D4.3
METROPOLES DU SUD 2018

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Knowledge
Alliance
for Advanced
Urbanism

D4.3 SYMPOSIUM REPORT

METROPOLES DU SUD 2018

The symposium is part of the project:

The symposium has been organized by:

with the support of:

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LUISAROT

Métropoles du Sud
Knowledge Alliance for Advanced Urbanism

SYMPOSIUM 2018

FOREWORD //
KNOWLEDGE ALLIANCE
FOR ADVANCED URBANISM
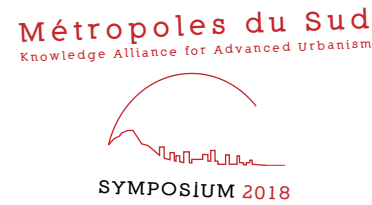
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KA-AU PROJECT

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

D4.3 REPORT

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

Symposium is part of the KA-AU program WP4, Task 4.3.
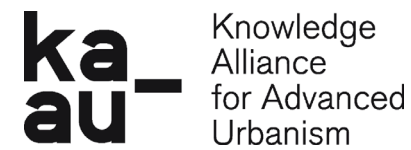
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ABOUT
THE ORGANISERS

ABOUT THE SYMPOSIUM ORGANIZATION

The Symposium was organized by the Ecole National 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-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.

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ENSAM SYMPOSIUM //

ORGANIZATION

The Symposium Metropoles du Sud 2018 took place on the 19th and 20th of January 2018 at the School of Architecture of Montpellier and at Fabre Museum. 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 Frederic Villemur, HDR ENSAM; Benjamin Prosky, AIA NY; Enric Ruiz Geli, Cloud 9, Barcelona; Pierre Thibault, atelier Pierre Thibault, Québec; Jurgen Mayer,

J.MAYER H., Berlin.

SYMPOSIUM STRUCTURE

The Symposium was organized in two days; during the first day KA-AU members, professionnal 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 and Elodie Nourrigat, professor ENSAM.
- Panel Discussion 1- Advanced Urbanism - Event city
- Panel Discussion 2 - Advanced Urbanism - Responsive City
- Panel Discussion 3 - Advanced Urbanism - Sensitive city.

The 20th took place the Symposium at the Fabre Museum of Montpellier. The tenth edition of the Symposium of the field of studies "Métropoles du Sud", of the École Nationale 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 KA-AU 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, 19TH 2018
PANELS DISCUSSION DAYS
10:30 – 11:00 - INTRODUCTION
-
11:00 – 12:30 - Discussion Panel 01 - ADVANCED
URBANISM | EVENT CITY
Moderators : Marion Moustey
-
Discussants:
Andrea Caridi - Darts
Ricardo Devesa - urbanNext
Elodie Nourrigat - ENSAM
Randa El Hallak, Vincent Ghozlan, Filip Trajkovski -
ENSAM Students
-
12:30 – 13:30 - LUNCH
-
11:00 – 12:30 - Discussion Panel 02 - ADVANCED
URBANISM | RESPONSIVE CITY
Moderators : Marine Pierson
-
Discussants:
Oliver Broadbent - Useful Simple Project
Guillaume Girod - ENSAM
Agnes Jullian - Technilium
Mathilde Marengo - IAAC
Silvia Pericu - Unige
Clarisse Estang, Niara Lazaro - ENSAM MDS
Students
-
15:00 – 16:30 - Discussion Panel 03 - AVANCED
UBANISM - SENSITIVE CITY
Moderators : Nicola Canessa
-
Discussants:
Oriol Biosca ou Andreu Ullied - MCRIT
Laurent Duport - ENSAM
Luis Falcon - inAtlas

Sarah Cohen Boulakia, Noémis Darmon, Edu-
ardo Iguiniz - ENSAM MDS Students
-
16:30 – 17:00 - CONCLUSION
Chiara FARINEA - IAAC

PROGRAM
JANUARY, 20th 2018

9:15 – 10:15 - INTRODUCTION
-
10:15 – 10:30- POSITIONING- Frédérique
Villemur
-
10:30 – 11:15 - KAAU SHORT TALKS
Marine Pierson- ENSAM
Chiara Farinea- IAAC
Nicola Canessa- UNIGE
-
11:15 – 12:30- BENJAMIN PROSKY
-
12:30 – 14:00- LUNCH
-
14:00 – 15:15- ENRIC RUIZ GELI
-
15:15- 16:30- PIERRE THIBAULT
-
16:30-17:00- Fellowship MDS
-
17:00-18:15- JURGEN MAYER
-
18:15-18:30- CONCLUSION- Elodie Nourrigat

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MAIN FINDINGS
& RESULTS

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 specifici-

ty, 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.

FRÉDÉRIQUE VILLEMUR
DOCTEUR HISTOIRE DES CIVILATIONS, HDR, ENSAM
POSTURE VERSUS GESTURE

This introduction is placed in the program under the heading "Positioning ": this is the first time that I address an audience on a transparent column. As a university researcher, at a conference, we sit at a table studiously. Would architects have the faculty of placing the body in space and knowing how to territorialise their speech? The column is a strong sign, its transparency just as much.

Elodie Nourrigat threw a pebble into my garden: when I saw the word "positioning", I found something to say about positioning and posture, because these words regularly come back in the vocabulary of architects, teachers and students, exposing their project, working together. Where does this story of "positioning" come from, which is a form of injunction given to architects? I am interested in undoing the postures to open up to new gestures, and therefore, to think about the semantic passages between positioning, posture and gesture. What seems to us "arrested" in the posture is on the contrary "fluid" in the gesture. The posture is through it that the architects identify their work. The posture in

itself could designate a style as a sign marking the stop of a movement, just as it indicates a position of the body in space, wishing to produce an effect. The posture is about utility, which can be a response to a constraint, just as it can serve one's own ends in a self-sufficient and affected gesture. So for architects, to position oneself is to ask the question "where do I place, how do I find, I make space". Is this posture simply maintained, does it open up to many possibilities, even to the unpredictable, or does it maintain itself as a posture with a view to an assignment to space? It can target a device or even a warning device. I remember ten years ago having seen on the website of the Ministry of Defense, "permanent security posture", about the Vigipirate plan, because it was a question of "posting" men whereas they could be "Mobilized". The posture would definitely refer to the body of a function as much as to a function of the body. In fact, when you are asked to place your buildings like this or that, to see how it goes, how to create interaction, it's not just a question of placing, it is actually about putting in motion a gesture. The posture displays a position, an engagement, it is engaged, it is stopped, it has

biases and of form and functionality, it seems to be opposed to "the gesture", which carries in itself as gestus the movement of the body and a narration all at once - space to share in the story of our actions. How many architects have thought of the sequences of urbanism and architecture from the cinema (much more than from photography). The gestum that makes event, the res gestae, the accomplished things, the gesture in the sense of the medieval story, of what happened and which one remembers, which makes memory and recites, so which in some way bears our actions, that's what could also define architecture, bring architecture as gestae. Architecture is defined as what carries our actions, removes them to themselves, even raises them. In our postmodernity, we no longer wonder about the praise of Baudelaire's passerby who marked our entry into modernity, now with the new technologies we are no longer in praise of the passer-by, and it is perhaps it is for the passer-by to complete an urbanity in the making. So there is urgency in our eyes to signify by the architecture not so much the signature of a gesture affirming a posture (characteristic of the star-architecture as it aims to territorialize its power), that to find in the gesture "a means without end", a gesture offering itself in some way in its pure mediality: making the human appear as a being in a medium. At the same time, it would be an architecture as an intermediary and a gesture that could open to all possibilities of the human.

During the day yesterday devoted to the three aspects of the "event city, responsive and sensitive", we understood that what makes event is anything but the spectacular, and that at the same time, with emerging technologies, and praised the fluidity, is that the event can feed snapshot when there aa more than ephemeral (flash mob, ephemeral business without own functionality but where sometimes find themselves in political and / or artistic gestures)? We have seen how

the reactive city asks itself the question of whether it is flexible, and if it must be reactive, can it foresee? We are today in a dematerialization of society that is accompanied by a desire to re-materialize, we are in a de-sublimation because we return to the organic, to the infra, as the 'infra-ordinary. I heard yesterday about the need to open up to the unexpected, an unexpected that can arise against habits: to create the unusual that is not astonishing astonishing, as sometimes found in architecture, but create the open, for an architecture that lets the possibilities. This is the successful architecture. Just as Duchamp said that for the work of art, it is not the painter who finishes it but the spectator, it is the inhabitants of the cities who finish the architecture and the city. So, when we touched on the question of the sensitive, how to thwart the injunctions, how to get lost with the ultra contemporary connection to discover the urban, urbanity? Too informed, too informed, we do not discover the city in a sensitive way because we do not get lost. By getting lost, a kinesthetic layer, a sensory layer, will work our memory. Remember, everyone has in their childhood story the love of a city, or architecture, that is born from going forward, from going without anything. Like a land discoverer. The real urbanity that can be created from these interconnected spatial coordinate shifts is what would prove that the city is open. I think also on another scale to an architect like Tadao Ando who has everything to control everything, the quality of the concrete, the light, the shadow, etc., but who affirms like any great artist, that it is necessary to leave the possibility of the unfinished in the finished, and he thought of course about his houses that it was necessary that it is the inhabitant who completes the space ...

SHORT TALK
MARINE PIERSON
ENSAM

Yesterday I had the chance to lead a round table on the theme of Responsive City. It was a real debate, so it will be difficult for me to come to a conclusion.

I think what's interesting today when we talk about the smart city is the overall capacity that we did not have in the past. I would say that this is perhaps the greatest revolution of our time. The interaction between people, space and complexity, is a real revolution with new ways of thinking and seeing life. It is important today to reflect in this direction. Professionals are creating new potential for a smarter approach to the city and urban planning. We divided the topic into sub-themes to generate opinions on the whole subject.

First, the pro-activity. This allowed us to reflect on the concepts of planning, development of our cities and to know the actors. We also talked about sustainability, and adapting the environment for that, as well as technology and data. How to integrate digital data in these cities ?

Citizen participation and the integration of citizens in a more global reflection on cities, were a topic of discussion. All this debate around the smart city comes from technological advances, in architecture as well as biology and engineering. So we move from the aesthetic vision to the performance vision. We are talking about optimization and topics that did not exist in the past. We talk about the future and the actions that flow from it. There is therefore in this notion of reactivity or pro activity, the notion of reaction in relation to planning. Data availability is increasing rapidly. Not only by the management of the cities but also by the way in which we create them. Today, a real shift is taking place with regard to urbanization and this overlap between the real and the virtual, which creates a vision of the environment to achieve a direct link between the different types of information. We live in a space and we move to a kind of home in which the architecture evolves very quickly. There is a continuous flow of data in our cities with different temporalities. We are faced with a paradox in which we must think of cities as objects that must last in time but in a time in which our populations are rapidly changing.

All this brings us to new lifestyles and space apprehension. How can the notion of flexibility and adaptability be managed ? We are also working on behavior and how cities can be used in the future. So we are not only talking about the principles of construction but also other disciplines related to it.

Our debate was very interesting because we had a vision of professionals with the study of some smart cities and we could see that these examples are led by private investors. It is difficult today to integrate the smart city when it comes to the public part. We also tried to think together about the future, and building the cities of the future with the citizens. Responsive, responsive cities are supported by tools that help us better understand the complexity of these cities and to explore the interfaces with citizens, who are participants.

How to integrate digital data in these cities ?

Why is it so important today to organize such events in our cities ?

SHORT TALK
CHIARA FARINEA
IAAC

During the scientific seminar, we talked and shared about the events organized in the city, in urban areas. And we took for reference the city of Rome, in which machines were created to control events, and the universal exhibitions that have left some masterpieces in our cities. The development of our universities with major events organized in our cities, such as the Barcelona Olympic Games, with a model closely linked to urban revitalization, was part of the debate. Then we discussed the notion of events today and what they can bring to our cities. The event today is about creating something extraordinary in a generic city. So in Europe and especially in Western Europe, we are creating a temporary, ephemeral moment in our city with the creation of something unexpected. This means that the space of the representation also becomes an experimental space. This is very important for us as architects and urban planners. It is this opportunity

to experiment on a small scale and to bring together several stakeholders in a city. Street festivals are also important for cities. In the United States and here in Europe, we organize many festivals where architects and planners create and set up temporary installations. It is very important to shorten the distance between citizens and decision makers for the implementation of ideas, small-scale citizen ideas, to unlock the potential of civic assets in cities around people and to create communities around the world. e these places of experimentation.

To conclude, why is it so important today to organize such events in our cities? This is important first because as creators we can learn from these temporary uses in our cities. On the other hand we can create other communities with new users of urban space. It is also possible to promote the city and strengthen the positioning of the city.
Thank you!

SHORT TALK
NICOLA CANESSA
UNIGE

Will data, open date give us an idea of the future ?

I want to thank everyone first.

What do we mean by "Sensitive city"? It's not just what you see on the screen, it's not just a futuristic city, it's not just the smart city, it's also a kind of combination of the possibility of to have data, to have data, to read data but it is also the possibility of living in a sensitive city, with sensors.

Somehow, we make a connection between the future and the past. This fast but slow city, which can use technology to slow down if you want. For 100 years, the dimension of the world is the same finally, but our perception has changed with planes, trains TGV, …. All this gives us the impression that the world is getting smaller and smaller. Data, in fact, is also changing our perception of space. We are in Europe, we share the space of the continent, but finally, when we look at the size of the city, we are living in a contraction. And when we create a link between Montpellier and Paris, we talk about

the future of space. At the beginning of the Internet, we thought it was fabulous, that we could work from home, that we could stay connected at any time. Nevertheless, today, the knot of the connection is the city, and it is really the basis of our reflection for the future, we can be free where we want when we want, but with a link to a given place. Technology gives us the opportunity to live in many different environments at the same time. When we plan the cities of the future, we are in another reality while also being in our reality. Instruments, devices, technology give us the opportunity today to produce a heart, or to prototype a dress or to create elements for video games while working in the industry, while having devices that we give information. So how can we introduce these technologies into the city? It is necessary to dose, what is necessary, at a certain level, but taking precautions. All this to produce additional information on cities, not only on production but also on mainte-

nance, on maintenance in the latter. Will data, open data give us an idea of the future? What is the role of a university? Can we really control the data? Are we really able to access the data?

We find technology everywhere, at every stage of life. To eat, to play sports, to get practical information, to move, for culture etc … All this can be positive, but there is also a risk that comes from the fact that we look at our urban space through a screen. The screen of our Smartphone that can give us a distorted picture of reality. But what we can say at the level of events, at the level of tourism, is that technology gives us the opportunity to be more accessible, to have more information, with more languages, with more 'images, with more connection between citizens, tourists and the space around. We are in a place where hyper connection and data create space. Today we see that municipalities allow citizens to have information directly, to co-cre-

ate the municipality. The problem comes from the fact that finally all this is very bucolic, but very lonely too. In fact, very often technology creates a kind of loneliness in the individual.

We are grouped, we are very numerous, we walk together, we move together, we live the space together, but we live in a very solitary way. If we take the example of Time Square, we are bombarded with information, and the information changes all the time, we have interactive ads. But these data are part of the physical space of the city. That's the risk, in fact we have information that overlaps, we can not control it, it changes all the time. You will have permanent information, but it is not good, it is too much, it is a maximum overlap of information, and it will not be positive, it will be harmful for the city. the city.

BENJAMIN PROSKY

MODERATOR : ELÉONORE SAURY

You have to want to make this world a better world for everyone, otherwise we will continue to lose ground.

I will talk a little bit about my career, illustrating what I did. Then I will organize my presentation on some ideas about architecture related to perception, promotion, activism, discovery, learning and celebration because all of these things are essential to help the public. c understand the architecture.

Throughout my career, I have worked with architects, much like an interpreter, to reach different audiences because architects love to talk to each other, they like to talk about their frustrations with the public who do not understand what theyre doing. I'm going to be a little critical about architects even though I love them and all my life I have worked with them.

First self-criticism, I believe that architects are not graphic designers. Architects have always thought they had the same skills as graphic designers. Nevertheless, they are two different professions, working on different scales. That's why I always insisted on assigning a budget line for this work.

I am currently director at the American Institute of Architects New York, (AIANY) and the Center of Architecture which are twin institutions that share a common place between the order of architects and an architecture house. It is the first architecture center in the United States.

We would like to cultivate an influential, just and responsible architectural community in New York whose members work at the peak of their ability. The AIA was founded in 1857 and now has 90,000 members across the United States, including 5,600 in Manhattan. This represents the largest architectural community in the country.

I am a New Yorker, I was shocked and saddened by the various presidential elections in 2016. Some architects said that this result was fateful. This is a difficulty in a large country to reach consensus but we had to live with that, with what it means for architects. We held a national day of protest at architecture centers across the United States on the day of President Trump's inauguration. These were days of debate bringing out ideas that we would like to promote. It is not possible to lose hope, we must keep in mind what we would prefer to see.

We have also defined our positions concerning accommodation, education, sustainable development, transport, infrastructure, heritage preservation and the Paris climate agreement.

New technologies are frightening. The private sector is ahead of the government trying to catch up. The concerns at the architecture center revolve around becoming urbanity induced by new technologies and not on new technologies itself. In New York, at the center of architecture, what concerns us is not technology but what will happen in the streets if we have fewer cars, if we have closed streets etc ... What's the problem? will look like our streets? Our sidewalks?

New York has an ambitious plan to reduce the number of garbage stored each year at the garbage dump and reduce its number to almost nothing. Even this will be impossible but we will get some goals. We did a waste study in NYC and then we created a wastecalculator that takes into account the size of the building, the number of inhabitants and the solutions to reduce the amount. We present an exhibition on this subject in summer 2018.

The population is aging and one of the challenges is maintaining this population at home. Our mission is to educate the owners of simple development solutions, in order to make the buildings of advantage accessible and convivial. This reduces the cost of moving

In addition, the mayor of New York announced his desire to design 50 shelters for homeless without evoking the words design or architecture. It does not have basic standards for the design of this type of shelter. So we worked with the city to show participatoryworkshops with people working with homeless people and architects to help us set standard.

There is a theme this year at AIA New York called "Architectes Militants".

At the time, Whitney Young was convicted because he said that 2% of the architects were people of color. Fifty years later, do you know the numbers? Still less than 2%. Why ? Schools are dear, this is perceived as being elite, they are jobs that do not pay ...

You really have to love architecture to make it your job and you have to want to make this world a better world for everyone, otherwise we will continue to lose ground.

ENRIC RUIZ GELI

MODERATOR : NORA DAHBI

" These buildings change, they move, they are alive. "

Is architecture a big lie?

We are in Montpellier, Spain, Catalonia, Barcelona, Europe and the Mediterranean. but where are we really? There is a center of architecture in Canada, in New York; but is there a single center? When we look at the liquid reality of this image, we probably only make one entity and we function as one person.

I would first like to thank the students, but also to give them something to think about: how do you feel about being a group or a group?

For example, I'm teaching you things right now, but I'm learning from you too. I may be a client, but you too, because you are my future. For example, we have on one side Montpellier, and on the other France, but the two go together; we also have Microsoft on the one hand and Apple on the other, and the two complement each other; we have Tim Burton

and Disney and the two are linked; etc. We are all part of one set, the same system.

It's interesting to see how the system needs hackers and even hackers need the system.

In Spain, we created the Truman Show; we destroyed the coast, we destroyed the sea, we destroyed our natural landscape and we built. Because there were French students who passed by, or some Germans, or some English; and we built houses of different types.

As we said this morning, architects are the cause of global warming, but they are also the solution.

This is the innovation district of Barcelona. This neighborhood was a socialist dream, we talked a lot about politics, activism and activism of architects. The mayor of Barcelona believed that he could create an industry with knowledge but while creating social housing. It is a sort of sillicon valley, a discrict of innovation but there are as many social housing as

innovations. You have a museum, a university, you have people (about 2,000 people work in these offices). As for sources, we have no oil, no gas, no uranium, no mines, no steel ; what do we have then? We have knowledge.

Universities are factories of knowledge, we produce knowledge, we share knowledge and that is the good news.

What is important is that architecture is a language, a living language, but today we do not have the money for that, we have to be efficient and that's why we have to perform.

Here, here is a heavy building: 250kg per square meter. As students in architecture, one must know the weight, the material, the energy, the transport, the assembly, the imprint. The ecological footprint is the weight of your building.

If the foundations of this building cost 2.5 million euros and if I make a building that is 60% lighter than the others and well I save 1.2 million euros on the foundations. Our job is not to put concrete. Concrete is cement and water, that's all. With these performative buildings, the cost is 1.2 million euros. I'm not filling my building with concrete, I'm using the money to create energy. You have to stay light. If you go from concrete to steel, you save pounds. You must suspend your buildings and your floors. If it's light you can get it up in 1 day. If you do a scaffolding as we saw earlier, the second-

ary structure represents 350 thousand euros more. So light yes but also distributed. The structures are distributed, we are distributed. Here is for example a centralized solution: if this centralized structure falls, the building will fall, you will not have a single computer. So you have to distribute the network. That's what happens when you turn off the lights. In fact we load the relay and create energy every day.

We won a prize for steel structure. The previous year, Richard Rogers won the same prize for the Madrid airport which cost 600 million euros. My media building cost 7 million euros but we still won the same price. You see ? No project is won according to its size but according to its depth.

All we do today is culture, education, everything we build goes on in public knowledge. Finally, what interests us today is energy.

" These buildings change, they move, they are alive. "

PIERRE THIBAULT

MODERATOR : PIERRE YVES ARAMU

We are strolling from New York to Catalonia, and now Montreal. It's fascinating to be able to see all kinds of ways to understand the world.

As for the dynamics of North American architects, they are in a process where the big promoters who have the hand on the projects are. The architect is reduced to being a small link in the construction chain. Moreover, what is disappointing is the lack of innovation. Indeed, the promoter is above all and his main interest is the greed. People's happiness and innovation is secondary. What is interesting is to restore the taste of architecture to people by a new dynamic and the creation of an event diversity. We must tell people that we can change their daily lives so that they can become better people. The architect, through his studies, should be a conductor, between creation, innovation, new technology. The role of the architect is great. Through the journey, the creation of dynamism, the innovations, it can be the one that opens the possibilities.

Today, I decided to present three projects, the scales of which vary, and in which the architect is placed in another spectrum. I am a teacher and I have my own office, despite everything I keep a percentage of my time every year to imagine a project for which there is no client. It requires to look at the city, what is around us and ask, "Where can I intervene? Where could I place a reflection? From then on, we are a kind of conductor, we rise and we look at the city differently. Without a client, what can be done to make the city change?

So I'm going to present 3 projects, one of them is already being done and the other two are in progress. I like working in a team, because before being an architect we are human and therefore our projects return to the human. The goal is not a reward from the architect to the architect on the contrary, it goes much further.

The first project I want to present to you is a silo in Montreal abandoned for 35 years but which at its highest point gives a view of Montreal that helps to understand the history of the city. It is truly an exceptional place to discover the city. Montreal was at the beginning of the 20th century, an important industrial crossroads thanks to the Saint Lawrence River. The infrastructures will allow the city to grow, thanks in particular to the construction of the canal which gives access to the big lakes. After being transported by train to Montreal, the goods were transported by boat to Europe. The silo was used to handle the grain that came from western Canada to send it to Europe after the war. Thanks to its strategic position in the city, it was the hub of commerce. What is incredible is to see this abandoned structure that is still there despite the desire to destroy it from many people. Built of concrete, the costs of demolition were too great. The silo is therefore always present, abandoned by men but occupied by nature, which allowed it to become a park. The first step was to set up the river's borders. By installing a sort of wharf, with both sides of the canoes, the park was made accessible. The edges of the dock are made with perforated wooden plates that allow nature to take back these rights. In the vicinity of the silo we wanted a field that allows the installation of events, festivals (many in Montreal). But in the evening the area is deserted, it was necessary to make the silo accessible to create attractiveness. The design provided for a low terrace in which artists could exhibit their work and at the top of the structure an arrangement that allows to discover the view.

The second project comes from the desire to create a 2.5km walk that links the river to the mountains. I have always loved to walk and I find that North American cities deprive themselves of this happiness. Currently, when we are in Montreal, we do not see the river. The idea was to create an artery that would start in the old town and that would circulate water from the river and down the vegetation of Mount Royal, with sequences that can discover the different stages of expansion of the city. The walk passes in front of the new convention center as well as in front of the place of spectacles which is often animated, to arrive in front of the buildings and finally to the mountain.

The third project, comes from an interest in primary schools and especially following the visit of the school of my childhood. Half a century later it did not change, as if there had been no evolution, that society had not changed. We have advanced in all areas and we are left with schools that function in the same way as yesterday. That's how I came up with the idea of re-inventing the school, being architects we could not change school programs but we could change the way of life of students, teachers and parents. Thus I gathered several people to create a laboratory: a cook, a sports educator, architects ... The goal was to develop a plan, create an eco system of the school to live together and be together in an environment. I developed this idea of laboratory and with two co-creators we decided to go to the Minister of Education to submit our project, our idea of laboratory. In the laboratory you will find the three components of the school: physical space, healthy lifestyle and diet. We wanted to develop several programs and take the best elements that arise.

What is the role of the architect? Instead of waiting for the order, it must be created, and create new societal orders. Open to a new dynamic and work with different structures.

JURGEN MAYER

MODERATOR : CASSANDRE LACOUR

Today I made the choice to present you mainly public spaces and projects of public space. But before that, I think it's important for you to understand how some architectural languages establish a filter through which to look at the world. I will present interventions at both a small and an urban scale. I will not really distinguish between disciplines, so it can be as much an artistic project as design, sketch or architectural project. But these projects have in common this question of the link between the body and its context and the influence of technology on the nature that is embedded in it during a project.

The first project is an installation at the State Museum in Berlin, whose motif is derived from the human body and was printed on a scale. The basic element is the carpet surface, on which it is very easy to lie down, so that everything turns into space and becomes very quiet, even if there were many people. We could sit down and we were tangled in this pattern and I think that today many children practice it. This will also be a recurring point in the presentation. The sec-

ond part of the presentation will be dedicated to projects related to "Event City". In the first place pavilion that we created in Karlsruhe. He was supposed to stay for 3 months, he was celebrating the city, and the iconic corpus of this Karlsruhe factory. Karlsruhe is well known for its city plan which is a radial plane. The city was built about 300 years ago and the DUC was in charge, had a rather liberal understanding of urbanism which is an important component of the city because many people with different backgrounds and religions have settled and could live in peace together in Karlsruhe. Today it is a site for the German court and this pavilion was supposed to celebrate the DUC, this unique person who controlled everything. Three years later, we have a different understanding of our society and our culture. I think in this case,the project is an organizational and metaphorical tool. Our pavilion was intended to be an open structure, special attention was paid to its placement because the tower is important, and at the same time there was this idea of radial plane that we find in our pavilion with multiple focal points

The next project is much smaller but even more symbolic being located on Times Square. The project was called "XXX Times Square with Love ". We wanted to create an element that allows you to experience Times Square from a different angle, but also an element that puts you in context and puts you in touch with others. Our reference, was the rather sordid story of Times Square, but that was forgotten today. It is now a very hygienic space, in a very commercial environment, a transformation compared to my memories of the moment when I was studying in the United States in 1992. This place has become an iconic place of leisure. The other important aspect is social media, which has become a factor in our lives, and is truly part of the public space. So we installed webcams filming Time Square because we wanted to test this dichotomy between lying down and watching the sky and the dynamism of Times Square. You see the sky differently when you realize that there may be 25 webcams that are filming you live. You look up at them and they look down at you. The city becomes the scene of your trip and shows you your authentic experience even if your experience is not really authentic since you are busy documenting the experience! This project has earned us many publications for real estate in the New York Times. So a very small intervention, where only 16 people can lie down, has impacted and changed the perception of the place radically.

The next project is in a large area, for which we won a prize. It has been very well received by the commercial market. We have placed various facilities, such as glass tubes that make it seem like a skydive or a wave pool for surfers. This place has become a meeting point, where we gather.

Another of our public projects is located in Belgium, in transformed warehouses. The competition focused on an architectural articulation within a master plan, on the site of a railway. The

program of this building was a court that would contain a library, meeting rooms that would belong to the Faculty of Law and also offices. The structure itself is an ambivalent reference to multiple metaphors: a tree branch structure (the tall trees in the small villages at the time were places where people came together to do justice, make decisions and celebrate events). The facade is made of large wooden beams, and the structure inside is concrete. The openings are covered with a second layer of perforated metal to provide protection, and a double layer of glass.

Finally, the last project I want to present to you is located in Seville. This is a very large scale project in terms of impact on the city. The main motivating element of the project was the shading because it is very hot in the summer in this region. The center of the city is the medieval part, the northern neighborhoods were more problematic, so the city's aim was to develop the lower part of the commercial city to the north, to revitalize everything and compete with Barcelona. and Valencia. The project is based on underground parking. During the works were discovered Roman ruins, which motivated the idea of creating a window on the history of the city that needed to be preserved. The idea was to build a simple place with perhaps a steel structure market thanks to these ruins, things were redesigned, especially since at the time, the idea of the car in town was questioned. When this structure was built, everything started to really come to life. The shadow created was very important. We also worked on the re-evaluation of the city center with the Mayor who helped us a lot and carried the project.

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ELODIE NOURRIGAT
ENSAM PROFESSOR
CONCLUSION

First, I would like to express you the great pleasure that we had to share with you all these 2 extremely fruitful days, and resolutely put to a positive dimension, around sharing. It was a real privilege; like a suspended time; in the whirlwind of our various activities.

It is true that this year is a special year because it is indeed the 10th Edition. I remember when with Jacques Brion and Laurent Duport, in 2008, we had posed as a basis, which finally still animates us today, namely the need to position the construction of a debate, a critical thought, an articulation between "know-how" and "know-thinking" as an essential tool for the training of future architects. From there came the idea of this symposium co-built with the students. This first edition was a real challenge to organize, not with the students, but just because we wanted to move the lines a little, get out of the walls of the school and offer the students a confrontation with a reality setting.

We had the joy of receiving, Francis SOLER, Joao

CHARRILO da GRACA, Bernard DESMOULIN, Jean Marc IBOS, Dominique CLAUDIUS PETIT, for a time of sharing of exception, even if the conditions were a little more rudimentary. Subsequently many architects, landscape architects and personalities have given us their confidence by playing the game and fueling the debates. Today, I would like to warmly thank Jurgen MAYER, Benjamin PROSKY, Enric RUIZ GELI and Pierre THIBAULT, for the time they have given us and the quality of the exchanges. I also thank Frédérique Villemur and members of KAAU whose scientific positions have provided additional insights.

From this first edition, we wanted, as teachers, not simply to transmit knowledge to students, but to ensure their training by preparing them for the full exercise of their responsibilities as actors in society. Our role and ambition in setting up this symposium was to offer them the conditions for this learning.

The two days we spent together made us under-

stand the current complexity of the place of the urban, architecture and, indeed, the architect in our society. We perceive the need to change the design and production paradigms of projects. In a world in full change, opportunities are diversified, new trades are invented, and certainties are questioned. At the end of the school, versatile skills and hyper-adaptability are undeniable assets for young graduates. So one of the first learnings and commitment is perhaps that "only we can do nothing". It seems although the time of the demiurge architects is definitely over, and only with greater solidarity will the architects of tomorrow play a role in society.

Today it is collectively, architects, teachers, researchers, students, that we have responded to the ambitions of these two days. This solidarity and sharing must go beyond the generations and we are very proud to see the commitment of the Association des Anciens de Métropoles du Sud to the young graduates by offering them the means to carry beautiful projects. I salute Marion Moustey, President, congratulate the quality of the work presented by the Laureates of 2017 and we look forward to the return of this year's laureate. A second commitment is that of professionalism. I would like on behalf of teachers to thank all the students for their involvement throughout this semester for the implementation of the symposium on the two days. They made us today the demonstration of their professional engament.

Know how to keep this skill in any way you choose to practice.

Also, an important commitment is that of the inscription in the time. We refute what would be the order of the "One Shot". On the contrary, it is in time, in the long term that things are built. We are pleased today to see the success of our former students, perhaps in future editions it is they who will intervene. In any case we already have among the young teachers of the school some of them. Julie Morel, Thomas Dalby, were present at the first editions of the symposium, and others joined them.

It is also the commitment of our KAAU partners, over these three years of work. That of all teachers who carry this field of study. And that of our director for his renewed confidence.

Finally, the organization of this day could not have been possible without the support of our partners. Thank Region Occitanie, Montpellier Agglomération, Technal, Technilum, Arts Helios, Le Géant des Beaux-Arts, ADAGP, the two associations of school, Focus and Archipelago and finally South Metropolises association. Hoping that everyone, as much as we, appreciated the time of these two days .

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CONCLUSIONS

The symposium aims to highlight a contemporary paradigm formulated by the necessity to think cities, metropolises, neibghborhoods, 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, Engeneering, Urban Planning, City Administration from France or Abroad. The audience was composed by both students and professionals.

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SECOND DAY PANELS

PANEL DISCUSSION 01
PANEL : ADVANCED URBANISM - EVENT CITY
MODERATORS : MARION MOUSTEY

Participants : Andrea Caridi (Darts) // Ricardo Devesa (urbanNext) // Elodie Nourrigat (ENSAM) // Randa El Hallak & Vincent Ghozlan & Filip Trajkovski (ENSAM Student)

We never create a specific space to achieve specific functions, but rather we imagine how it is possible to use the public space in several ways.

We are not only designers of functions. We are designers of options to occupy the public space. But for that, you have to do something extraordinary, out of the ordinary, to celebrate something. The urban environment is a space that must be functional and economic. Today the media take a big place in the event. They are even the engine of information and communication technologies. Thanks to all this, as well as major events and international exhibitions, the temporary building has remained, giving way to new possibilities.

We will therefore develop these three notions: temporality, the event and the mass media. All this will be done without forgetting to mention the strategies and development of cities and their use of different media.

Cities must go through events to develop. In the city of Turin, the event is a central axis in the strategy of the city. Making it younger, more dynamic, and more touristy. Events are the image of the city. Because you know where this or that thing is happening at each time of the year, the communication of the cities develops. On the other hand, we must not abandon the creation of silence whenever there is a big event. Because this is usually done in a part of the city, and not everyone necessarily joins the event, so it is important not to forget them. Given the overexploitation of events in the cities, the strategy must be to develop side events and secondary things to do outside of the event.

Major events such as the Olympic Games are, for big cities that already have an image, a compliment, because they already have the capacity of reception. Unfortunately, not all major cities around the world are equivalent. And we find ourselves in the example of Rio Olympics in which Brazil had to spend a lot of money because everything was to be built, and today everything is in a state of degradation. It is therefore necessary to take into account the scale of our metropolises but also the scale of the events. Major events create an image for the city but are they necessary, given all that it brings in terms of inconvenience. And on the contrary, small events, which do not require as many economic implications, and which are easier to repeat each year.

Small events make it possible to work on the social link between people and the city. It's also easier to work on details, and to facilitate interaction between people. In contrast, major events lead to many changes and this is done at the urban scale. There will be new buildings, new infrastructures that will require money. Nevertheless, they can prove the image of the city. Small events are therefore more accessible for cities. They arouse interest and activity while not changing the urban.

The problem of cities facing small events is the risk of insecurity. The city must be equipped to deal with this insecurity, which is certainly weaker in the city than when there is a big event at one point. But this risk is higher in every part of the city. Events are not just a story of image, identity and communication strategy, but also mobility and security.

The event can also be the visit of an existing place under a new look. What's new about reuse is that we can use it anytime, anywhere. Indeed, the Museum of Contemporary Art in Barcelona is a good example. Nobody thought that one day the forecourt would serve as a skate park and yet today it is. The Architecture Vives Festival is a one-off event during the year that allows people to change the perception they have of a place by allowing them to experience it, to visit it.

The architects and artists who propose installations during the festival give to see a new vision of a building, mixing existing with a new design form. The festival gives the public access to private places. It opens the doors to the public and gives them the opportunity to experiment and create things. It gives the city back to the people without it having a lot of impact. Without the festival it would be impossible. Integrating a new function into existing buildings allows us to avoid building out of context.

Now with the media we no longer need to make big events that cost millions of euros it is enough that communication is good. It is therefore on this that we must concentrate. The small-scale event does not change much on the scale of tourism or the international scene but more local. It offers a reconnection with their city.

Our role is to requalify the city. The advantage of large or medium-sized events is that they can help improve specific points in the city. Unfortunately, it happens that the latter significantly change the city, even moving people.

In addition, during major events, parts of the city become inaccessible. Even making it impenetrable for certain social classes. This is because the city does not feel represented by these people. This is a negative point. On the other hand, the positive point is that the large-scale event gives us a new understanding of the city.

It would be interesting for the School of Architecture to be able to study these reflections and to analyze the impact of these events on the scale of the city.

The FISE is another event in Montpellier which despite its magnitude does not change the structure of the city. On the other hand the edges of the Lez are seen to be used. However, during the year this is very little. It would be enough for the city to set up small facilities for this part of the city to be used throughout the year. The event would no longer be just an event, it would be part of the city's identity.

Events are everywhere and all the time in the city . The event is sub-linked to a notion of happiness. This concept should therefore be accessible to all throughout the year. During the last 20 years, the events were mainly aimed at tourists. Today this vision is changing as cities take into account the fact that their first tourists are their inhabitants. Where is the boundary between creating a city and an event? One can speak of advanced urbanism, by the use of the media, it is easier to appeal to a form of spontaneity, and therefore the city must be arranged accordingly so that it is not abandoned for lack of development.

PANEL DISCUSSION 02
PANEL : ADVANCED URBANISM - RESPONSIVE CITY
MODERATORS : MARINE PIERSON

Participants : Olivier Broadbent (Useful Simple Project) // Guillaume Girod (ENSAM) // Agnes Jullian (Technilum) // Mathilde Marengo (IAAC) // Silvia Pericu (UNIGE) // Clarisse Estang & Niara Lazaro (ENSAM Student)

Marine Pierson

Cities have been shaped and influenced by a complex variety of factors. The city, which Le Corbusier compares to a lively and breathing organism, has been developed through various social, economical and governance systems. To support a growing urban population, cities are modernizing their infrastructures to provide inhabitants better services and optimize the management of their resources.

Evoking responsive cities also involves questioning the place of interaction, preaction and proaction. These notions have to be defined and take place in different temporalities and scales. We can notice a transformation of the reactive and proactive means of urban governance, planning and development of infrastructures and public services. In the past, public infrastructures and systems of facilities used to be reactively planned in response of the over time the growth of the city, and in the present day, public infrastructures and systems of facilities are proactively planned in economic development strategies

The cities' modernization requires the development of connected infrastructures. These will allow measurement of energy consumption, climate, air quality, mobility, social events. For instance, cities like Washington DC and San Francisco have launched the ParkDC and SFpark projects. These services help motorists in real time by revealing available parking spaces, parking at the best rate, etc...

Frederica Ciccole

In the beginning, we could consider technology as a central point but to obtain information, we now can understand that technology is actually also able to give to us, in real time, some answers that result in planning cities days to day, hour after hour for the citizens. So maybe the evolution is to put the citizen in the centre of the discussion. It's really important to understand the needs of citizens to be able to give the best answer possible.

Marine Pierson

I want to ask you Guillaume Girod, as an architect, do you have in your experience an opinion about this transversality of professions in the city?

Guillaume Girod

For sure we can say today that there are many people involve into the process of any project. We also access to many data, and for example, everybody speaks about citizens but we have to remember that we manly speak about consumers. Data comes from consumers, not from citizens. And for the specialist, it's the same, there are many specialists, as many data, and it is difficult to know exactly what we speak about and the base we are working from. Today everybody is a specialist in a specific subject but in the end, it's difficult to have a clear vision about which data we are taking into account and what they are supposed to tell us.

Agnes Jullian

We have been talking about smart cities and responsive cities for more than 10 years and if we actually take a look at what has be done, we realize that it has always be done by private companies, and never by local authorities. To me the main reason is that's they don't really know how to administrate the different services because they don't have the capacity to say either it is free, or is it something to buy, to sell. This represents a very different the knowledge, for local authorities, so municipalities never initiate it. It's for example the case, with some services in Dubai that are provided by companies and not by the city. So of course we can talk about responsive cities, but nothing will actually happen until the public domain takes these questions seriously and in a concrete way.

PANEL DISCUSSION 03
PANEL : ADVANCED URBANISM - SENSITIVE CITY
MODERATORS : NICOLAS CANESSA

Participants : Oriol Biosca / Andreu Ullied (MCRIT) // Laurent Dupond (ENSAM) // Luis Falcon (inAtlas) // Johan Laure (ENSAM) // Sarah Cohen Boulakia & Noémie Darmon & Eduiardo Iguiniz (ENSAM Student)

Nicola Canessa

The contemporary city, a complex and dynamic system, today can benefit from the immense support of automated technology that overturns the way it speaks of itself and we can live in it. In agreement with the themes that define the imaginary of the smart city as a future scenario of polycentric cities where citizens rediscover and live in a new way the public space in which they live and work.

The smart city model bases many of its principles on the ability of real objects to be a source of digital information, while the sensible city is not only the city with sensors, but also and above all the city that is able to dialogue/interact with its inhabitants. The internet of things is already a phenomenon in which we are totally immersed, thanks to the diffusion of miniaturized sensors and non-invasive, high-speed data transmission technologies. Alongside these portable devices,

such as smartphones and tablets, are concentrated on technology capable of gathering information continuously. So ordinary actions, such as making a phone call, updating your Facebook profile, tweeting a tweet or making credit card payments, make sure that each subject, voluntarily or involuntarily, leaves a digital trace on the various networks integrated in urban areas.

So, for the design of tomorrow's city, it will first of all be necessary to plan what information the city of today must provide us with about itself and how we can interpret and bind them together.

It is precisely the human contribution that must be safeguarded in the sensible city: computational tools and data allow us to experiment more quickly and explore new avenues, but no matter how powerful they may seem, intuition, intellectual ambition and creativity must continue to be encouraged to govern them.

Eduardo Iguiniz

You can say that sensitive cities could be another kind of evolution of a smart city. But for me the sensitive city, it's a city that change in function of the needs of the peoples.

In sensitive cities, the relation between the city and the peoples is known, in that moment, we enter in smart city. With technologies you can connect and share your opinion and the administration can hear it and give a solution to your problem.

Noémie Darmon

What's new if that everything is quickly? Like you can give your opinion really quicker and the accessibility is ideal for a big number of people. So the good thing is that the information is going back to the authorities but when the information is going back, administrations have to react even faster. We have to balance now and adapt ourselves to this new big flow of information which is faster and faster than 5 years ago. And then it's easy to give our opinion and we have to be aware that the technology is not the final point to make a city more sensitive, we have to be first ourselves more sensitives. So we have to think smartest, and give opinions more and more intelligent. I think that we have to be educated about how using new technologies which is important.

Sarah Cohen Boulakia

I think a sensitive city is a way to make new maps of the cities, for example, Open Street Map is an application asking all the people to redo map of the city. So now I think sensitive cities make and design new cities thanks to the users. That's also the case with TripAdvisor. I think it's the new way to make a map of the city because people decide where there are parts of interest, for example restaurant and cultural point. So it's the new way to make a city and actually its citizens who designs the map of the city.

Andreu Ullied

On the one hand, I have the feeling that emerging technologies (electronics, telecommunications, artificial intelligence) are unstoppable so there are going to have human condition, like it or not. The same that we had the cars on the wash machines changing the way we designed houses and cities, now we have the smartphones and all other devices all around us. So maybe in 10 years, I will have my smartphone in my brain or whatever. This is not positive or negative or optimist or pessimist, for me it's a fact. Now I have the feeling that we have to emphasize a kind of resisting to this meaning

that elements of human conditions should remain like the senses like the quality of the air we need to breath, like the way the city smells, like the noise, we have to resist, to keep the material things, like touching someone. So for me the sensitive city is the city where is still designed not just as the human scale, but the human senses to the feelings of the peoples.

Laurent Duport

I do agree and my opinion about sensitive city is that you are allowed to do whatever you want, but the most important are the limit of what you said. You have some areas where there's nothing, no connection, nothing may be to eat or to drink and to feel the sensation that you are somewhere with an identity of a city of good feelings or bad feelings. Maybe a history of your own family that you are going to follow to find. Like a treasure, when you go to see something like for architect a building or a house and you don't know where you are but you know the limits of where it is. So, for me, and its goes to the previous table, I think it's important to know that you can do the things, but you have to be aware of the limits of where you are going to. And this is also to anticipate a big breakdown of technologies that can happen, or something related to the hurricane or something that you don't know it's not provided but it happens. So this is a kind of way to think the sensitive city. You have some limits and you have to try to find where there are.

Johan Laure

I agree with that. I think that we need to keep flexibility maybe for public spaces. For example, if you won't available to Singapore, but with google map, google image, pinterest, it's like I went there before. So when I will go to this city, I already know the good restaurants, I already know the architecture, I can visit the streets by myself just from home. So what we remain when we will go to this place is sensed, feelings, and also maybe something that is not planned : how to meet people but in a different way just not to have rendezvous but how to create something that permits people to meet. We did a workshop with students about this question of serendipity and so what's important to think is what city we are talking about, we have the existing city and the future city. The goal is to recreate it.

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CREDITS

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