Amsterdam, but in the same case we can be our map, of our Europe, of our city our space that use. The city of tomorrow is a city where the smart city is not only smart; is sustainable, is mobility, is new food, is new quality, is the space where we are. And at the end, it is the idea that we can connect things, I would say, we can connect with people, we can connect with our information, we can connect with our products. Manuel Gausa invented the word of « resilience », it is a combination between resilience and intelligence; when intelligence is not only new technology but is new approach, is new possibility to comprise our territory. In general we study in the program how the city is possible find a new

possibility of be « resilience », in water ecosystem project, in the land use different, in process based in land, a social intelligence.



**SHORT TALK  
LUIS FALCON  
IN ATLAS**

In Atlas is a company which works about data related to our territories. We create technical applications, softwares to provide certain services to companies, but also to the city councils, with the administrations, in terms of town planning or for economic reasons. We put our work at the service of telecommunications, industries, like for banks, companies of detail, but it is not the focal point of my presentation of today. Today, the point which interests us is the European project with the Universities, and what we will show you is, on the one hand, what we have done for ten years within the company. The idea is to collect the data of a phenomenon that is growing and disturbing, which is the division of the economy, and the directly dependent economy with the division of accumulation;

and of another share, how we collaborate, to try to approach a new planning system, of design, which can be allowed to understand and integrate this new urban condition of the digital age, new industrial era in which we are completely immersed today. We are today at the digital age, but is very true that, the industrial era developed several processes which we must understand, to be in capacity to apprehend the current digital age. The most important thing being economy. An American report describes five industrial ages, following one another approximately every fifty years. Several stages emergent of each age; there is the innovation, the disorganization of this innovation, then the development of the business. When there is innovation, there is a conflict with the previous

innovation which you know. And it is an event each time, every fifty years. The industrial era is defined like that: there is an innovation, then a rupture of this innovation because of the company growth and the conflict with the previous industrial innovation. There is always an economic conflict and, unfortunately, the new innovation is generally that in relation to new industries. In the Twenties in the Thirties, when the car was invented, at an industrial age; unfortunately, this one did not make it possible to go more quickly than the horses. The new conditions of mobility were nevertheless the cars, and not the horses. That is important, because today, we are at a new age, we are at the digital age. And it is not true that it is not connected! Here, I want to make understandable to you only one thing: the new way of regulating the digital age; where the age of the Internet is responsible, and generator of basic models. First, we were able to have a security, a warranty and

a regulation on the law, to be able to have, for example, a building permit to construct a house. Now, we are in a completely different age, where we let people make, see whether that it goes. Now we make tests, we sell them, we observe if people buy, we launch the production; then we make the laws. The things change radically. Today, we propose models, bases, we let people innovate, that created of the innovations, that works. That means that we regulate thereafter, later. I can appear a little radical and very hard, but we have nowadays, of the governments or the institutions which have million inhabitants. I speak here about Google, Facebook, but I also speak about AirBnB or many other platforms which function with their own rules. Thus, is the question to know how to stop them? The policies influence the city planning, our way of being and of acting; and it is exactly the point which I put here forward: that thus affects the reality of town planning.

## We are at the digital age



**SHORT TALK**  
**AGNES JULLIAN**  
**TECHNILUM**

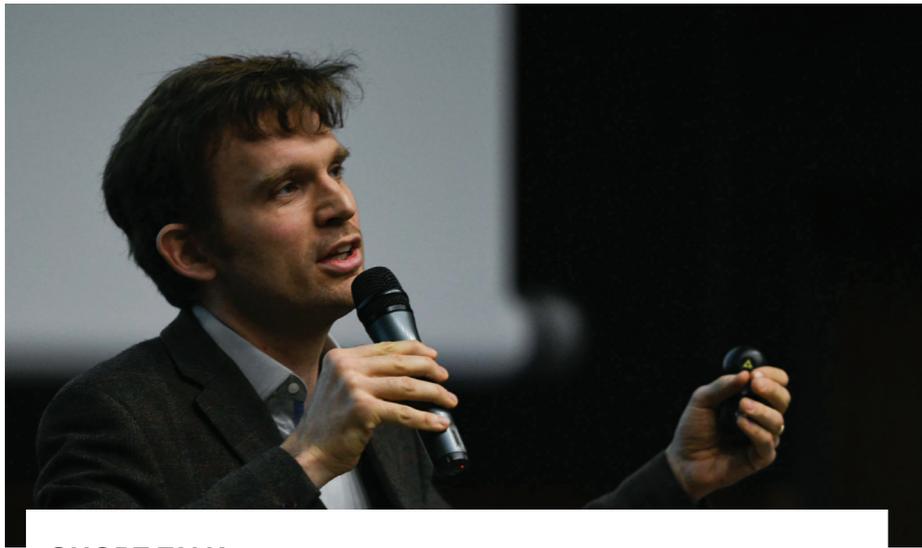
We are qualified as a partner of urban valorisation, because our job, which is certainly to design and manufacture urban furniture lighting is through a partnership that you will see through what we do, is very close. Project managers encourage us to position ourselves for projects of great scale and quality. In 2008, we started to export our work, especially in Montreal, with masts that were at their first stage, and developed more and more, which are multi-support masts. This comes from a simple reason in Montreal which is the problem of snow cover and the recurring passage of what they call scrapers, snow ploughs, which go very quickly in the morning to the aurora, and that require not to have bulky objects on the sidewalk. In Europe and France there are other concerns than to free space, whereas there it is really a necessity, but at the same time it leads

to more intelligence to put everything on the same support. To make a little focus on how we work with architects, landscape architects, or with lighting designers, we often start from concepts or designs they have in their heads. Some of you here have perhaps already the practice, but in fact it from a concept that is more about what they represent or have as an idea, and we works in the design offices, to come up with something more accomplished and on which also we are force of proposal in relation to our own know-how, which is more oriented aluminum, seamless, and so on. A project started here with Roger Narboni, called Extimity, on which the students of ENSAM also began to work, and which we will see later, in its most finished form. We are lucky to have an industrial site that is a bit unusual, we are at the gates of Béziers, in an area called Lezigno,

which is actually an old wine cellar that we totally rehabilitated in 1999. Today, is undergoing a new phase of expansion. This place has become a cultural center and a center of reflection. We want and we will keep rapidly annual cycles, that this cycle is the subject of a conference and a vernissage. In this symposium, architects, organizations, landscapers, designers and also owners are involved. We had workshops, with children, so you see here their visions of what could be a lamppost, that said these drawings are smart enough because that is what we do today. The child had put the cameras, signage, and when looking at the price he imagined, the one most equipped is that although the most expensive obviously. Well yes, two hundred thousand euros is certainly a bit expensive, but still, it proves that he understood that the added value of the product was to put a lot on the same. He had gone so far as to think of the underground networks, after having experienced a blackout one day in New York, he understood that everything that was going on in terms of electricity was quite important. Sees what it marks on this little legend is interest-

ing enough also since it was already thinking about solar, and that is what we do in terms of intelligent luminaires, so it is an offer called Smart Inside, for a simple reason, which is that streetlights are one of the few furniture that are at regular inter-distance in public space, and that they can not do that illuminate, so today it has been associated Not a lot of services, but obviously the offer is not at all limiting, but it also corresponds to a strong stake that is today that the street has become a mobile office space, has become a space in which we love. Take time and at the same time, it are not the wifi that can be used, but there is also everything that will facilitate future uses to citizens but also uses the city and users of the community. Moreover, we have developed technologies, with the first lifi lampposts of France, installed and functional. The lifi is in itself a network, but transmitted by light. Here we are on a first application. The lifi network is available but also the management of all the public heating of this project

**We are force of proposal in  
relation to our own know-how**



**SHORT TALK**  
**OLIVER BROADBENT**  
**USEFUL SIMPLE PROJECT**

My role in the KA-AU is to provide advice on training in the field of Advanced Urbanism. Apart from the KA-AU, I'm the director of a group called Think Up, in the same group as Useful Simple Project. It is an agency that trains engineers and designers in the field of design, so I am already working a little in this pedagogy. What I think useful to show you here is a model of this mode of training with engineers, who can give us advice on how to understand reactivity in the field of advanced urban planning. It's not one of my models, but I'll explain it to you. It is a model that comes to us from an American-Hungarian psychologist, who is called Mihály Csikszentmihályi. I reassure you, it is not obligatory to know how to say the name, it is written, and here is the model. It is a model that explains creativity as a system; And according to him, creativity can not exist in isolation. One can not have isolated creativity, it is difficult. He says that for all novelty-generating ideas one has

to have a context. To have a new idea, one has to ask oneself "is it new compared to what? ". So our dear friend here postulates that there is an element, an area in which ideas are anchored; And he will say that the domain of existing ideas gives context, and at the same time he affirms that all new ideas are existing ideas mixed in a salad bowl; This is not a very technical term, but the picture is fair. So, there must be a strong link between the individual creative, and the context in which it is exercised. The field in which these ideas are exercised is part of a culture, and of course there are many other cultures. When we think of creativity, we must think perpetually about this link between individual and context (domain and culture). At the same time, creativity is always judged by someone; It is always something subjective. There will always be people to say that it is a good idea, and others to say no, it does not. There are always people who value

ideas, so always take into account this link with the public who will approve the ideas. It is thanks to them that ideas are inserted, introduced into culture. So it creates a system, it's good, I'm an engineer and I love systems, so it works for me! This is very useful in my training, because we can work every point, and every element of this system. How is this reinterpreted in advanced town planning? Six points seem to emerge. First connectivity, which allows individualities to be more connected to multiple domains and cultures. We can see on the internet what people are doing, what is in the whole world. Connectivity gives us new perspectives on existing ideas. In a second time, we saw with Luis Falcon, that there are hidden cultures that these new areas reveal to us. We now see the trail, the trajectories of the people in the city, we are able to see where they are walking. We see what they buy, what they value through the photos they take and they publish on social networks. It is a new culture, which we did not see before, but which we have access to now. As an individual, we had other hidden cultures that now appear to us in full view. The third point: the individual to tools to shape creativity and by the same, the city. I was able to participate in a workshop at the IAAC where we were able to see all this incredible technology, and I could experience this process of playing with. Modeling tools generate ideas. This way of using technology causes ideas and this is very useful and even fundamental for students. At the same time, these tools of visualization, virtual reality allow people to understand ideas. Because it is true that sometimes the architects will propose things, but people on the street are like-

ly to not understand. It also happens to me as an engineer. So virtual reality, as explained by Areti Markopoulou, will allow people to understand new ideas, and this helps a fortiori to value ideas. At the same time, connectivity makes it possible for people to see several ideas via the Internet: "Look, in Dubai there is a tower that will turn ..." This is a way in which connectivity is going to be the Transmission of ideas. And finally, connectivity helps ideas to be inserted into culture. We're going to finish the project, put it online, download it, share it with friends, and it's all over again; The individualities will find the ideas of others, put them in their own "bowl", mix them, and the system continues. So to conclude, creativity is useful to fit into a system, where every part of the system can work. Technology in advanced urban planning has benefits, and is tied to every element of that system. I think that in this area, we have a rich creativity, which will emerge in advanced urbanism .

**Creativity can  
not exist in  
isolation**



**SHORT TALK  
AFRICA SABÉ  
SANTA&COLE**

## We understand the city as a shared territory, a common land where citizens live

Our work is to answer your ambitions of modeling an environment and the desire to act and interact in a system and a complex living environment, that is the public space in order to literally give an urban sense. We bring knowledge about the public spaces we want to share online, in order to provide useful solutions for citizens and users of these spaces. We base our thinking and work on Patsy Healey's book "The Urban Complexity of Spatial Strategies: Relational Planning for Our Times". In this book she says, "We socially construct interpretations of what is happening, interacting with others. It was this achievement that allowed me to focus on the quality of the interactions through which the planning work is carried out; Including their communicative dimensions. "From this base, we manufacture products for the city. We are well aware that we are not architects, however, we must be able to understand the social interaction they are supposed to generate,

with our own means. Without this interaction, public space would make no sense at all. It is the very complex reality of our cities. For us, the element of urban furniture is the connecting element between people, these are objects that make cities on our scale, on an urban scale. After the vegetation, the elements of urban furniture are those most capable of providing a human proportion to the public spaces by appealing to the perception of the citizens, but also to the identity and the collective sense. Public spaces require that an essential activity takes place there, that people leave their homes with the symbolic aim of taking advantage of space, energizing it. So, sometimes, you are not just an individuality, but a part of a common composition; It is about the environment that will be experienced and will have needs. What is going to happen in these spaces is something we have to think upstream. We need functional and comfortable elements for the user.

This object has a meaning, an ultimate goal, which is to express the function in a very simple way. We understand the city as a shared territory, a common land where citizens live. The basic policies now tend to reduce the apparent gaps in cities on this subject, because we need to have somewhere to simply communicate and have our social activities. Today we live in a city with 60% efficiency and hyper connection to the internet. That's why we supply elements of urban furniture with a meticulous economy and a certain elegance. It's that simple, because the concept of social interaction has just happened. In the 19th and 20th centuries, nighttime was often reduced to a time of inactivity, where daytime activities could not be prolonged and were greatly reduced. Today this gap between nocturnal and diurnal is more and more reduced, and the city tends to come alive in a timeless manner. Nowadays, the city is increasingly insomniac. We see lighting as one of the main

tools of urban design in forging new relationships between day and night realities, where technology and creativity are essential to the perception of the richness of the urban space. Complex completeness. No matter how long we spend in public spaces, we can do so much, and today it is a necessity, a need, that shapes and modifies spaces. We are helping the city to become more resilient, a more civilized city, with a defined perimeter. Today, new technologies are changing our means and ways of communicating with each other, more quickly and instantly; Therefore the urban elements must be able to adapt to our new society; But I do not think that this solution will last, this behavior tends to collapse, and technology is perhaps today the last; But next week it will be obsolete.





**KEY NOTE LECTURE  
MANUEL GAUSA**

**MODERATOR: WIAME TAHLIL**

## How to manage this thing are not always physical ?

I want to re write the dictionary of advanced urbanism. The dictionary that was written more or less in 1998 by a group of people trying to explain what the digital society is to the digital architecture. At the end, also, adaptability and flexibility is for example the responsive reactive action of creating more plural and complex scenarios able to combine, innovation, interaction and information. At the end of the 70s and at the end of the 80s corresponds more or less to a reaction with the crisis of planning. That was in fact kind of a situation of crisis in the suburbs from the idea of the metropolitan dream to the idea of a rational organization to an organic organization. All these at the end of the

20 century were demonstrating the difficulties of all disciplines, also the modern disciplines to understand this complex process of cities. Urban uses culture, urbanistic culture, urban official culture try to test three models adapt to the situation. Three models in this area of the 70 to the beginning of 20. The revisionist model more or less in the postmodern period in the 60. The second model is the developistic, or if you want the structuralistic that is not necessary to link with the memory. The big structure is a net, the capacity to structurate the mobility, the structural mobility and a second parallel was materialistic, structuralist, the standards, infrastructures of the metropolitan expansion. The period was

more or less economic, objectistic. It is difficult to manage the situation with the past. This is not very comfortable to link it at the past. Perhaps we can manage the processes of the past, it is the quality of the past. These ideas to collect economic points and urbanism are very link to economy, to urban marketing with big events with the brand, to the branding. The 20ies was another model very official also. The idea of objectual, we can do kind of acupuncture urbanistic and metastasis of quality. The inhabitants are in a more global situation but better criterion actions and link with the digital area. Information, interaction, reactivity, linked with more reactive urban strategies, based, non on objects but

on relationships. We are passing from smart cities to the bottom up smart cities to bottom up process and this is the capacity to have interactivity. We are talking about the possibility to talk with the collectivity, participatory, co productivity, elements in capacity to explore elements not only environmental, not only ecological. This is the capacity to manage the immaterial connection, the processes that produce physical statements in the city. The vision, perception, and how to manage this thing are not always physical.



**KEY NOTE LECTURE  
ALAIN MOATTI  
MODERATOR LEA TOUSSAINT**

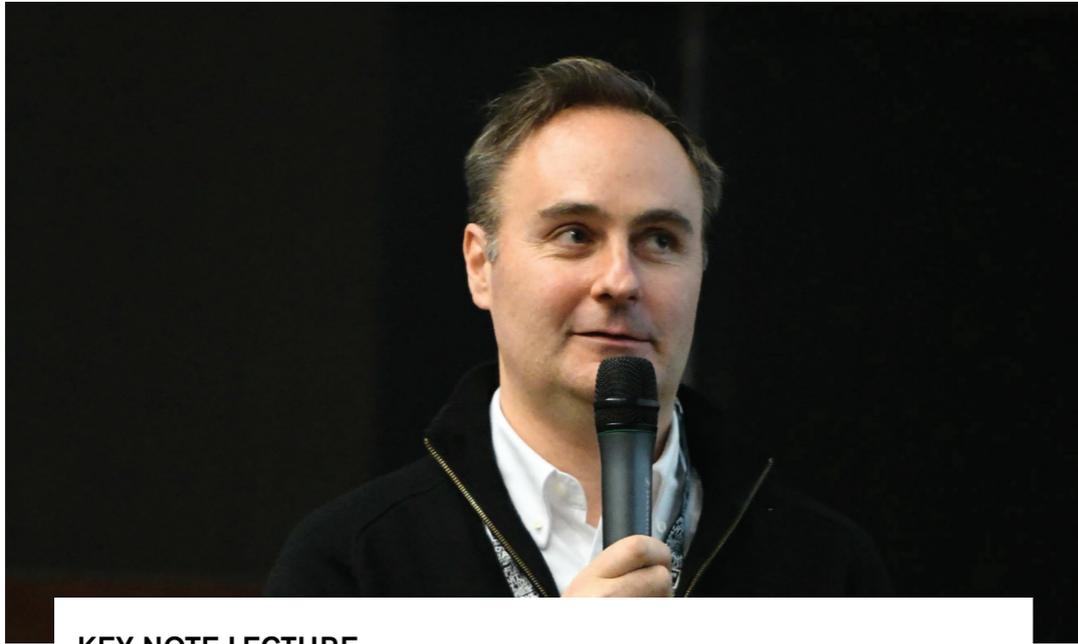
I will discuss the exclusive power of places. Architecture is immobile and as such it belongs to only one place, it is the place where it will be erected. And it was on this principle that all the projects were carried. All the quality of the place lies in the relationship that we develop with ourselves. The first element that was the strong beliefs that I had when I started, the symbolic, was that if the imaginary is the projection that one could have each on the real, the symbolic one would make it possible to unite all our imaginary. I thought that architecture, because it is immobile, because it is found again, because it can be returned to it, then it could ensure that symbolic function which is not of great value today, Symbolic functions are usually flouted. The narrative made it possible to connect things and prolong the stories of things rather than to deny them, and finally, one could prolong the history of things by relating an architec-

ture that was totally unique, which was not a pastiche, but Which brought back a true identity instead. At that precise moment we began to approach what was knowledge. The question is the transmission of knowledge in our museum, which is not simply an object exhibition. It goes beyond that, is that how you pass that on? We have developed three ways to access knowledge in this place. The first way around which the project revolved was a kind of cinema, a large auditorium where the user was passive: the story was discovered during a 35-minute film on 5 screens. The second element was a walk. It is a kind of history ring in which we live history in progress and which is a kind of artistic intervention. We have worked here with artists who have told this story. And finally, the third element was what we called the alcoves, and there you could deepen the knowledge. So we used just once again digital and video

means, and then for the first time we started to model things. So we were a little actor of the story in progress and it's a bit like this synergistic way of conveying the story that we wanted to highlight. We began to develop elements where we could digitally and by the choice of this path in the digital, to make its own path of knowledge. There really was a willingness to work that as a place of knowledge and not as a museum. We won the contest of the Eiffel Tower, and this is really the typical object of the useless. The Eiffel Tower, it serves no purpose; It is an empty building, it is a kind of large scale, there is a whole story around it, but precisely because it is useless, it becomes symbolic and becomes present for all. = Reading a lot of text on the Eiffel Tower, and looking at the structure of the project, I realized that the oblique is what had made the invention of the Eiffel Tower. The oblique is what allowed to propel the tower to three hundred meters of the ground; And what Roland Barthes calls obliquity, that is to say, the force of the oblique with four pillars which rest against one another. We can work today in extremely complex forms, with production costs that are quite reasonable, and which really enable us to achieve an exceptional quality of achievement. So this facade is undulating in order to take exactly the geometries that existed on the tower. As an architect, I

do not think we should seek power; Power is not the political collision, but power is something important, and that is what allows us to build. It is this that allows us to regroup to find new ideas and that, finally, power is something that is not always very healthy, which we confront every day. And you do not want to have it; But on the other hand, this power, it actually allows to erect. I think we must have our right position of who we are, and use that power of power that we do not have, but especially that gives us power.

**All the quality of the place lies in the relationship that we develop with ourselves**



**KEY NOTE LECTURE**  
**JULIEN DAMON**  
**MODERATOR FRANCK ANSELMETTI**

## The subject of Smart City is the Smart Citizen

The news is that new tools and new means of communication are changing our lifestyles. The strong idea is that with the cities of tomorrow we will have more metropolises and metropolises more powerful. So if there is this economic power, this movement of metropolization, and concentration of wealth, individuals and powers, there is also a major issue, in my opinion, that of slums. The city of tomorrow is, of course, joyful metropolization with its share of inequality, but it is also its share of horror for people, who are born first in the shantytowns, Ex-rural, coming from other small towns, which will populate the most degraded areas, even if there is a certain vitality in the great metropolises.

The smart was not born of the spirit of generous, progressive philosophers, nor of public policies that were invented either nationally or locally; But this has been fundamentally invented by companies that sell dreams,

services, and obsolescence more or less programmed. I think we should all bear that in mind when we talk about smart. The "smart", what does that mean? Does this mean intelligent, elegant or chic? Often we translate it by intelligent. The smart city means that there would be a smart city, and one that is not. Cities, as they say, that would not be smart. It is fundamental to say that our city is smart. Behind this, however, there is this great uncertainty, which means that intellectuals can make books and lectures, even quizzes, but there is no perfect determination of what is the perimeter of the smart. The subject of Smart City is the Smart Citizen. First, it must be equipped, have access to, and use of, these facilities and services, understanding and willingness to implement what is behind the policies, The plan of energy intelligence. The great subjects are subjects of individual decision, which are taken; Whether or not

they use a particular type of heating, a particular instrument, or a particular service offered to us. All the same, does it make sense to talk about the elegance of cities? Certainly from the architectural and heritage point of view! When we talk about smart, but there are more and more standards, there is concrete, there is mineral, there is everything you want; And then there's the way people behave, and that's what counts. What we are told is that we are going through a tremendous revolution that would take us from the period of building and sustaining the city with large infrastructure networks, concrete, asphalt And whatever you like, to cities that would be almost in the clouds, where everything would be digital, where data management could improve our conditions, perhaps transform part of the city, some neighborhoods; And I do not know, personally, whether, truly we have, with the so-called digital revolution, something as im-

portant as the electricity revolution. What is true, on the other hand, is that we are at a period when the city is today generally celebrated. France in particular is very "urbanophobic" in its history. It was terrible to live in town. For a part of our philosophical elites today, the city and the smart city are increasingly being erected in solution. But this is not only in France.



**KEY NOTE LECTURE**  
**SIR PETER COOK**  
**MODERATOR GILLES DUCHEMANN**

In the last 30-35 years I have observed that there is a kind of academic discussion of architecture which this year is about smart cities

Well I think I'm like Archigram. I like to travel a lot. It seems critical to make fun about what's cynical but probably also in the cure is way more optimistic. We underestimate people ingenuity and as professional architects or professional sociologist or professional of electronic we tend to get into the state of thinking that there are particular channel of advanced or retard is most important when all is quite interesting. It was fascinating listening to mister Damon. I'm fascinated by the way the mind works. I do not pretend to be a sociologist. I think any sociological observations I have are based upon handling thousands of students and being fascinated by him. I think that we underestimate peo-

ple's ingenuity may be back in the same issue ingenuity is most available to the elite. They find ways of applying engineered but I think also the you know even some poor beggar on the side of the road in Mumbai or Deli, two towns I have been recently. They do all sorts of weird things to get by the whole issue of parking but managed to keep it cars moving by ingenious rework. I don't want to say this is the answer but I but I would like the culture and the business interest airport manufacturers and there in the people to take advantage of people's individual engineer to sign for the concept of the app rather than the basic phone. is as it is a great concept because you need another so many apps that I don't have many but there's so many apps now that you got on with my way of life based upon the apps which you choose to acknowledge. The way that you could mail order almost any-

thing you may be able to quite remember the other mail-order house that you can get a mail order everything from pair of underpants to a caravan to a holiday to somebody else's ship whatever. And that could lead to a much more very warm future on the other hand going through it rather tragic moment. I don't know what is happening in France and England whereas the survival pattern for the individual shot goes down to see more and more shops that are not being happy. It to let the sale of the business of the closet and then the multiples moving in many other international. The night happens to be Swedish I think that there probably made in Bangladesh and if there are not made in Bangladesh I may than some other place with workers cheaper. Am I not going to go to special little underpants shopping in Amsterdam to pay 10 times the cost but it is common sense. I think that I am also irritated by the fact that with the technology we know when I care starts to do package housing. Very boring done package housing and yet they are happy with the design work if they want to use it may have the marketing which may have the method of manufacture and distribution such as they could amaze package. So it is the business of taking the easy way out I

would like to see a citizen of them much more weird adjusting the point where everybody around London doing grey and grey and grey and straight up brown grey brown grey building. I happen to be in gold prices in Chili and it is colored. They have got a bit of modern and metal from Europe but they are colored. It is Chili and Chili is a sophisticated architecture country and somehow to make a jump from the smarty-pants guys in Santiago and which color top riser you have something amazing I think. At the end this is it. It is more enough psychology of resistance to using it. I hope that all the stuff I said including the book. I am scavenger, I am a pirate I don't think very many things that I don't come out of my head they might come out of a kind of cooking response were you take the guy that becomes it is thick black prisoner could be interesting. I would like to see what happens if you do sometimes it works taste a bit boring stick to vodka in it in my diary the next morning that you have been suburban diarrhea I think it's worth it I might point you get this and it.

## We underestimate people's ingenuity



**ELODIE NOURRIGAT**  
**ENSAM PROFESSOR**  
**CONCLUSION**

Heavy task that to do the conclusion of this 9th edition, which for the first time was held over two days. In the first place, I would like to tell you how great it was to share with you all these two extremely enriching and varied days, resolutely inscribed in a positive dimension of sharing. Then, to conclude, I would like to repeat the articulation of the panels of yesterday which seem to me to synthesize the content of this symposium.

First of all SHARE, and that is the essential point. At a time when we are talking about new ways of functioning in society where sharing would take place, it seems to me that beyond the sharing of everyday elements, the sharing of knowledge is an essential and privileged time, which we have benefited. Thank you to all members of the KAAU who have given us the opportunity to share our knowledge, experiences and per-

spectives with them. Special thanks to our four speakers of the day: Sir Peter Cook, Manuel Gausa, Julien Damon, Alain Moatti, and Chris Younes, whom I thank very much for having agreed to offer us this time of sharing. Constructing a debate in architecture, such is the ambition of this symposium, and taking the time necessary to listen, sharing is a luxury that it is imperative to preserve. The sharing is also that of the elders towards the younger ones, and it is a great pleasure to see that this does not require to be in an advanced age. This is a fine undertaking that the Association des Anciens de Métropoles du Sud is demonstrating to us thanks to the support it offers the young graduate. I greet Marion Moustey, its President, and congratulates the new winners of this year, whose impatience we look forward to your return next year.

Then INNOVATE; Yes, innovation has indeed

## The sharing of knowledge is an essential and privileged time

been a thread of debate. Innovation is the introduction of new practices and processes into existing practices. We have all been able, beyond simply observing it, to experience it through the presentations of each one, demonstrating the constant re-interrogation of his own practice. Innovation is also for us in the modalities of teaching. Thus our role is no longer simply to pass on to students the knowledge but to ensure their training by preparing them for the full exercise of their responsibilities as an actor in society. Hence, it is essential to train them to be able to “do with conscience. »Awareness of economic, urban, constructive and environmental issues ... Each of your interventions has fully participated in this learning process. On behalf of the teachers, I would like to thank all the students for their involvement throughout this semester in setting up this symposium, to thank them for their professionalism, which they have shown us today. And to tell them that our role and ambition, through the setting up of this symposium, is to offer them the conditions for another learning, and somewhere to “teach them to learn”, to better adapt in a constantly changing world.

Finally CONNECT. At the time of the massive presence of new communication technologies, we were able to demonstrate that all types of connections were still viable. Physics / virtual / proximity / remote / diverse disciplines ... Connecting the elements, establishing the means of a Reliance is a major challenge that we have been able to experience. All, just as connected as we are; It is physically united, coming from different places, professions and horizons, that together we have commonly built a privileged and common time.

Hoping that all and all you have, as much as we enjoy the time of these days. And as only a few students took the stage for the day's animation, we wanted to end with a collective thanks to all those who worked to make this day possible.





CHRIS YOUNES



MANUEL GAUSA



ALAIN MOATTI

## SPEAKERS CV

Chris Younes is a psycho-sociologist, PhD in Philosophy and professor at Ecole Spéciale d'Architecture de Paris. She is Member of the Board of Directors of ENSA and ENSA St-Etienne, president of the guidance council of the Ecole des Territoires (Grenoble).

Chris Younes is the co-founder and member of ARENA (Architectural Research Network) and the magazine L'esprit des villes

Member of the European Scientific Council. Founder of the Gerphau laboratory (UMR Lavue) and the MAU's PhilAU Thematic Scientific Network (Philosophy, Architecture, Urban), as well as its journal Le Philotope.

Her publications and researches develop an interface between architecture and philosophy on the question of places to live, at the meeting point between ethics and aesthetics, as well as between nature and artefact. She has received the silver medal of l'Académie d'Architecture in 2005 and she has received the title of Chevalier de la Légion d'honneur en 2014.

Member founder of the agency Gausa+Raveau actarquitectura and the publishing house Actar Editorial, Gausa Manuel is a Spanish architect articulating his career between theory and practice.

His involvement in the research process leads to his implication in the publication of many books to pass on his knowledge. In addition to the Actar Publishing, he is the editor of the magazine "Quadrens of Architecture i Urbanism" from 1985 to 1991 and founder of the group "Metapolis" which aims to develop new research tools for architecture and territory.

He is also the founder of the laaC which is an international center for education, manufacturing and research dedicated to the development of an architecture able to meet contemporary challenges.

Manuel Gausa, is also involved in teaching. After being professor at ESTAB UPC-Barcelona and director of the program "Advanced Architectures and digital cities" of the Polytechnic Foundation of Catalonia, he became professor in charge of the graduate school in architecture from the University of Genova.

Alain Moatti is architect graduated from the architecture school of Paris-Villemin.

Following several professional experiences, he created his own architecture and scenography office.

Further, he met Henri Rivière and they founded the firm Moatti – Rivière in 2001.

In 2012, Alain Moatti is admitted into the architecture academy.

Imaginary, emotion, function sublimation and context history are essential elements on the conception of this office. In this way, all of his projects are emblematic. Otherwise, materials of this architecture, symbolic and sustainable, is a mix of craft and industrial production. Their realizations are a combination of architecture, museography, design and interior architecture.



**JULIEN DAMON**

Julien Damon is associated teacher in Political Science's Faculty of Paris in Master of urban planning, founder and manager of Éclairs, company specialised in analysing and consulting. He was responsible of SNCF's Solidarity Mission (French Railways Company), section head of Social Questions, with the French Prime Minister, in the Center of Strategic Analysis and studies director at National Family Allowance Fund (CNAF). His skills are also recognized in prestigious establishments as ENS Cachan, ESCP Europe and HEC, where he is often called as contributor.

Commentator in Echos newspaper, on Radio Classique, also in the online reviews Activités Sociales Hebdomadaires and Sciences Humaines, Julien Damon publishes, besides, Les 100 mots de la ville (PUF, 2014) and Vivre en ville (PUF, 2008), in which he deals with social and urban conditions through human sciences. He takes part in organisms as member or administrator in Habitat Educatif (Educational Housing), the Agence des Nouvelles Solidarités (Agency of the New Active Solidarities), but also the Observatoire National de la Pauvreté et de l'Exclusion Sociale (National Monitoring Observatory of Poverty and Social Exclusion). Julien Damon, thanks to his formation and his multidisciplinary experience, is questioning political, social and urban dimensions of the city.



**SIR PETER COOK**

Sir Peter Cook is a British born architect, theorist and professor, native of Southern-on-sea in the United Kingdom.

He is the co-creator, along with Mr David Greene, of the pioneering architectural magazine « Archigram ». A magazine that placed itself ahead of its competition thanks to its "pop-art" appearance laced with bubbles and onomatopoeia.

Considered the leader of this movement, he participated in various emblematic projects such as "Instant City" with Ron Herron or the "Plugin-City" with Dennis Crompton.

His research and work has been rewarded by Jean Tschumi of the International Union of Architects and was also awarded the RIBA Royal Gold Medals award for his work with Archigram.

In 2006 he created the STUDIO CRAB agency with Gavin Robotham, designing iconic architecture, such as the Abedian School of Architecture at Bond University in Australia and the Vienna University of Economics and Business in Vienna, Austria. STUDIO CRAB is now demonstrating the efficiency of incorporating a vast mix of young cosmopolitan architects who come to work in the agency to implement their new ideas. These new additions to the collective also help to generate fresh ideas and to inject a new dynamic work environment.

Meanwhile Sir Peter Cook still teaches in England and abroad since 1964, which allowed him to be made Commander of the Order of the Arts in 2003 and a Knight Bachelor awarded by her lord majesty the Queen of England in 2007.

## SPEAKERS CV

# 5

## CONCLUSIONS AND RECOMMENDATIONS

### CONCLUSIONS

The symposium aims to highlight a contemporary paradigm formulated by the necessity to think cities, metropolises, neighborhoods, architecture by the reintroduction and recognition of specificity, the territorial anchoring allowing to specify the metropolitan phenomenon in its locality.

But beyond these new technologies, it is also essential to think about the dimension of culture and heritage as well as their impact on societies, at different scales.

The big interest generated by the symposium is shown by the high participation. According to what declared on the registration form, they come from the fields of Architecture, Engineering, Urban Planning, City Administration from France or Abroad. The audience was composed by both students and professionals.

### RECOMMENDATIONS

Following the recommendations of the Symposium Culture and Heritage 2016, the content and organization of this event have been improved.

On the first day of the event, three panels of discussions were organized instead of the meeting of the last year. On these three pan-

els of discussion, students of the school of Architecture were invited so as to contribute at the panel. Their role was the same as academic or partners.

This event will also help to organize and improve the following Symposium.







**PANEL DISCUSSION 01**  
**PANEL: SHARE - CREATIVE CITY**  
**MODERATORS: MARION MOUSTEY & FRÉDÉRIQUE VILLEMUR**

Participants : Oliver Broadbent (Useful Simple Project KAAU) // Africa Sabé (Santa & Cole KAAU) // Nicolas Lebunetel (ENSAM) // Anthony Duquerroy, Maëva Gasulla & Jordan Sharp ( MDS ENSAM Students ).

What is the place of culture in the city and how can it be a way of sharing ?

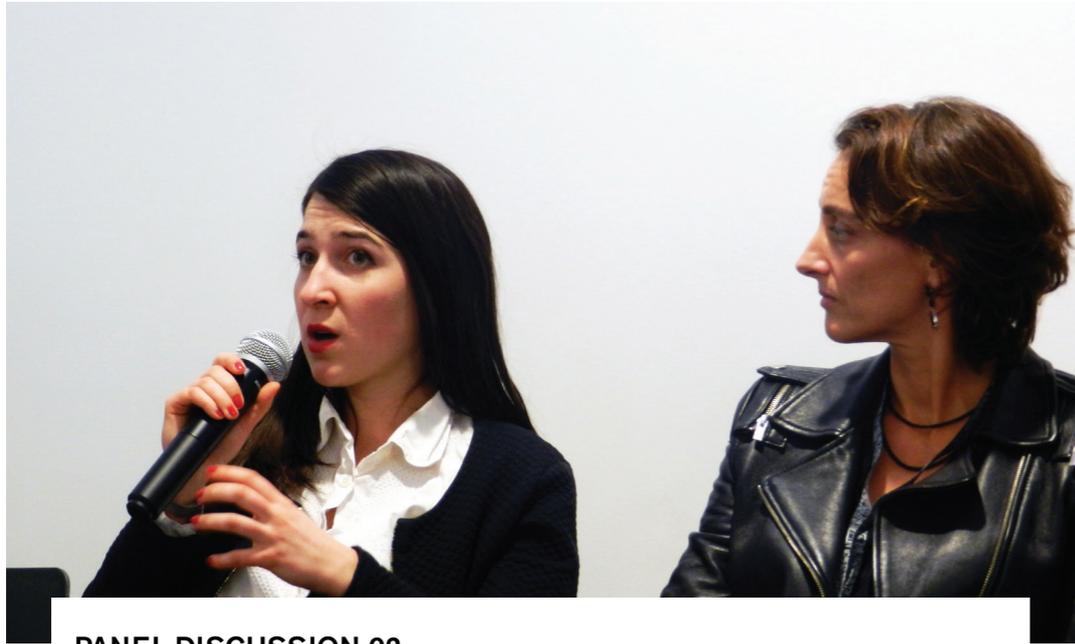
Since the seventies, the notion of the « creative city » has been widely used and has many interpretations. According to Richard Florida, the “creative city” is a city which is able to attract “creative people”, that is to say, people earning money so as to resolve complex problems. In the eighties, Jane Jacobs described it as a “city opens through innovation, diversity and spontaneous exchange”. More recently, Elsa Vivant suggested that “ rather than to design a creative city, the challenge of the

town planner is to create the conditions of the serendipity and the creativity (...) by accepting that appear non-authorized practices in the cities, while making possible the unforeseen and improbable meetings “. Cradle of the ‘avant-garde’ by definition, the city, although it is not always the investigator, will nonetheless be a sensitive receptacle of social changes. The Virtual issue is inseparable from contemporary society - an additional layer applied to an already complex urban system which affects our society that we need to cross with creativity, that it is of political, deprived and citizen origin. Adding a new layer to the city’s reality itself, new technologies offer new means of expression. They offer the possibility to read the city in a different way, according to our preferences, our desires or our needs. On a conventional level the sharing is seen as an

## How does culture modify the role of the citizen in the city?

exchange between citizens in a physical way. At the time of the advent of new technologies this sharing (of data) takes the form of data exchange, whether through social networks, or by “traces” left by the technological tools which we use everyday. The concept of division is upset through these new means as well as the statute of the body citizen evolves. This is why this division of data becomes a tool of reflection for many town planners, entrepreneurs, policy makers, and artists. The question of the urban renewal by the means of this practice must be done by being aware of the impact which our interventions will have on flows, the organization and the feasibility of the city. This information offers a sum of data usable for an almost infinite number of interventions according to the path one takes across the city. Can one then wonder towards what we do want that the city changes? By

making it pass from the statute of spectator to that of actor in the city, how does culture modify the role of the citizen in the city? And finally, how can culture influence this division in the city?



**PANEL DISCUSSION 02**  
**PANEL: INNOVATE - SMART CULTURE**  
**MODERATORS: MARINE PIERSON & CHRIS YOUNÈS**

## Culture contributes to the building of open, inclusive and pluralistic societies

Participants : Mathilde Marengo (IAAC KAAU) // Agnès Jullian (Technilum KAAU) // Elodie Nourrigat (ENSAM KAAU) // Christophe Carniel (VOGO) // Sarah Herbert-Tack (Architecte) // Vassili Beillas (Technilum KAAU) // Meriam Berrima, Camille De Los Rios, Isabelle Pinsolle ( ENSAM students ).

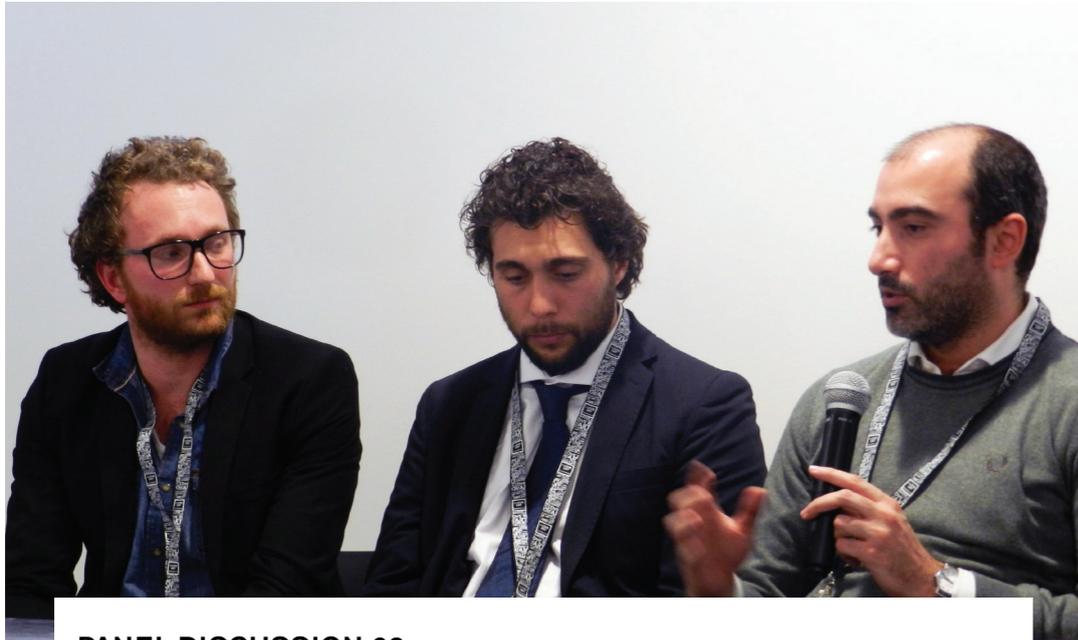
How to generate an innovative culture?

Architecture has always been able to put itself in an innovative position, especially in regard to technological, and societal dynamics. We observe that architectural tendencies follow the same rhythm as historical ones. Today, facing the great challenges of the 21st century, it is important as an architect to get involved in an active operational research in order to offer alternatives repositioning human beings in the center of the projects. Just as each period has had its specificities,

those of today and tomorrow are in the hands of architects and this approach is even more difficult because of our rich architectural heritage that need to be taken into consideration and highlighted at the time. In an interconnected world, it is clear that culture has its place in the making of our societies. Its various manifestations - historical monuments, museums, media, forms of contemporary art - are an integral part of our daily life in many ways. On the other hand, heritage defines the basis of the identity and the sense of belonging for societies between constant changes and certain instability. Culture contributes to the building of open, inclusive and pluralistic societies. Heritage and creativity are both partners in building dynamic, innovative and prosperous societies. Innovations must go beyond the technical field to build

devices and conditions to produce innovative projects. Indeed, innovation does not only mean using new technologies in order to reach the overall level. It also includes notions like pluridisciplinarity in order to take into account the various fields that architecture deals with such as art, geography, heritage, economy and many more. Therefore, we consider innovation as «innovative practice», in the very sense of its definition, namely the introduction into a process of production of new processes and new practices. Because while facing economic, technological, environmental and societal changes, it is no longer enough to adapt, it becomes necessary to be able to explore new experimental fields, both urban and architectural. Changing paradigms in the design and production of projects implies developing new synergies not only from disciplines,

but from different professional fields. They mean: entrepreneurial, cultural, participative, preventing from dividing the practice of the act of building and of working towards the constitution of inhabited environments. Innovation and experimentation are then thought as an essential vector of development.



**PANEL DISCUSSION 03**  
**PANEL: CONNECT - HERITAGE CITY**  
**MODERATORS: GUILLAUME GIROD & LAURENT DUPOUR**

Participants : Nicola Canessa (UNIGE KAAU) // Oriol Biosca (MCRIT KAAU) // Andrea Caridi (DARTS KAAU) // Chiara Farinea (IAAC KAAU) // Clotilde Berrou (ENSAM) // Alix Achard, Agathe Decortiat & Clément Saidou ( ENSAM Students ).

How can heritage city can become smart thanks to connection tools?

Does one speak much about participation which is the goal of that? Is this to accumulate knowledge, or is this can be also to change point of view.? Today we are in a school of architecture and the building site is a formidable tool to change point of view. The building site is a place workplace of transmission, place where relations are woven. Installation synergy with wire of 15 month, between those which came, which returned, from former blue-collar workers

who 20 years after closing reconsidered the site. The building site is a means of knowing, everyone has its opinion above but also good means as an architect of manufacturing the city and of making come people. Connection by this tool can be interesting. Concerning the designs of the new cities with new technologies at disposal, in my opinion, there are two levels of technologies. In first level the part of Sencity: to recover the data and in second level, technologies which create the services. They are very powerful means, because one can create very a level of information. Today we have the capacity and the possibility all of knowing, we have much possibility. And we have technologies able to interpret well. Technologies which help management, knowledge, decision making. This kind of technology are at disposal as of people who create the city which plans it,

## Technology can serve to propose something which does not exist anymore

and which define how must go the town of tomorrow. The true question is to say how one uses good information, until where we can arrive, and how they are used or they are not used. The challenge is that: are there all that one wants, but is it necessary to understand what to use and how? The goal of a process of definition of the city is public private searches and nobody. For me what I said it is not a means of making take part but of giving them to see a point of view, to change a point of view, to interest them, sensitize them with their heritage, their heritage and to share what one does. A new manner of asking, and of coming to seek a need. On the building site, it was interesting to have both: a fixed telephone and a social network application. It was important in the idea to create a network, to collect stories, to lead people to go the ones towards the others. That also makes it possible to propose the weaving of intergenerational link which one has trend lose. People who had been able to work on this site at the time of his activity have also an oral, nostalgic, historical heritage in the lived direction. It is important that this experiment emerges and come until young people.

Technology can serve for proposing something which does not exist any more, but that inevitably does not change the

way in which we live the city. If we put of representation something which does not exist any more, we have an added-value with increased reality. To be able to revive the past is interesting: to see events passed, buildings which do not exist any more, in that the virtual one with an added-value. Or even of the elements which one cannot see, we developed applications which make it possible to see below the sea, or behind the Alps. Thus that makes it possible to further go that what impose the physical or temporal barriers. But that really does not change, in an important way how we live the city, how we interpret it. One modifies a little the experiment, by a a little different intervention, a little amusing, but not either completely new. I wanted right throw an idea: the idea to say that for example I can organize the presentation of works of art, the organization of exhibitions, which are completely virtual. Can allow to say that one turns over on the city, to revive a cultural experiment in the city which can turn, in a lighter way and tends to create a different way to visit the city. However, it also really should be seen where is the limit in technology, where is what one experienced, when the limit was exceeded.

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## CREDITS



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