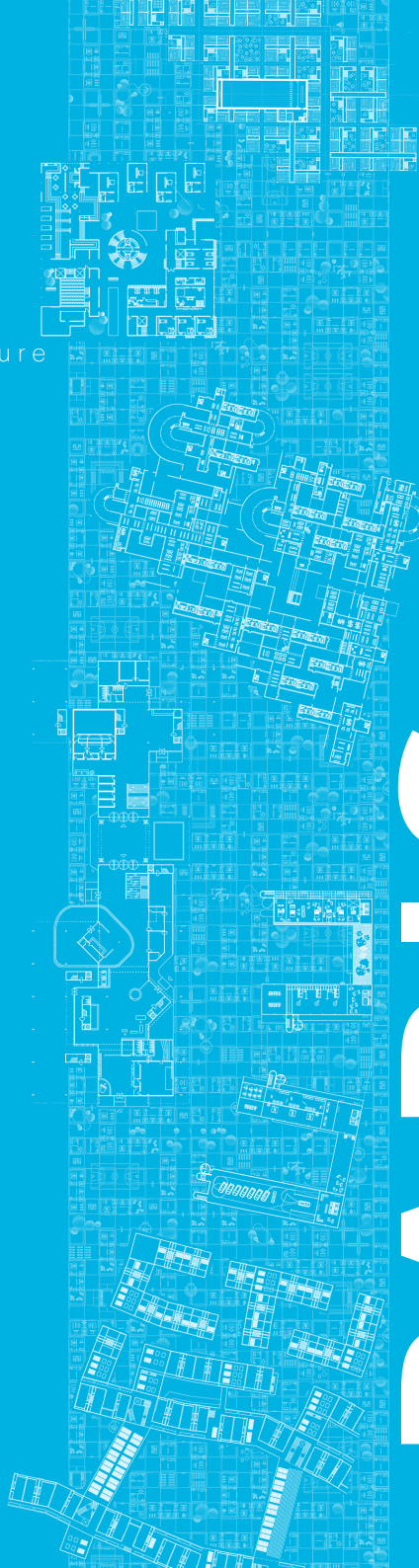ESALA 2019
Master of Architecture

THE OTHER PARIS
PARIS, FRANCE

Giorgio Ponzo
Ana Miret Garcia

PARIS

VITRY-SUR-SEINE. CLASH OF TYPOLOGIES.
GAVIN MOLINEAUX AND JONATHAN BUITENDAG

This catalogue is part of a collection published by the Edinburgh School of Architecture and Landscape Architecture (ESALA), Edinburgh College of Art, University of Edinburgh. It documents student design work produced in the Master of Architecture (MArch) programme in 2018-19. Each catalogue describes one of the following five design studios in the MArch programme. The full collection is available to view online at issuu.com/eca.march.

Catalogues 2018-19:
City Fragments: Palermo Institutions.
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        eSTRANGEMENT / disPLACEment.
Parasituation [Calcutta/Kolkata].
The Other Paris.
The Streamlines, Vortices, and Plumes of the Blue
        Lagoon/Bath.

ESALA 2019

Master of Architecture

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PARIS, FRANCE

PARIS

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THE OTHER PARIS

GIORGIO PONZO

Even its public transport has a different name. To visit the other Paris, you take not the metro but a different network of regional express trains. You cross underneath the péripherique, the circular highway that has replaced Paris's nineteenth century city wall but has the same effect of demarcating the centre from the rest. After this threshold, still the official limit of Paris, the familiar city quickly peters out through the windows. Then suddenly, the other Paris—perhaps the truly modern one—appears.[1]

Kenny Cupers

Beyond the *périferique* there is another Paris, unglamorous and not easy to access. Announced in 2007, the Grand Paris Express project aims to break the isolation of Parisian suburbs by building five new subway lines that will connect 131 Parisian municipalities by 2030 and bring economic and social development in the greater metropolitan area.

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[1]   Kenny Cupers, *The Social Project, Housing Postwar France* (Minneapolis: University of Minnesota Press, 2014), xi.

In 2016 and in 2018, the administrative body in charge of the project, the *Métropole du Grand Paris*, launched two competitions to redevelop a series of sites that will profit from the proximity to the future metro stations to (re)invent the Parisian metropolis. None of these sites are pristine or formerly untouched pieces of land. On the contrary, all together, they show a remarkable collection of places (empty warehouses, shut-down factories, abandoned housing blocks, etc.) that, for different reasons, fell out of the city's economic cycle. Making these sites productive again would mean to assign them programs that would be able to restart, on these areas, the production of value.

Working on the sites proposed by the *Inventons la Metropole du Grand Paris* competition, *the other Paris* elaborated a series of projects that speculate on what living in the contemporary metropolis means, developing urban-architectural prototypes that will enable the expression of different potentials harnessed in a context under transformation.

Production

In the course of the twentieth century, the metaphors used to describe the functioning of a city, of a productive city, often referred to well performing machines or factories. Each part of the city was imagined as a monofunctional piece that would contribute to the overall performance. CBDs, housing compounds, industrial areas, leisure parks, etc. were conceived as fairly isolated components of larger mechanisms. Frederick Winslow Taylor's *Principles of Scientific Management* seemed to have conquered the territory of urban design and planning. Zoning, the radical compartmentalization of programmes in autonomous areas, was at the basis of the design of the contemporary metropolis.

In the second part of the twentieth century, the technological and economic development of Western advanced economies brings to the fore a different set of considerations.

In her 1958 book *The Human Condition,*[2] Hannah Arendt distinguishes three kinds of human activities, labor, work, and action.

Labor, the activity that occupies the lowest rank in Arendt's consideration, is the

2   Hannah Arendt, *The Human Condition* (Chicago: University of Chicago Press, 1958).

VITRY-SUR-SEINE. DREAMING OF A GARDEN
GAVIN MOLINEAUX AND JONATHAN BUITENDAG

activity that deals with the mere maintenance of life. Cooking, cleaning, washing, taking care of oneself and of the future generations, labor continually consumes the products of its own effort. Nothing material remains after labor, its products are embodied in the subjects that perform, or profit from, it. Labor is the condition that is closer to the state of nature, to biological life, where life, or the living, takes care of its own subsistence. The timeframe of labor is the everyday.

Looking at the contemporary society, with a tone that sounds prophetic and even more compelling in our current condition, Arendt recognizes the emergence of a phenomenon that she calls 'the rise of the social'[3] that sees the increasing "laborization" of existence where all products of human activities are reduced to disposable commodities, continuously replaced in the unfolding of existence.

In this context, also the spaces where human activities are performed tend to get closer, if not totally overlap, with each other, bringing production and reproduction, creation and recreation within the same physical boundaries. The space for living, the house, and the space of production (the workshop, the office, etc.) become more and more the same space when, for example, increasing numbers of people (freelancers, self-employed, employees of large companies) work from home a significant number of hours per week.

The subdivision of residential, working (both industrial and administrative) and leisure spaces that was at the basis of the modern(ist) metropolis, does not seem to be necessary or useful anymore. A different kind of city is needed where living and working, production and consumption, increasingly overlap and even tend to occupy the same spaces.

Housing

The competition launched by the *Métropole du Grand Paris* opens up the possibility to (re)invent the metropolis starting from its outskirts, with a renewed proactive attitude after decades spent trying to *fix* the "problem of the *banlieue*".

In the twentieth century, Paris's outskirts were an important testbed for a series of architectural and urban projects that deeply transformed the identity of the French nation, and the provision of housing was at the center of the modernization process of the country.

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3   Arendt, *The Human Condition*, 38.

Often seen as safe space of retreat and protection, the house is instead a place of production. Historically, the house has often been a place of production. For example, the relationship between residential spaces and workspaces characterized the residences of craftsmen and shopkeepers until relatively recent times. Even the Palladian villas, often taken as reference for residential delight, built on the mainland of the Venetian Republic in the 16th century, were, in fact, highly productive farms. In Florence, during the Renaissance, the residencies of the most powerful families were, at the same time, warehouses of precious goods and banks.

In less literal terms, following Michel Foucault's discourse,[4] the house or, better, *housing* is the place of production of subjects operated by the knowledge-power social apparatus. Here, as Sven Olof Wallenstein reminds us, power must be understood as 'both "power over…" (application of an external force that moulds matter) and "power to…" (the work of shaping a provisional self as a response to external forces)',[5] acquiring, at the same time, a negative and an affirmative potential: the house is the place where people are made subject, and the place where they construct themselves as subject.

The changes both in population demographics and in the modalities of work happened in the last 50 years have deeply impacted the role of the domestic space and the way in which it is used.

One-person, single parent, multi-family households, the gender and age distribution among them challenge the conception of the traditional household for whom the majority of housing was designed in the past. The combination of all these parameters might suggest that the housing provision could offer and increasingly diverse set of dwelling types within each compound or building and, perhaps more interestingly, open itself towards other uses, both within each housing unit and clusters of apartments that could share spaces and services with others.

Design experiments conducted in the early phases of the twentieth century architectural avant-gardes could be recovered, studied, and updated. Some of their most radical features might suit today's lifestyle (although in a totally different social and economic framework), or could at least inspire ways for renewing stale typologies.

   The other Paris aims at describing possible forms of life in the contemporary

4   Michel Foucault, 'Technologies of the Self'. In *Ethics: Subjectivity and Truth*, ed. Paul Rabinow (New York: The New Press, 1997), 223-251.
5   Sven Olof Wallenstein, *Bio-Politics and the Emergence of Modern Architecture*, (New York: Princeton Archiectural Press, 2008), 5.

metropolis and elaborates on the material, spatial, and organizational arrangements that would make those forms of life possible.

The periphery of Paris, unencumbered by pre-set identities to conform to, is recognized as an ideal test-bed for defining a series of architectural experiments and prototypes that make space to new relationships between different activities.

The current conditions of the sites used for the projects, 'empty, abandoned space in which a series of occurrences have taken place', recalls Ignasi de Solà-Morales's definition of terrain vague where 'the relationship between the absence of use, of activity, and the sense of freedom, of expectancy, is fundamental to understanding the evocative potential of the city's terrains vagues. Void, absence, yet also promise, the space of the possible, of expectation'.[6]

These territories have been used to explore the potential of unexpected relationships between different sets of programmes, activities, and social groups.

The combination of housing and production must be seen as the agent capable to open-up, widen, subvert traditional typologies associated with these programmes, resulting in the design of environments that should be recognized as valuable for spatial and environmental qualities that go beyond the functionality of the individual parts.In the projects developed for *the other Paris*, production is defined different ways and its relationship to habitation (and to the city) acquires multiple meanings.

On the one hand, the post-industrial city is, by definition, a place of immaterial production where knowledge-based, creative, and cultural activities characterize its productive fabric. In this case, habitation and production can relate to one another in a very direct way: living and working tend to overlap or even coincide, both on an existential and on a spatial level where their relationship can be articulated starting from the scale of the individual dwelling.

On the other hand, digital technologies are bringing — conceptually as well as spatially — knowledge work and material production closer and closer, allowing a reassessment of the compatibility of manufacturing and living environments. Small-scale, lightweight, production can today occupy central areas in the city: traditional as well as digital crafts, workshops and laboratories can become urban again. In this case, the relationship between living and working engages the scale of larger archi-tectural assemblages, neighbourhoods, and the city as a whole.

Moreover, production can also refer to activities that are normally not associated with the urban environment. For example, green areas can become important not

6   Ignasi de Solà-Morales Rubío, 'Terrain Vague', in Cynthia E. Davidson (ed.), *Anyplace* (Cambridge MA: MIT Press, 1995), 120.

only for their restorative value; green spaces can be exploited to develop, within the city boundaries, new forms of agriculture that are able to combine high density urban living with food production.

Finally, taking into account another understanding of production, new urban developments could offer the chance of producing energy, making use of technological systems that help to mitigate cities' energy consumption. Although inherently tied to the context within which they operate, the projects of the other Paris have the ambition to be first instances of a possible series of experiments in the definition of a new relationship between spaces for living and working in the contemporary city broadly understood. On the one hand, each project is based on a set of material relationships between its elements and their users that could be replicated on a different site, with minor adjustments that would most likely impact on its form but not on its performance. The architecture of *the other Paris* works within an urbanism that, as Rem Koolhaas described it in 1995,

> *'will no longer aim for stable configurations but for the creation of enabling fields that accommodate processes that refuse to be crystallized into definitive form; it will no longer be about meticulous definition, the imposition of limits, but about expanding notions, denying boundaries, not about separating and identifying entities, but about discovering unnameable hybrids; it will no longer be obsessed with the city but with the manipulation of infrastructure for endless intensifications and diversifications, shortcuts and redistributions.'* [7]

The projects can be seen as prototypes to be further developed, transplanted, hybridized across the sites and the themes they address. Capitalizing on features that are often considered stigmas – the lack of consolidated personal and collective identities, the presence of unconventional social compositions, the generic character of the space – the Parisian periphery, as well as thousands of other *'spaces without quality'* across Europe, becomes an active laboratory for the continuous *'reinvention of psychological space'*. [8]

[7]   Rem Koolhaas, "Whatever Happened to Urbanism?", in *S,M,L,XL*, (New York: The Monicelli Press: 1995), 971.

[8]   Ibid

GIORGIO PONZO | **THE OTHER PARIS**

VITRY-SUR-SEINE / CHOISY-LE-ROY
GAVIN MOLINEAUX AND JONATHAN BUITENDAG

LE BOURGET. GRAND PARIS EXPRESS CONSTRUCTION SITE.
GIORGIO PONZO

01a

THE CORE PRINCIPLE

ALEXANDER RONSE

By anchoring itself to Le Bourget's vast and growing interconnecting infrastructure, *The Core Principle* establishes a new innovation hub within the thriving Parisian tech and start-up scene, transforming a neglected urban space into a productive and animated area.

Situated on the threshold between Le Bourget's residential and industrial communities, the proposal re-establishes the currently dissolved relationship between living and working. The scheme, directly located above the proposed Grand Paris Express line 17, combines create, rest and share zones positioned within an ecosystem of interconnecting and multidirectional cores. These cores create a complex and varied network of intertwined spaces where different disciplines and companies can co-exist as well as collaborate. *The Core Principle* explores the idea of cores as a multi-functional and versatile building typology, with the core as a fixed element from which flexible life can evolve in different forms. Sets of business incubators are situated within this organism, creating a large collaborative space ideal for businesses to burgeon.

By re-establishing production as an integral part of city life as it was before 20th century urban sprawl, Paris can tackle social and economic inequalities between its Banlieues and the Haussmannian city centre. Rather than accepting city outskirts solely as commuter districts, and capitalising on material as well as immaterial communication infrastructures, contemporary production can act as a catalyst to create richer urban environments outside of the Boulevard Périphérique.
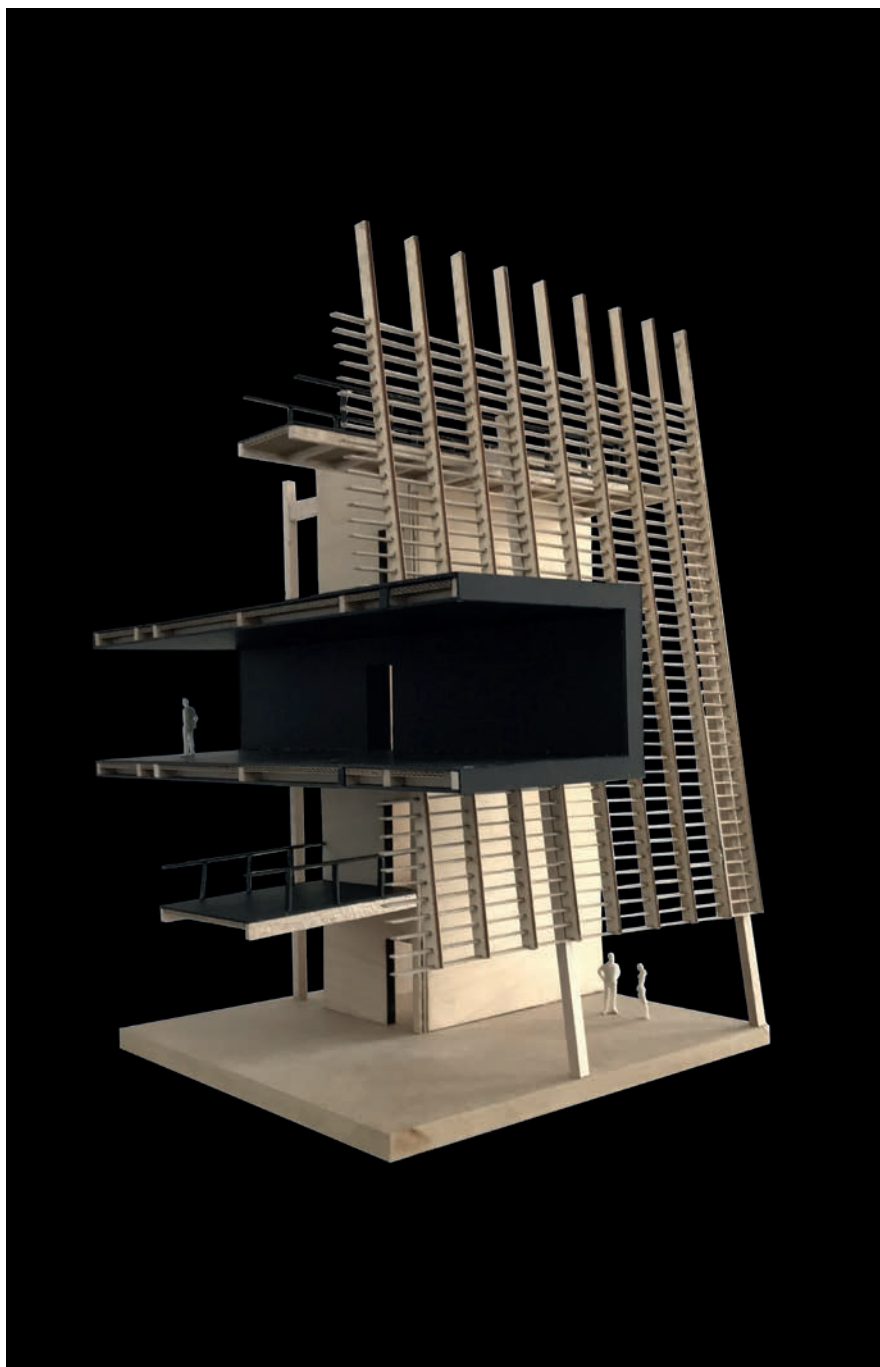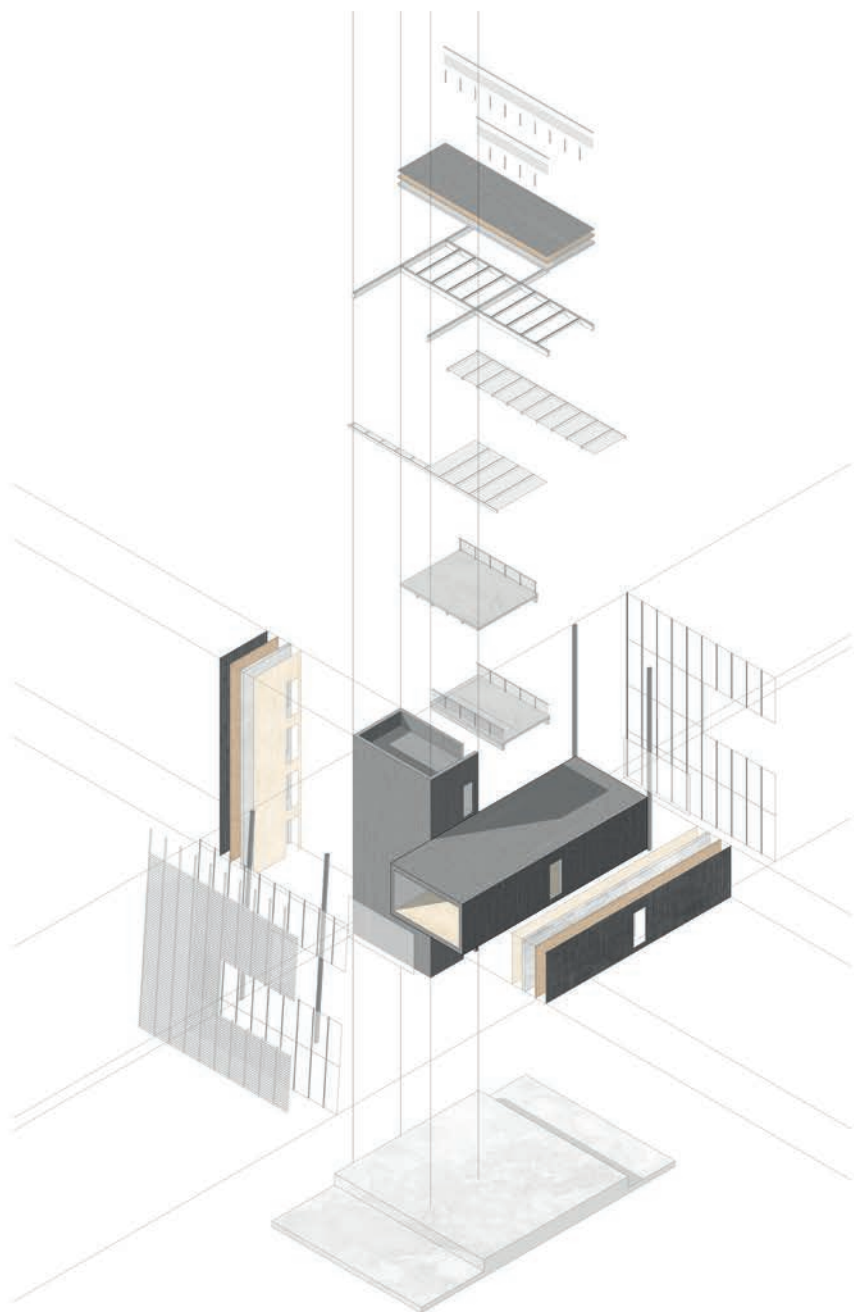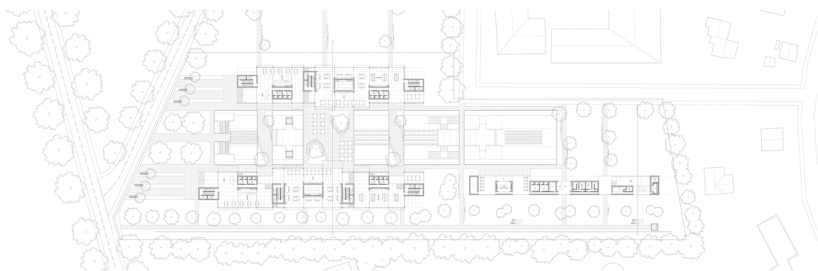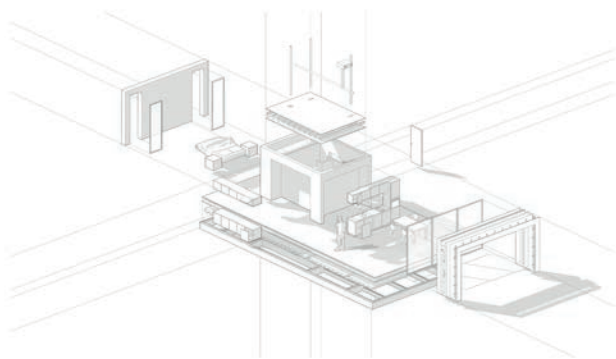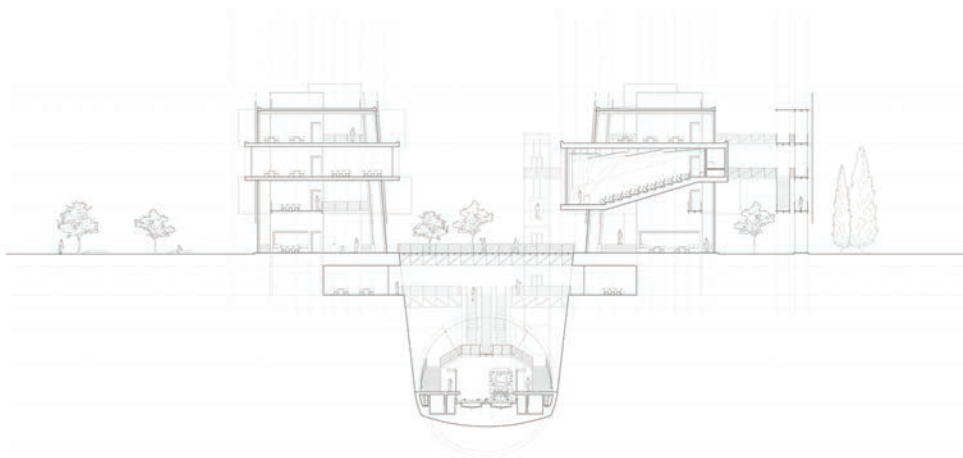
2 | Exploded Axonometric
3 | Short Section
4 | Exploded Housing Unit
5 | Ground Floor Plan

01b

INTERGENERATIONAL INTERSECTION

CALLUM VON DOMARUS

Intergenerational Intersection questions present cities' incapability of accommodating different phases of the human life into collaborative aggregations. Past and present housing schemes are not built to anticipate emerging demographic changes, such as extended and blended families, non-familial relationships of intimacy and care, and the issue of ageing in place. The crises in elderly care, affordable housing, and childcare are ultimately related to one another and are in need of a holistic solution.

The scheme aims to explore a new typology that integrates diverse social groups with the implementation of urban farming (to face the increasing demand for locally produced food even in metropolitan areas) and accessible care services which will benefit not just the immediate residents, but the entire community.

The ground floor houses the core production programs: kitchen units, food processing rooms (a cider micro-brewery, a pickles factory, facilities for making jams and confectioning fruit, etc.) and a community market take advantage of the harvest from the newly planted surrounding orchards. At the upper levels, collective gardening and living spaces are integrated amongst the dwelling units which providing a platform for social gatherings between residents and fostering community resilience. The spatial and programmatic distribution seeks to weave in a number of different demographics and age groups which encouraging elderly residents to interact and with the younger generations and potentially assisting one another. Implementing a co-living environment can be more than a temporary solution driven by necessity, it can offer long-term conditions inspired by a sense of togetherness and solidarity. *Intergenerational Intersection* invites people to live cooperatively and share amenities to stay healthy, social, and active at every age.
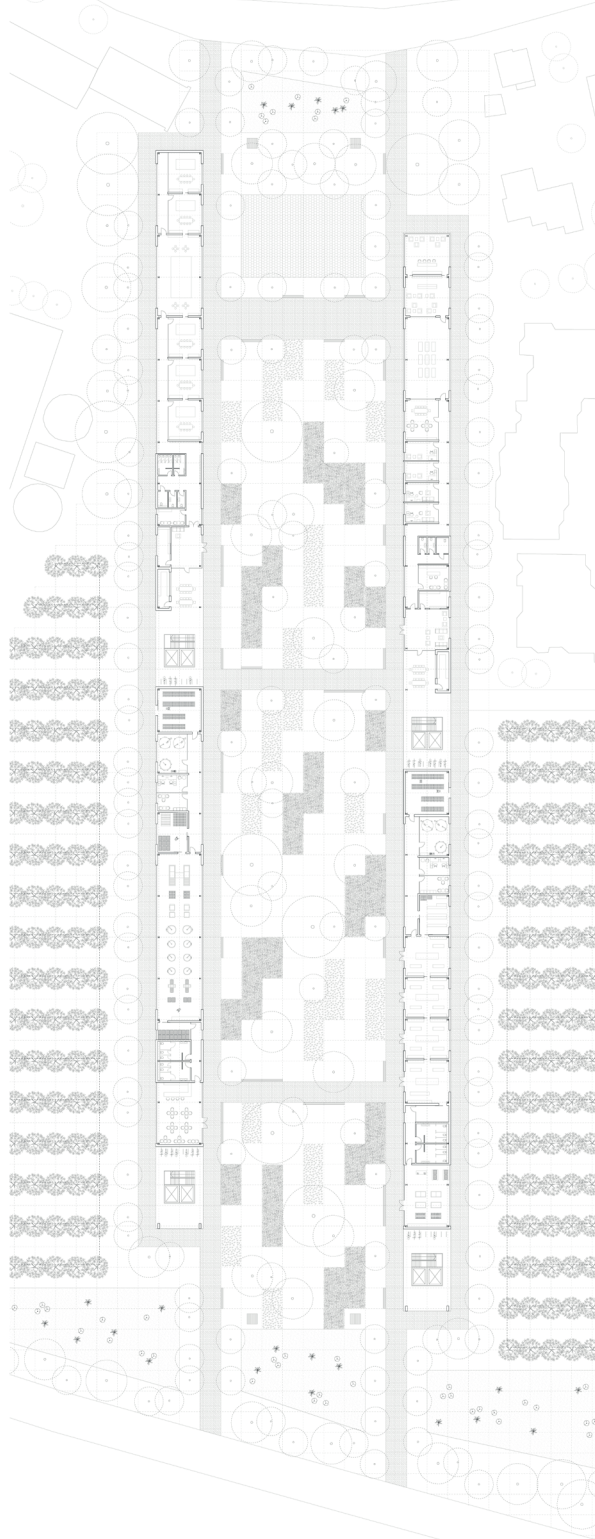
1 | Short Section
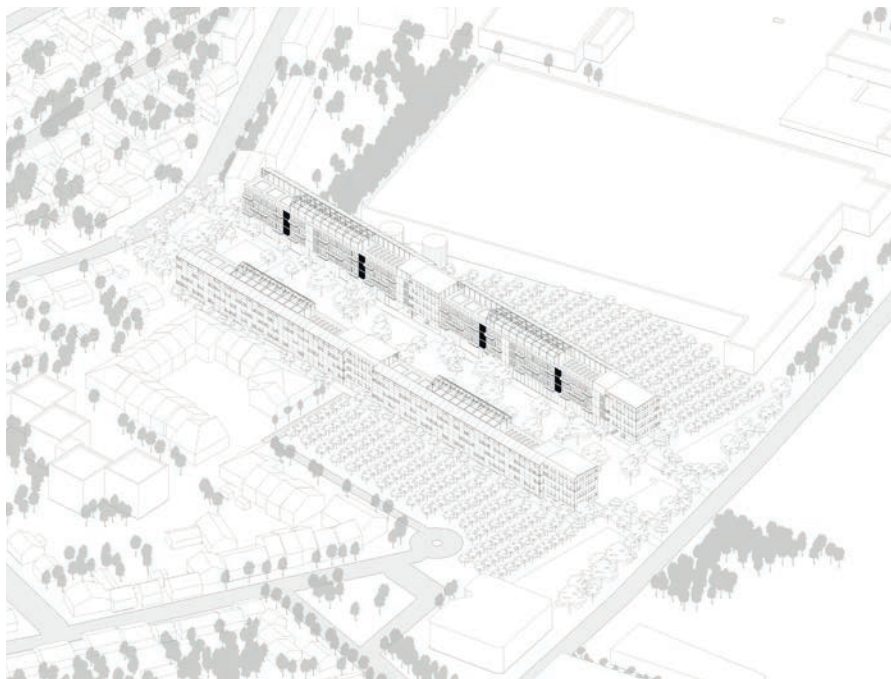
2 | Isometric in Context
3 | Intergenerational Living Unit
4 | Ground Floor Plan
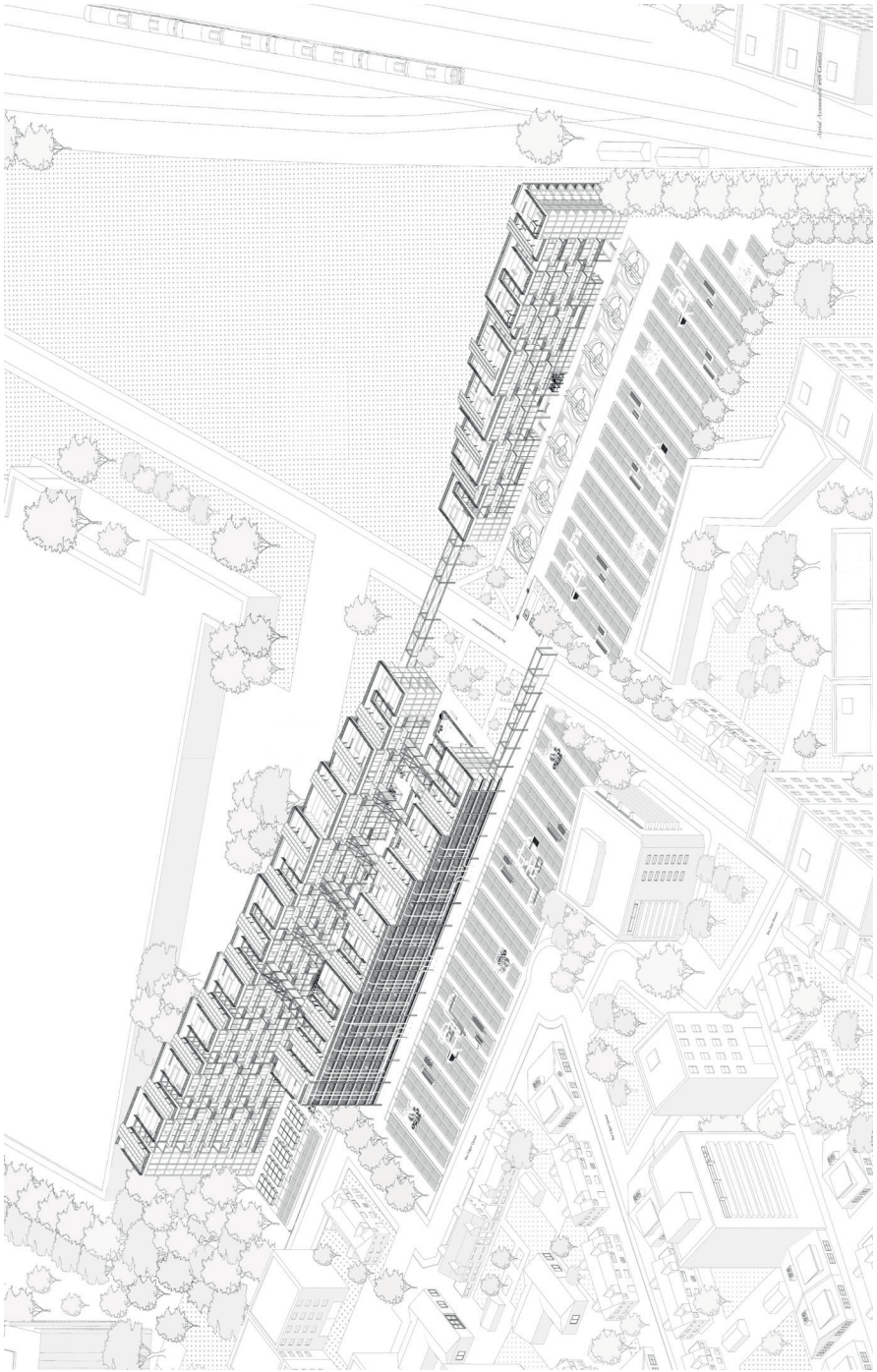
01c

A MICROCOSM FOR MICROCOSM(S)

JOSH CULLERTON

"As I push my way through the Parisian market — dodging baby strollers and impossibly sharp metal shopping caddies; pressing through the crowd towards my preferred fruit and vegetable stall, like a salmon swimming upstream; observing the guy next to me manhandle the lettuce that will soon be selected to go into my basket; seeing the utter delight, appreciation, and surprise light up the face of the elderly woman who was offered to move ahead in line by a gracious fellow shopper — I realize that the French marketplace is a microcosm."[1]

To create a microcosm is to create a community. Through aquaponics and hydroponics the project is a laboratory that experiments with the process of fruit, vegetables, and fish production, acting as a machine that produces both a community and its means of sustenance. The combination of residential and productive spaces informs the assemblage both on a programmatic, experiential and aesthetic level, where nodes of production can be used as leisure spaces allowing different forms of interactions with the and among the residents. Through differing agricultural techniques the site will continually adapt and take on a new form of live, monthly, seasonally and annually, generating new forms of interaction between work and living.

The strategy proposed by *A Microcosm for Microcosm(s)* can be extended at different scales into other Parisian sites, grafting new ecosystems on top of an old urban fabric, introducing productive green units to fill cities vacant spaces.

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1   Jamie Schler, 10 Insider Rules for Navigating a French Farmers Market, https://www. thekitchn.com/an-insiders-guide-to-navigating-a-french-market-221718, Accessed 04/05/19.

1| Isometric in Context
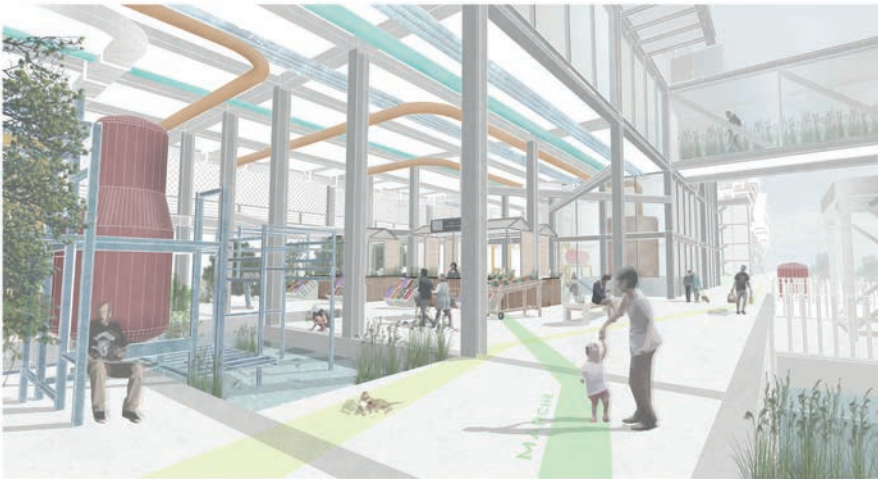
2 | Short Section
3 | Aquaponic Production
4 | Ecology and Commerce

01d

DATA PALACE

CONSTANDINOS CAMBANOS

By 2025, Data Centres will consume a fifth of the earth's energy. To articulate its growing environmental impact, *Data Palace* explores the idea of a transitioning society within specialized suburbs that purposefully integrates residential and industrial sectors, where Data Centres are core to future-living. The city is designed to catalyze change and evolve using data-sets collected from its residents and analysed within the inhabited canopy, Living Labs, that creates a large interior space.

To address the social and ethical issues around data mining, data is used as a form of currency within this proposed urban society. Citizens can autonomously entrust their personal data, including biomedical informatics, as 'Data Tax' to data centres, analysed to improve citizens' social functioning and quality of life.

Guided by user data, the programme colonises the space with dwelling prototypes, integrating flexible components and conceptual technologies like adaptable 4D-printed frameworks deposited by Artificial Intelligence hydraulic crane systems, to create a self-replicating future metropolis on a grid-system through digitally additive-manufactured design. This customisable design maximises the benefits of data capturing to promote autonomous living, while minimising the intrusion on privacy within an era of technological dependence.

Data Palace proposes a possible outcome of technological singularity, where artificial super-intelligence is hypothesized to trigger an explosion of technological advancement with inescapable impacts on human society. Once 'plugged in' to the digital panopticon of *Data Palace*, residents start to build a un-fragmented digital representation of themselves, immortalised by the Cloud.
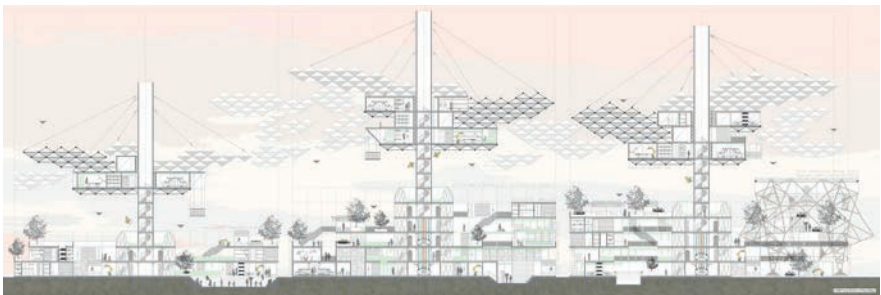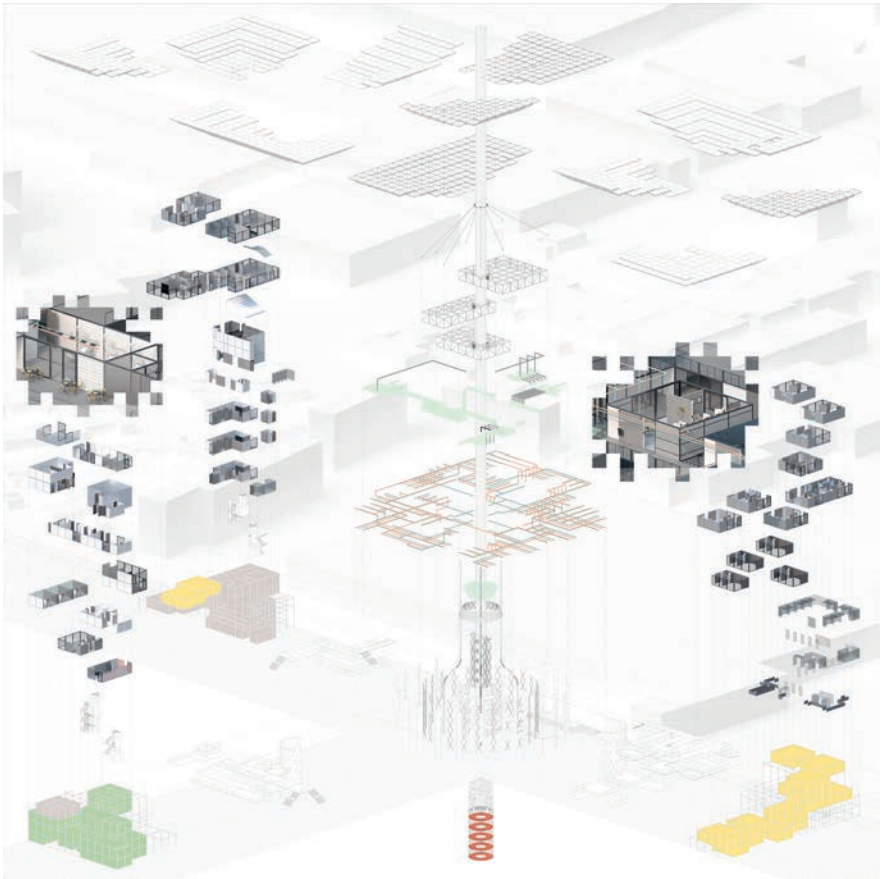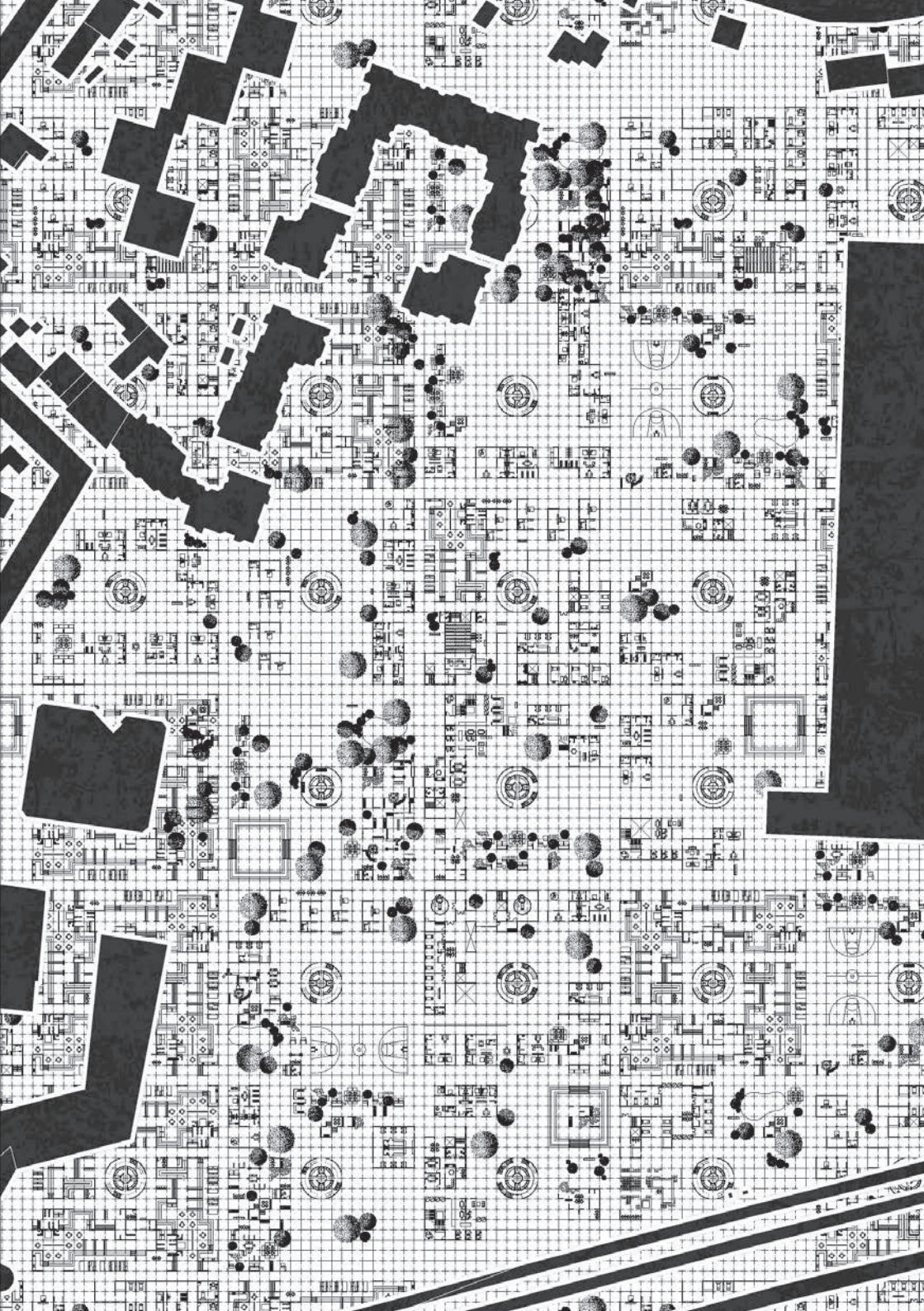
02 a

STRESS FREE COMMUTER

HE LIANG

The centripetal arrangement of Paris urban structure highlights how dependent from the city centre the suburbs are, often serving as reservoirs of labour force, less expensive accommodations, and spaces for recreation. Vitry-sur-Seine will be soon more efficiently connected with the city centre by a new tram line making the area more attractive to people who, in the suburbs, are looking for an environment that allows them to find relief from the stress of metropolitan life.

Stress Free Commuter constructs a landscape for physical and psychological regeneration, in which accommodations are interspersed among a wide range of recreational activities.

A series of parallel walls, perpendicular to the main access road to the site, contains spaces for living that invite the inhabitants to completely disconnect from their productive life. Rituals for the care of the body and the mind help the inhabitants taking a distance from the burdens of work and inform the layout both of collective spaces and individual dwellings, where the users are invited to enter having left outside their working "uniforms" and devices. Between the walls, the provision of sport and cultural facilities (both indoor and outdoor) generates a rich and diverse spatial experience aimed at constructing an urban island of anti-production.

Although *Stress Free Commuter* seems to seek a desperate escape from work, it recognizes the relevance of re-creation in the productive life of the city, contributing to its inexhaustible rhythm of relaxation and activation.
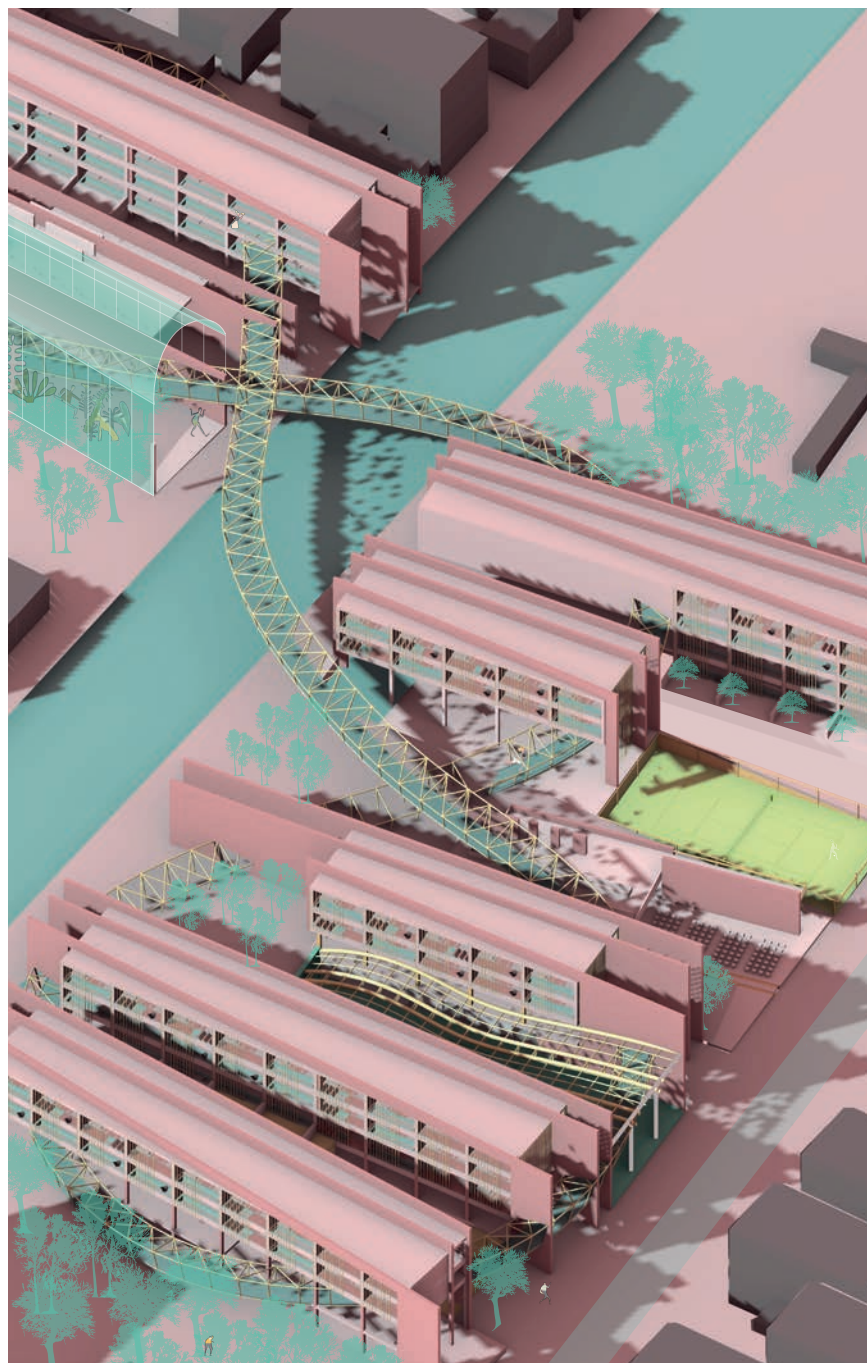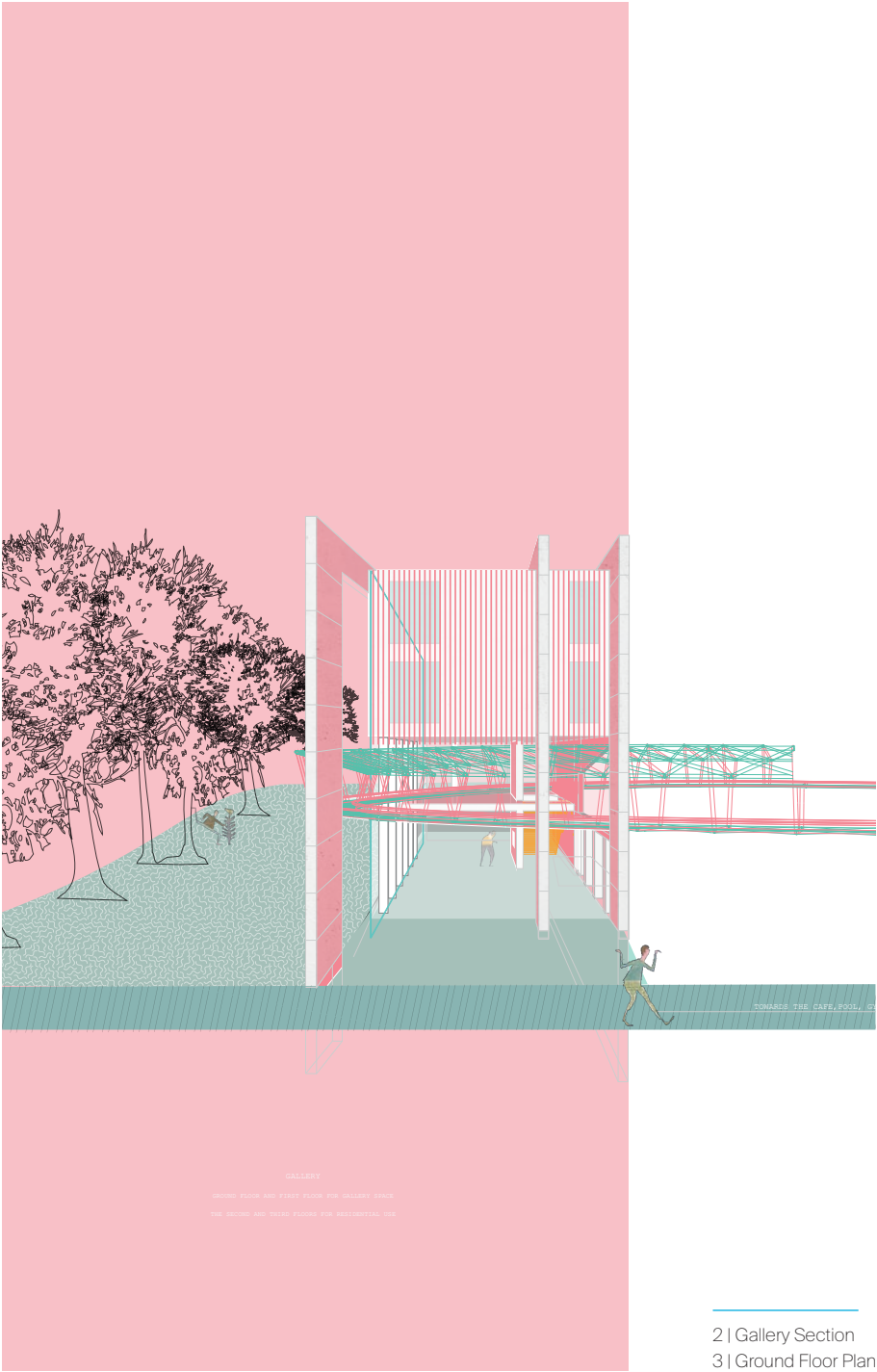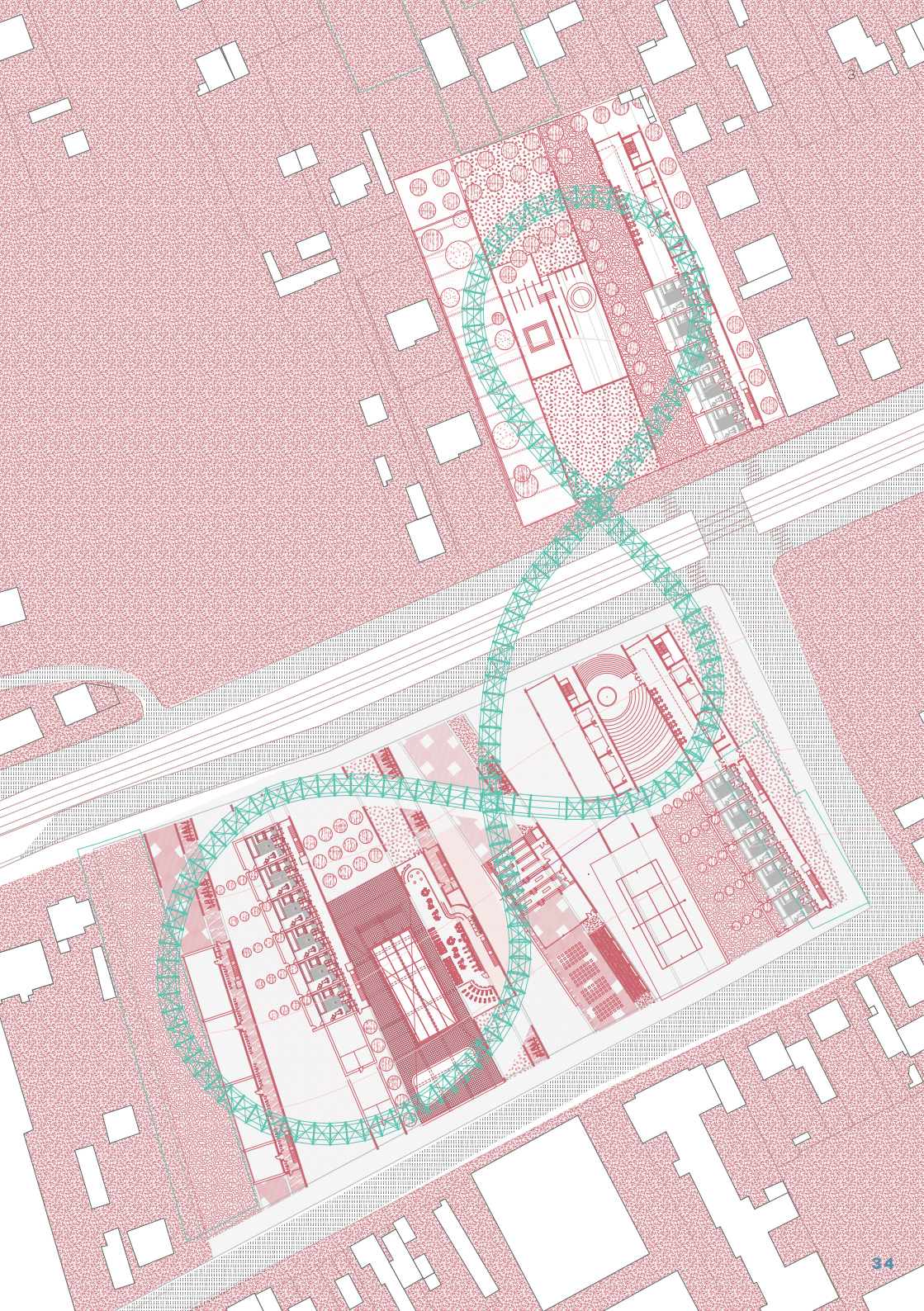
1| Isometric in Context

0 2 b

[E]MERGING LANDSCAPES

GAVIN MOLYNEAUX AND JONATHAN BUITENDAG

In the municipality of Vitry-sur-Seine, spatial fragmentation and programmatic dispersion are the result of the unsuccessful juxtaposition between urban, suburban and natural conditions. *[E]merging Landscapes* seeks to integrate these three conditions together, producing a landscape that works as medium between the urban and suburban worlds.

Agricultural activities – inherited from a non-urban context – are transposed into the metropolitan condition, constructing an environment that integrates food production with urban everyday life. At a domestic level, each dwelling is provided the means to farm small quantities of food in a private glasshouse. Large food-producing greenhouses, while bridging one side of the site with the other, house hydroponic farming systems also feeding a local market.

Growing and trading food aim to establish a direct relationship between local and wider communities, and the desirable sustainability of their lifestyle with the environment they live in. The green areas produce food, environmentally aware communities, and pleasurable gardens for private and collective recreation. At the same time, *[E]merging Landscapes* offer the inhabitants the density of activities and diversity of programmes that are expected in an urban environment.

Spatial and functional porosity permeate the site where individuals move between the city, the agricultural landscape, and the dwelling which is organised around the dining table - the productive and social hearth of everyday life.
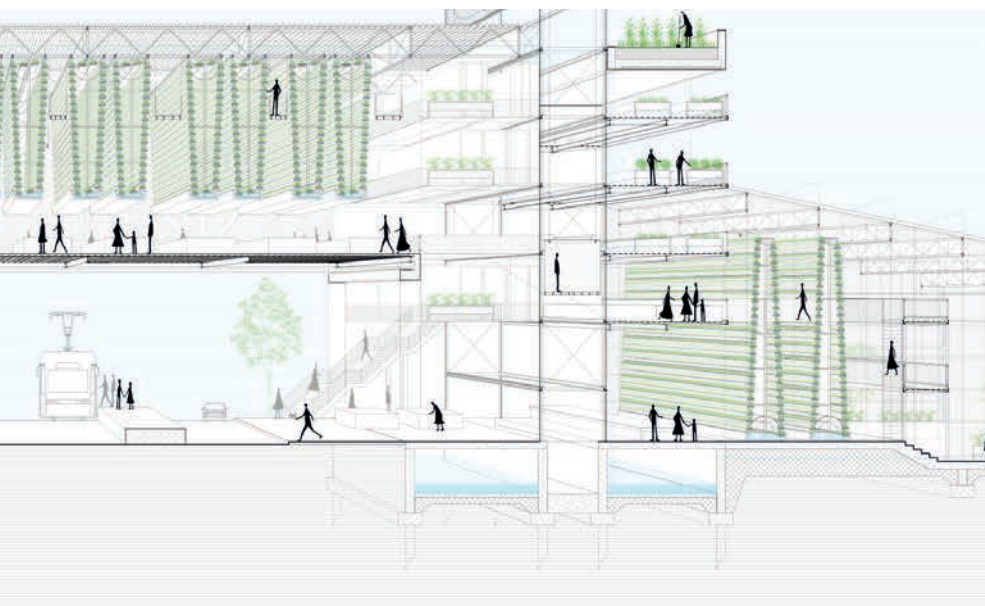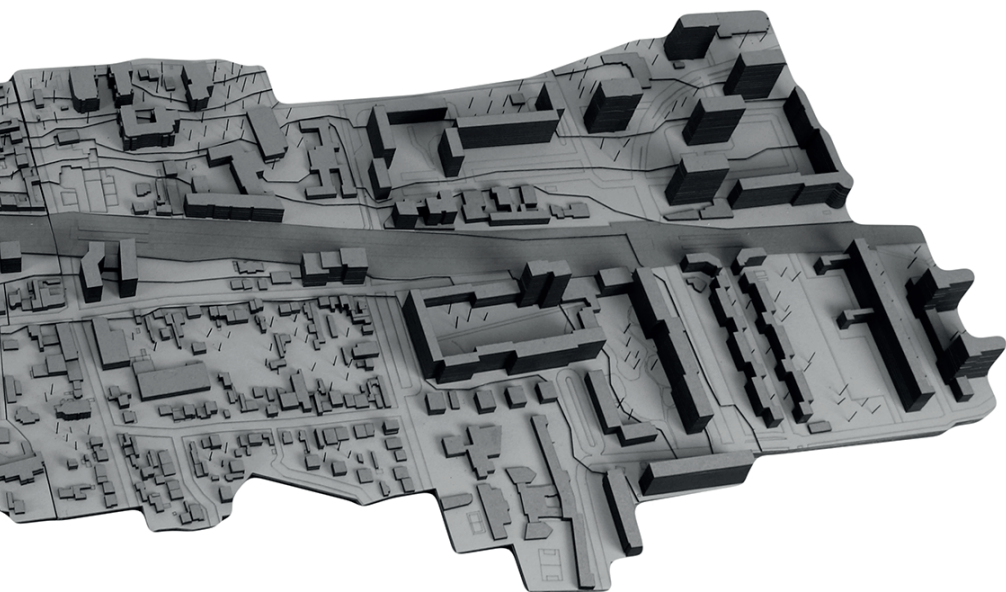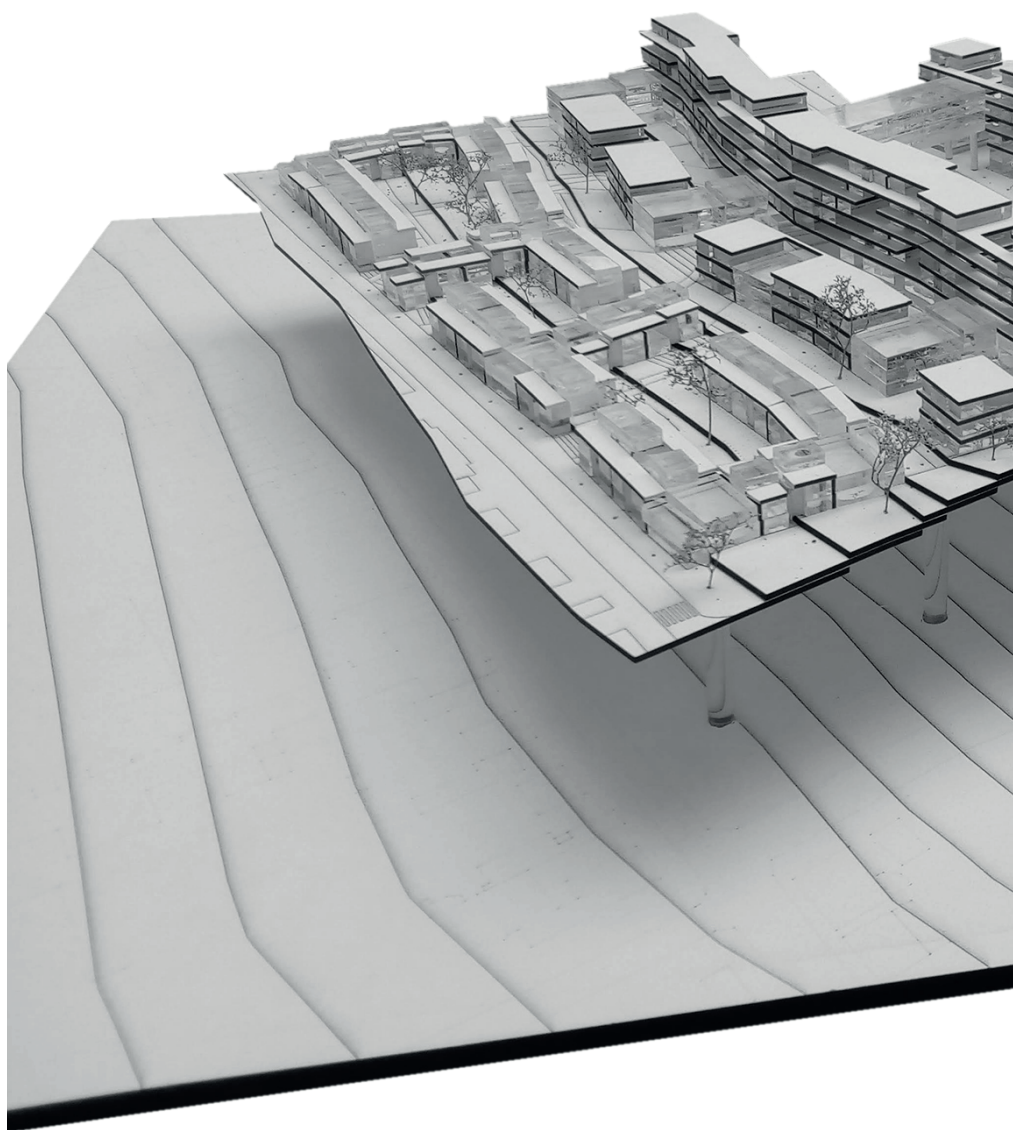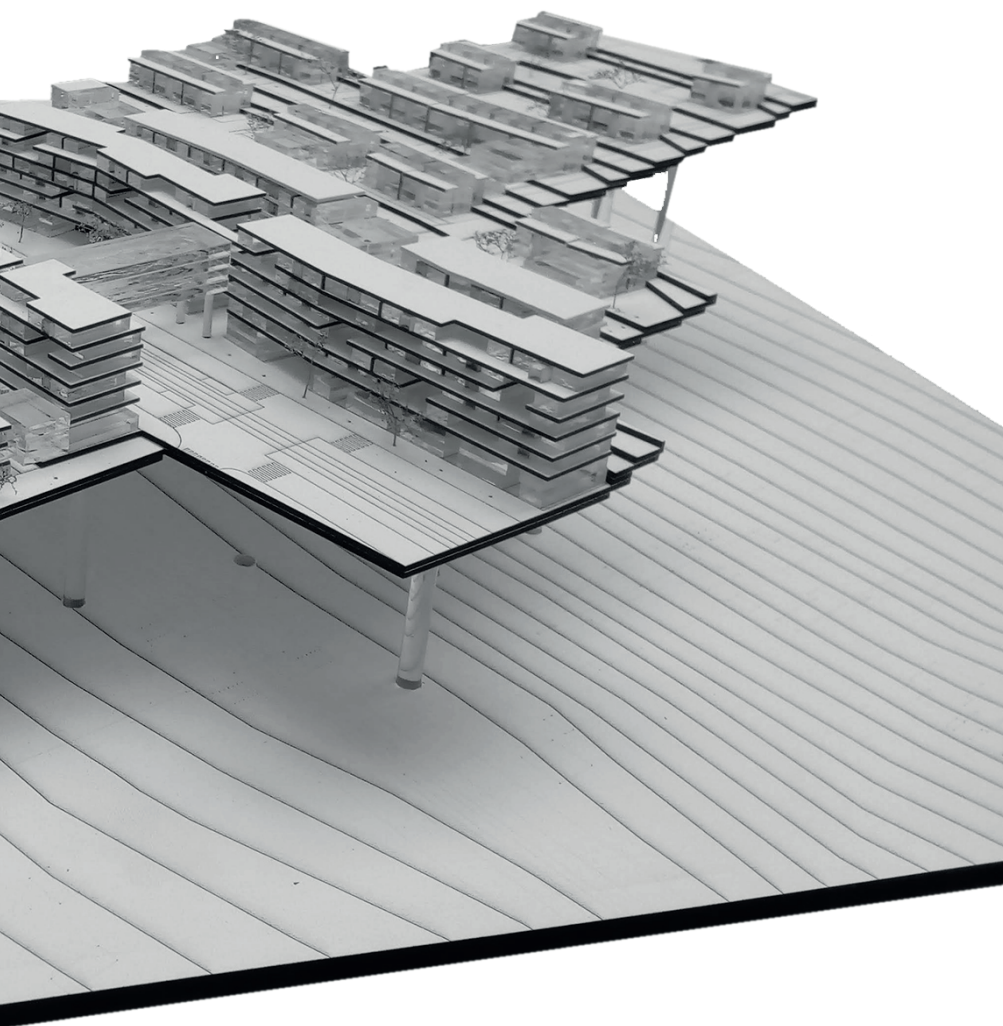
2 | Long Section / Productive Spans
3 | Strip Plan / Programmatic Assemblage for Productive Environments

4 | Deriving Urban Form
5 | Merging Programmes
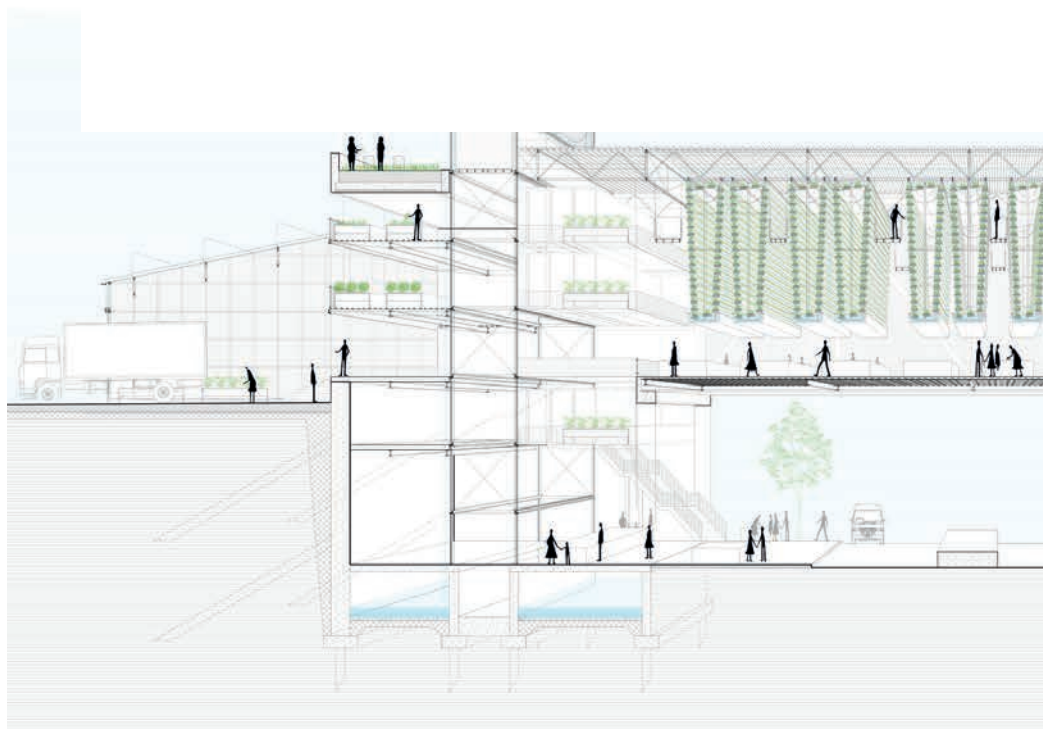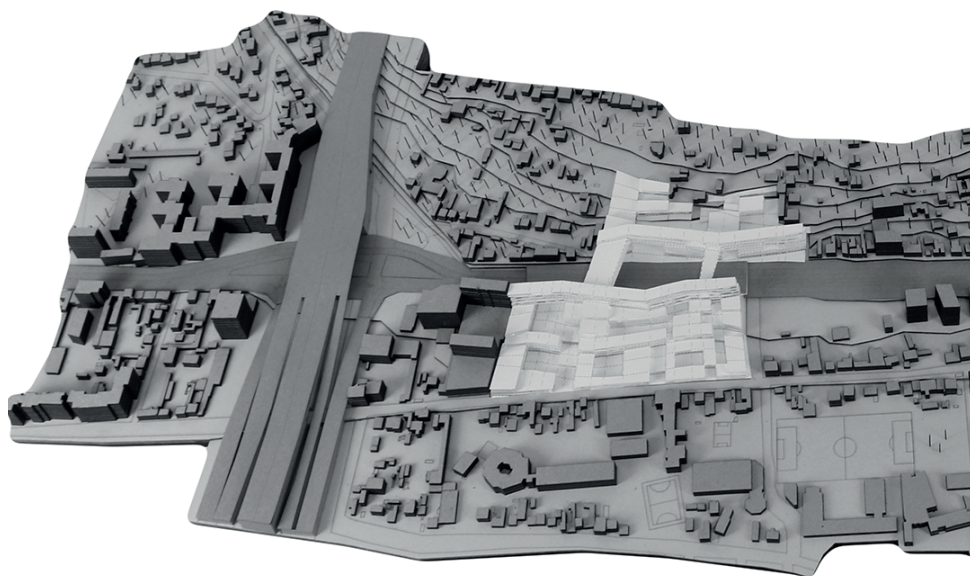
03 *a*

## PRACTICING PUBLIC LIFE

SIYU MA

In the outskirts of Paris, a context often characterized by racial, social, and economic discrimination, sport activities can be seen as a way of both escaping a harsh reality and of building social relationships that break personal isolation.

Bondy is the hometown of Kylian Mbappé, a young professional French footballer named into the 2018 FIFA Team of the Year. His success contributed to increase the pride for belonging to the local community and, at the same time, can inspire young generations to pursue a sport career. *Practicing Public Life* combines in one spatial assemblage residential units with a series of platforms that can be used social and collective activities, including practicing different sports.

The individual private room is the basic private space that generates the assemblage. Sharing a certain amount of spaces and services, different rooms are combined in residential units. The residential units are then distributed on platforms that can host increasingly higher numbers of people for practicing a diverse range of activities, sports as well as social gatherings of different kinds.

From the private space of the room, to the residential units, to the collective spaces, to the areas open to a larger public, the assemblage distributes and modulates different levels of privacy, sharing, and participation to the life of communities of varied sizes, ranging from the household to an increasingly larger collective body. Different materials are used for allowing different degree of visual and functional connection among spaces, enabling in different levels of privacy.

Practicing Public Life is a material platform to grow bonds within an otherwise anonymous context, exercising individual and collective ambitions to show up in the public sphere.

1| Ground Floor Plan
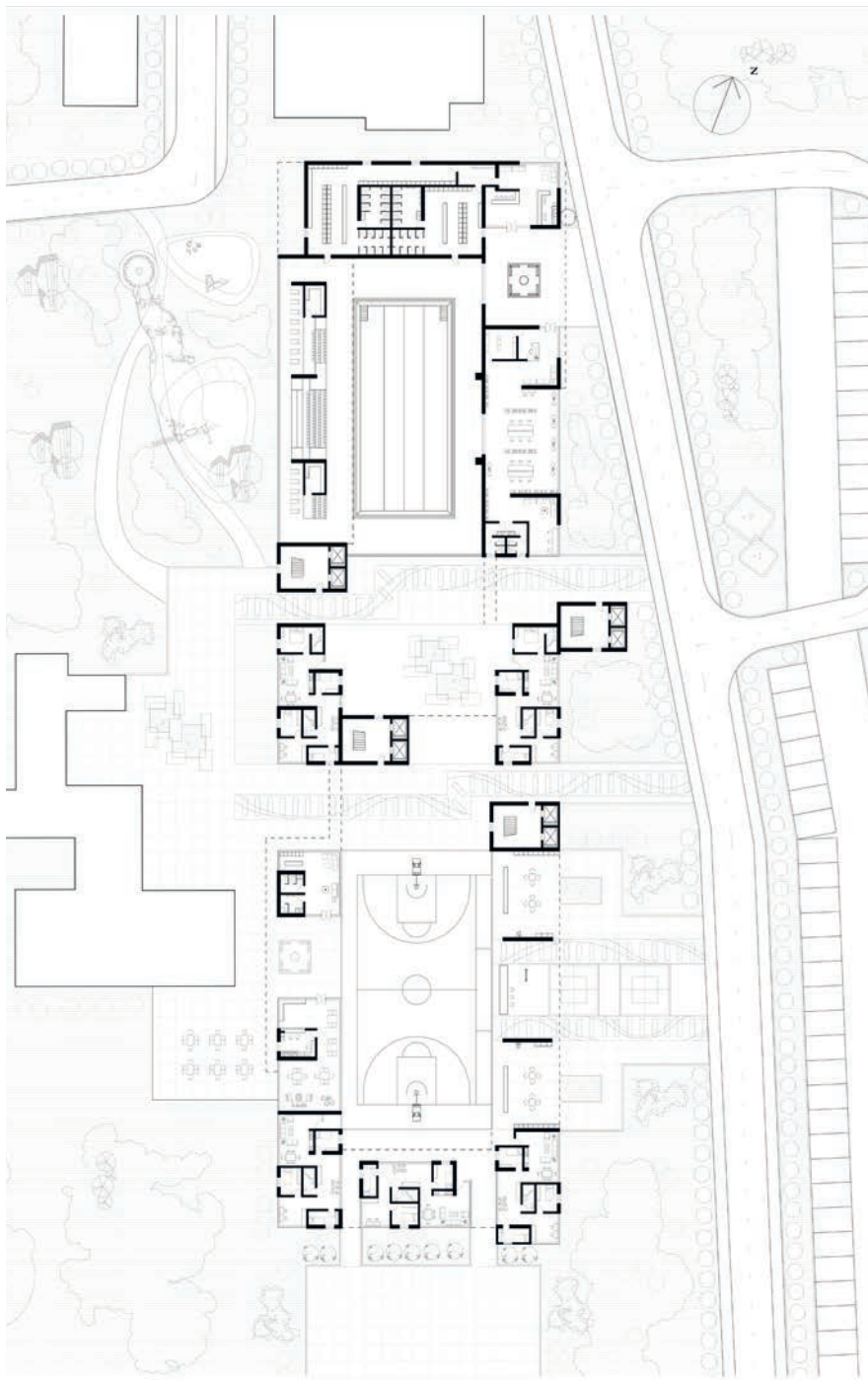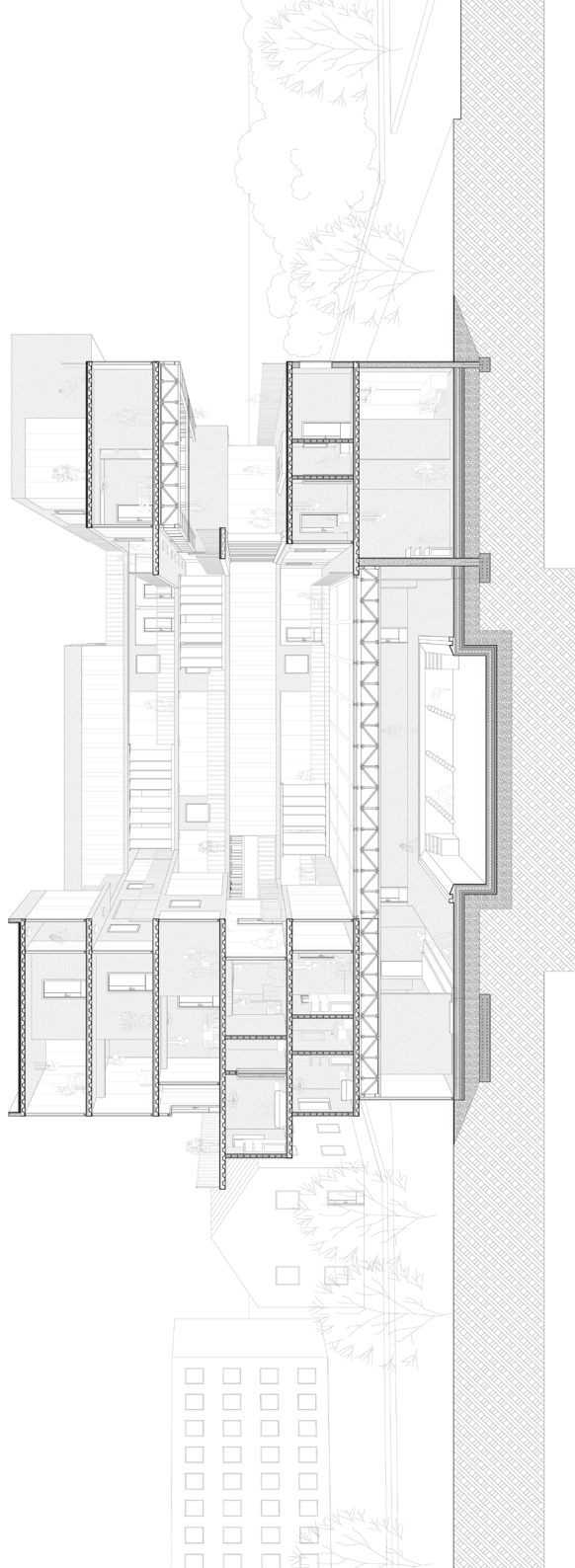
2 | Short Section
3 | Housing Collage
4 I Fencing Space

0 3 b

A MANUFACTURED PRECARITY

WILLIAM MADDINSON

Located in the municipality of Bondy, *A Manufactured Precarity* addresses the condition of the (sub-) urban precariat as the newest and lowest class of society. Constrained through a lack of education, infrequent work, little future prospects and insecurity within the job market (where jobs are more and more often provided by global companies that manage to bypass workers' rights regulations) this class is becoming numerically ever more dominant but socially ever more disempowered, within the peripheries of not only Paris, but many metropoles across the globe.

Using the re-shoring of manufacturing and circular economic strategies to capitalise on the precariat's liberation from traditional working modes, *A Manufactured Precarity* looks to retrain the sub-urban labour force in modern digital craft and manufacturing.

Using waste recycling (plastic in Bondy, for different materials elsewhere) the factory is introduced as a medium to develop the precariat's skills and simultaneously improve the conditions of the living quarters, the home being a direct recipient of material production while contributing to the improvement of the environmental conditions in a wider context. Encompassing educational spaces, co-working areas, prototyping labs and recreational activities, the precariat's complex looks to address a movement towards mass customisation and on-demand product creation through distributed networks and the education of younger generations in sustainable economies.
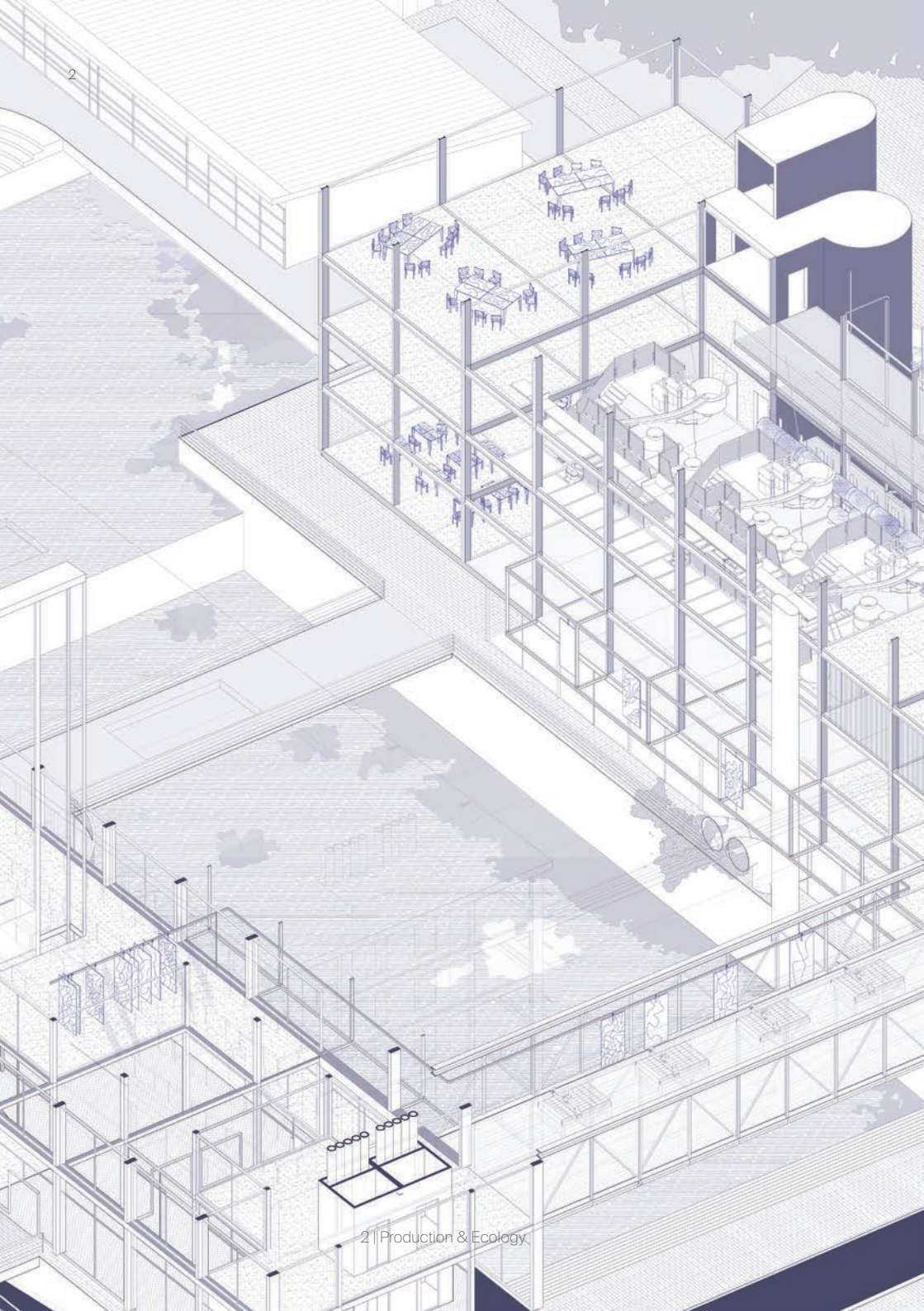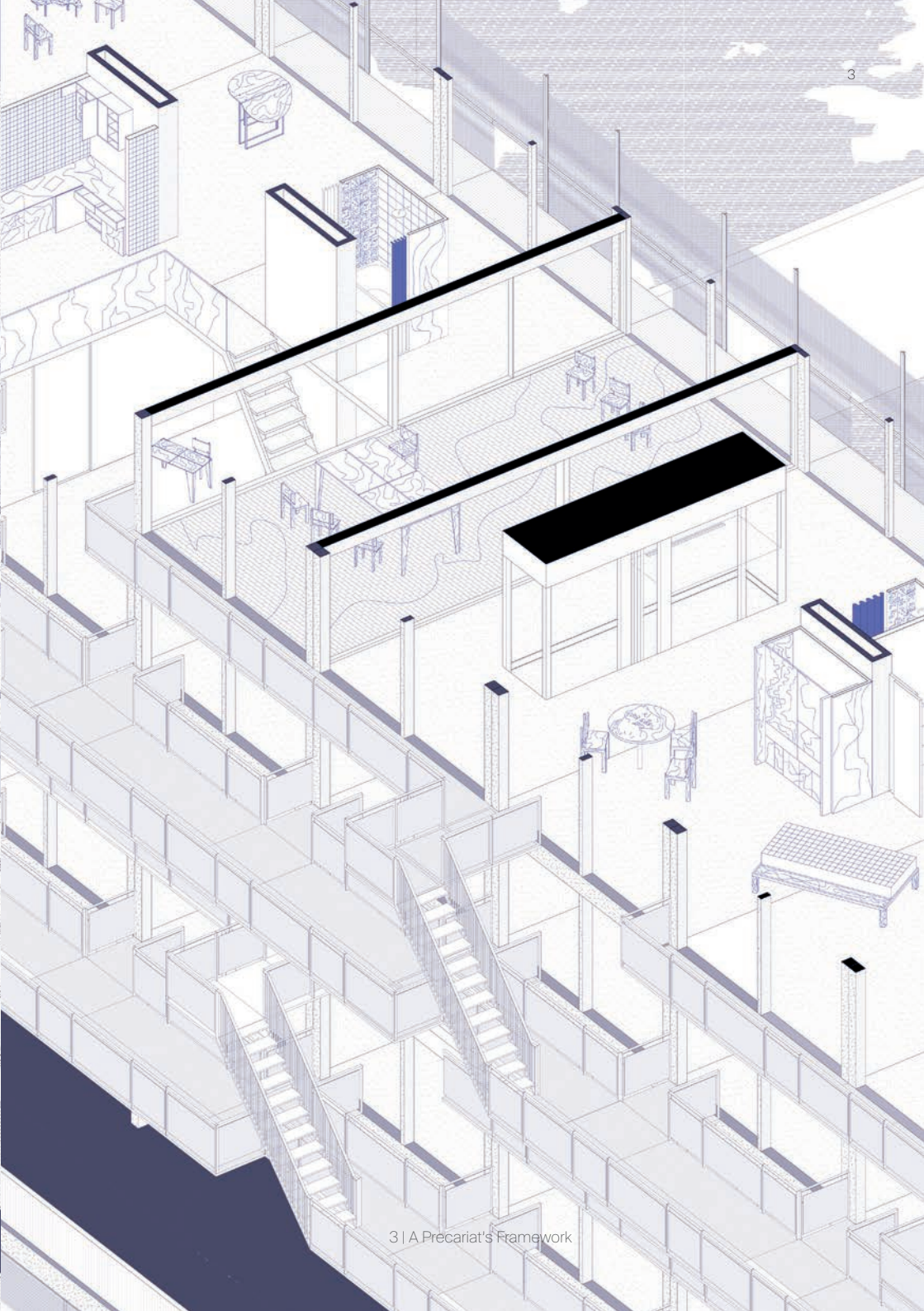
04 *a*

STADE VIVANT

BRYAN YEE

Among different cultural activities contemporary France can be proud of, sport and sport events occupy a relevant place in popular culture. In the periphery of the city, practicing sports offers, especially to young generations, the dream to emerge from an often disadvantage background and, at the same time, attempts to build a minimum level of social interaction and integration.

In Asnières-sur-Seine, *Stade Vivant* assembles in one structure accommodations for young sporting talents and sporting facilities for the larger community, countering the ageing of the amenities in the metropolis periphery.

For the community, *Stade Vivant* multiplies the grounds for practicing sport, stacking spaces for different disciplines and opening itself up to a diversity of users from the surrounding neighbourhood. The public areas can be used not only for practicing sports but also for temporary activities tied into the life of the local community, such as markets, exhibitions, music events. For its residents, *Stade Vivant* is an opportunity to live in a protected environment and feel part of a community that shares common aspirations.

The spaces for sports facilities occupy different levels of the complex: they are a direct extension of the spaces for social gatherings and public activities, mainly focused around a central courtyard and a garden. The accommodations frame the collective spaces and allow the residents to share, if they wish, a considerable array of domestic activities.

Using sports to bring people together *Stade Vivant* aims at constructing individual and collective identities in an otherwise fragmented – both socially and spatially – environment.

1 | Complex Explosion
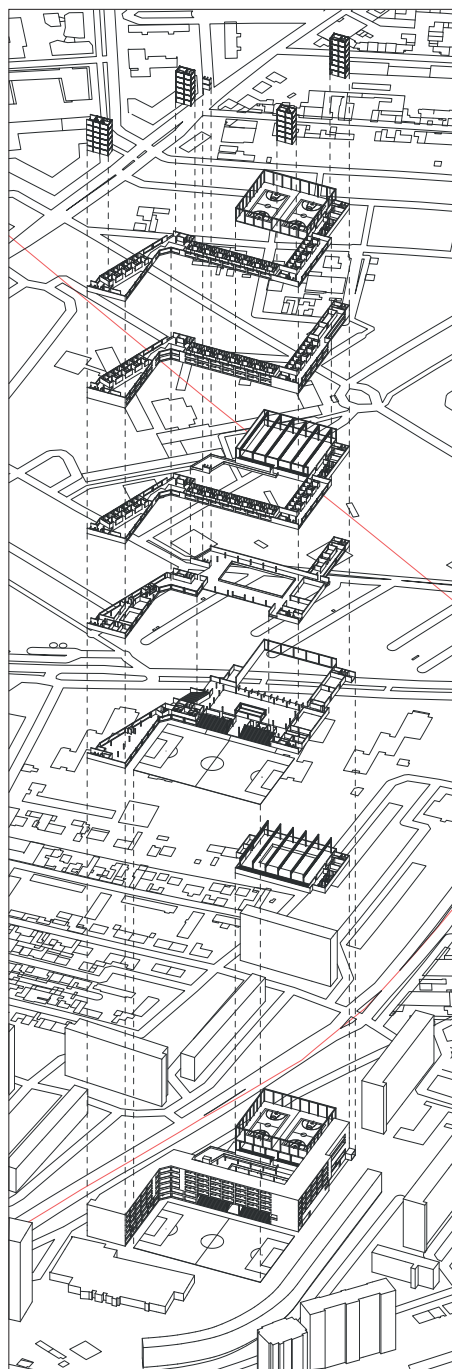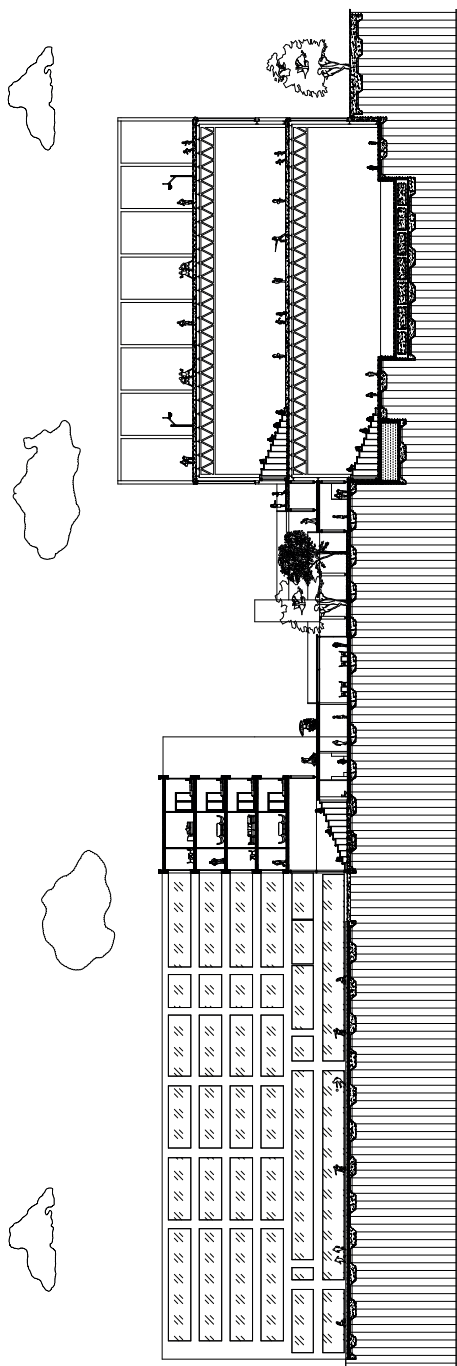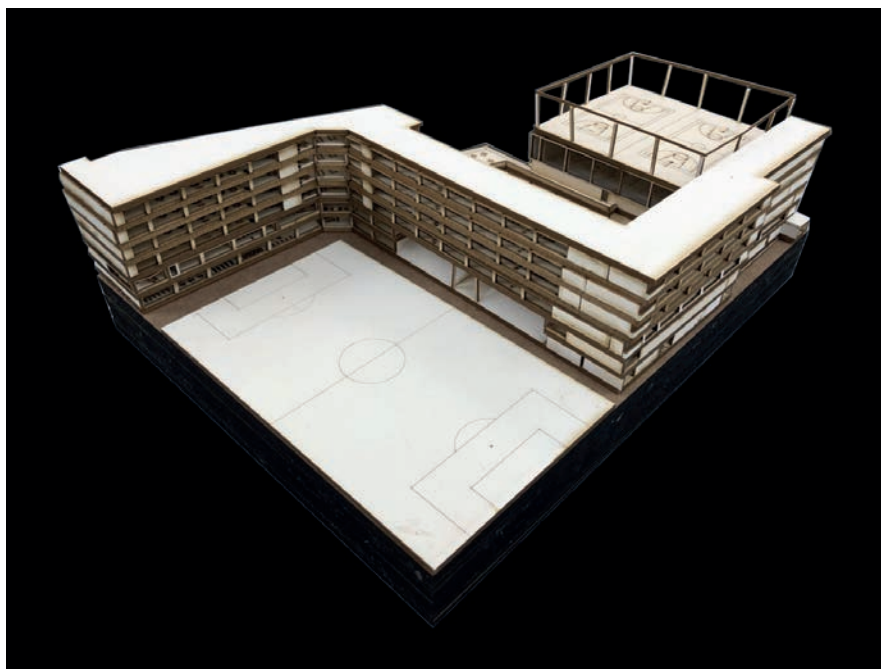
2 | Inhabited Section
3 | Ground Floor Configuration
4 | Detail Model

0 4 b

TUTTI

ZISHU MA, YIPEI TAN, XINREN ZHOU

Tutti, in classical musical terms, means *'to be played with all voices or instruments together'*.

Creative activities tend to be perceived as exclusive and distant from everyday life. This is especially apparent in suburbs, where it is perceived either as a luxury one cannot afford or as sub-culture excluded from the main processes of valuable production. *Tutti*, in the Parisian suburb of Ansnière-sur-Seine, is drawn as a model to cohere creative activities – classical music in particular – into the ordinary life of the neighbourhood.

The project assembles a classical music academy for life-long music learning with housing units catering different types of residents with respect to household size, residency duration and musical acoustic requirement.

The music academy provides classical music formal education, combined with venues for performances and music production open to a variety of genres and acoustic atmospheres, ranging from quiet and relaxing (ie. jazz, acoustic) to loud and engaging (hip-hop, rock, heavy metal, pop), also responding to the features of the site.

Tutti aspires to redefine physical and psychological sense of 'home', by encouraging residents to inhabit communal areas (usually regarded as 'outside' of one's own unit) as an extension of their own unit: a lifestyle of 'sharing'. A customizable level of sharing promotes varying degrees of creative collision and collaboration between people with different backgrounds (e.g. musicians / non-musicians), to spark different forms of artistry and inspiration in the neighbourhood. The ground floor features collaborative music production spaces, with vertical extension at some intervals to allow visual connection with and controlled access to the housing units on the upper floors, where optional private music studios attached to housing units also enable 'solo' creation.
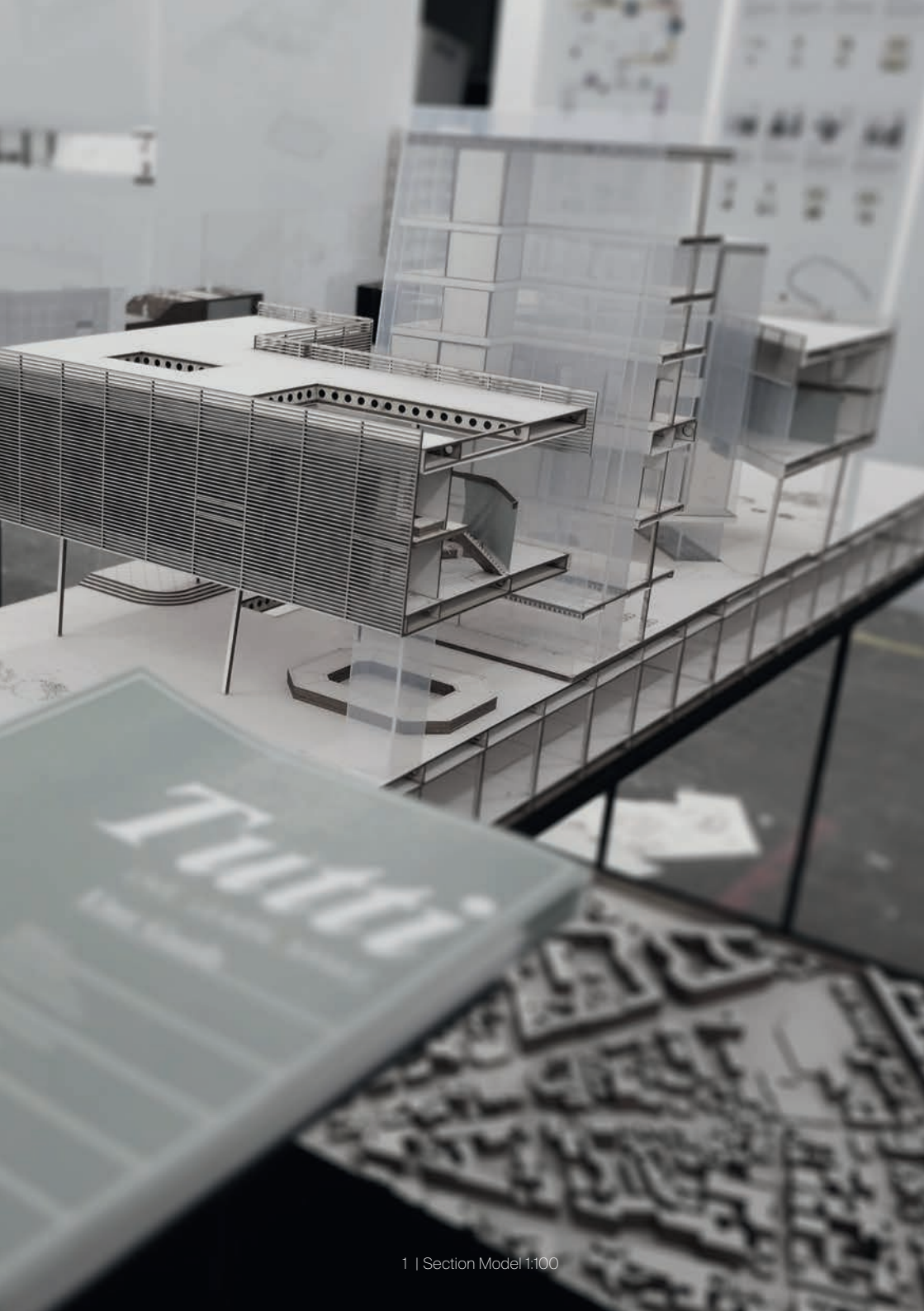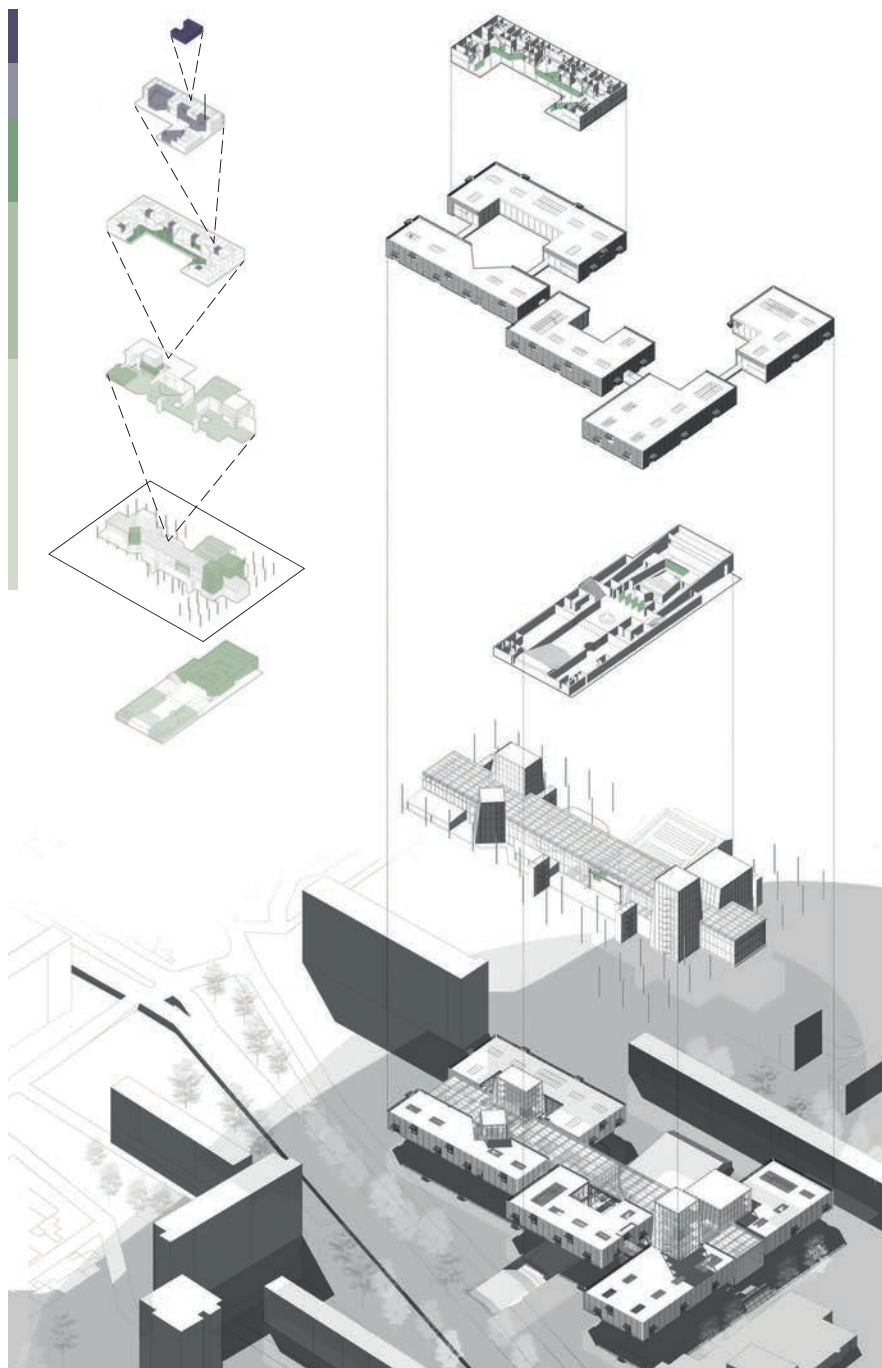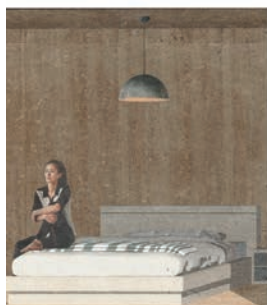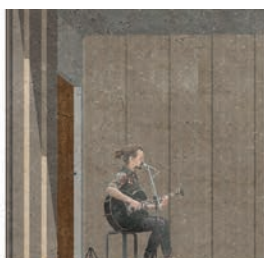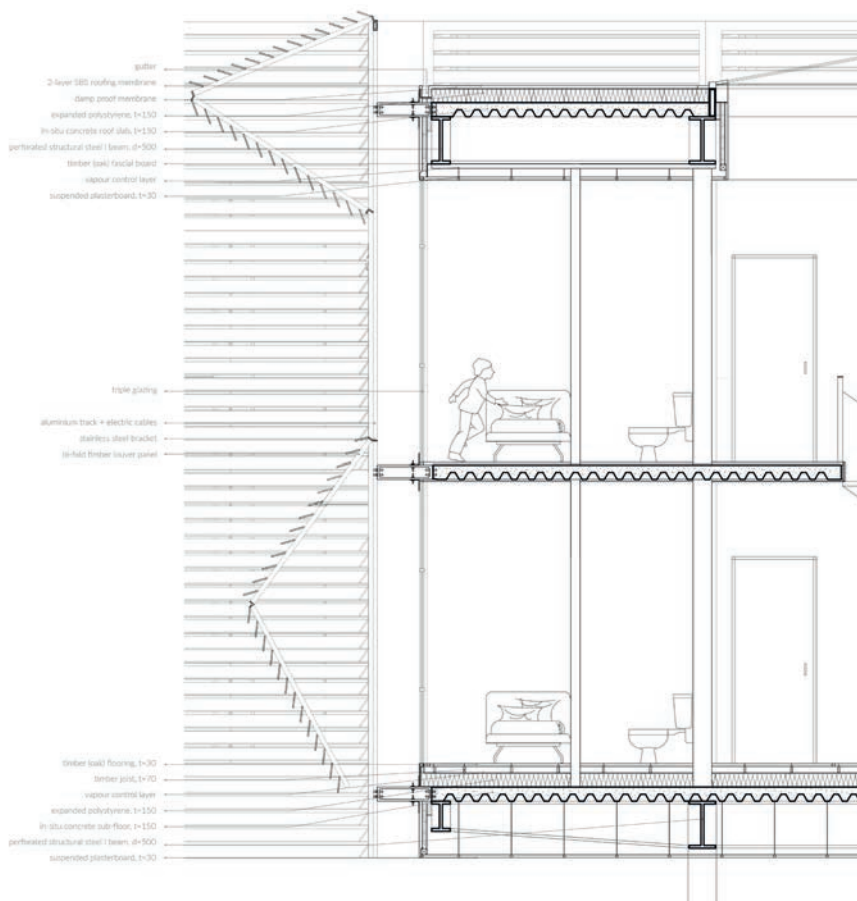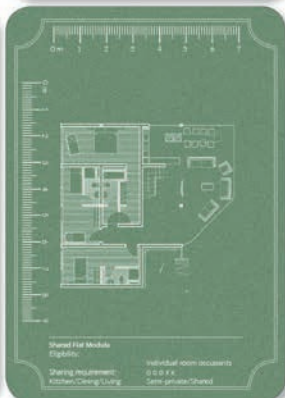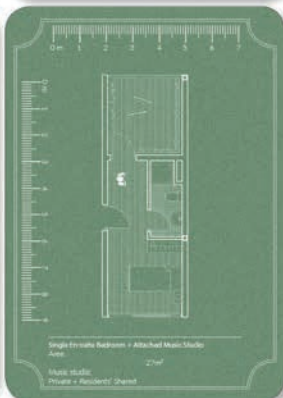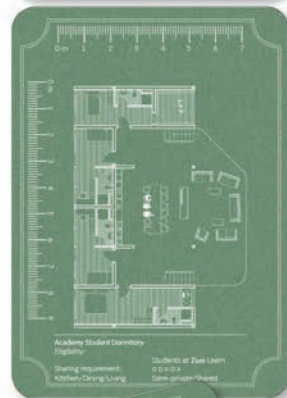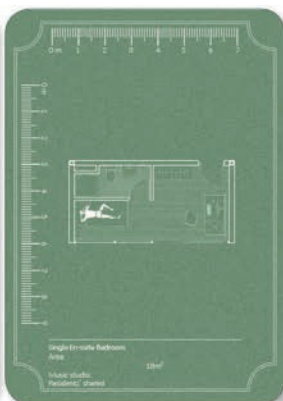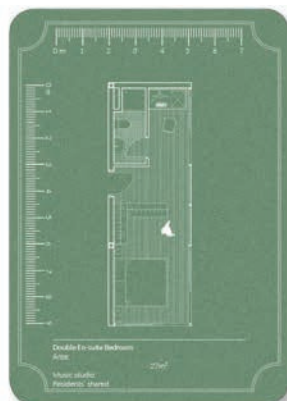
2 | Exploded Axonometric with Sharing Differentiation

3 | Academy Corridor

4 | Spaces of Sharing in the Residential Units

gutter
2-layer SBS roofing membrane
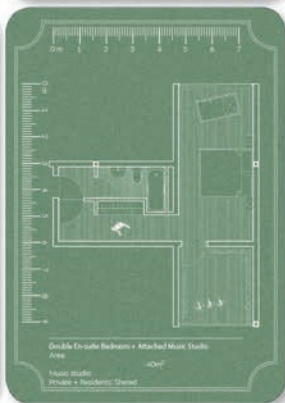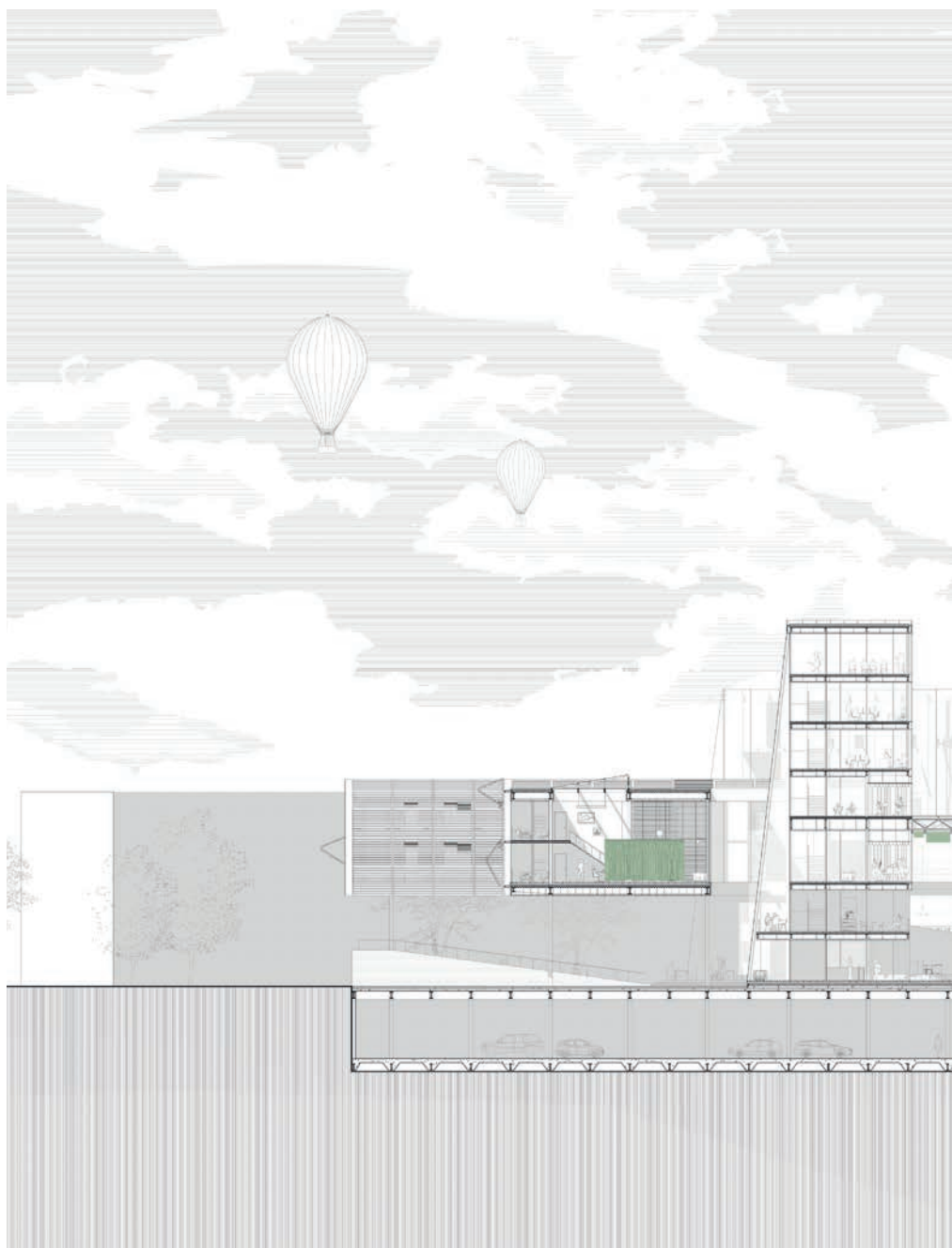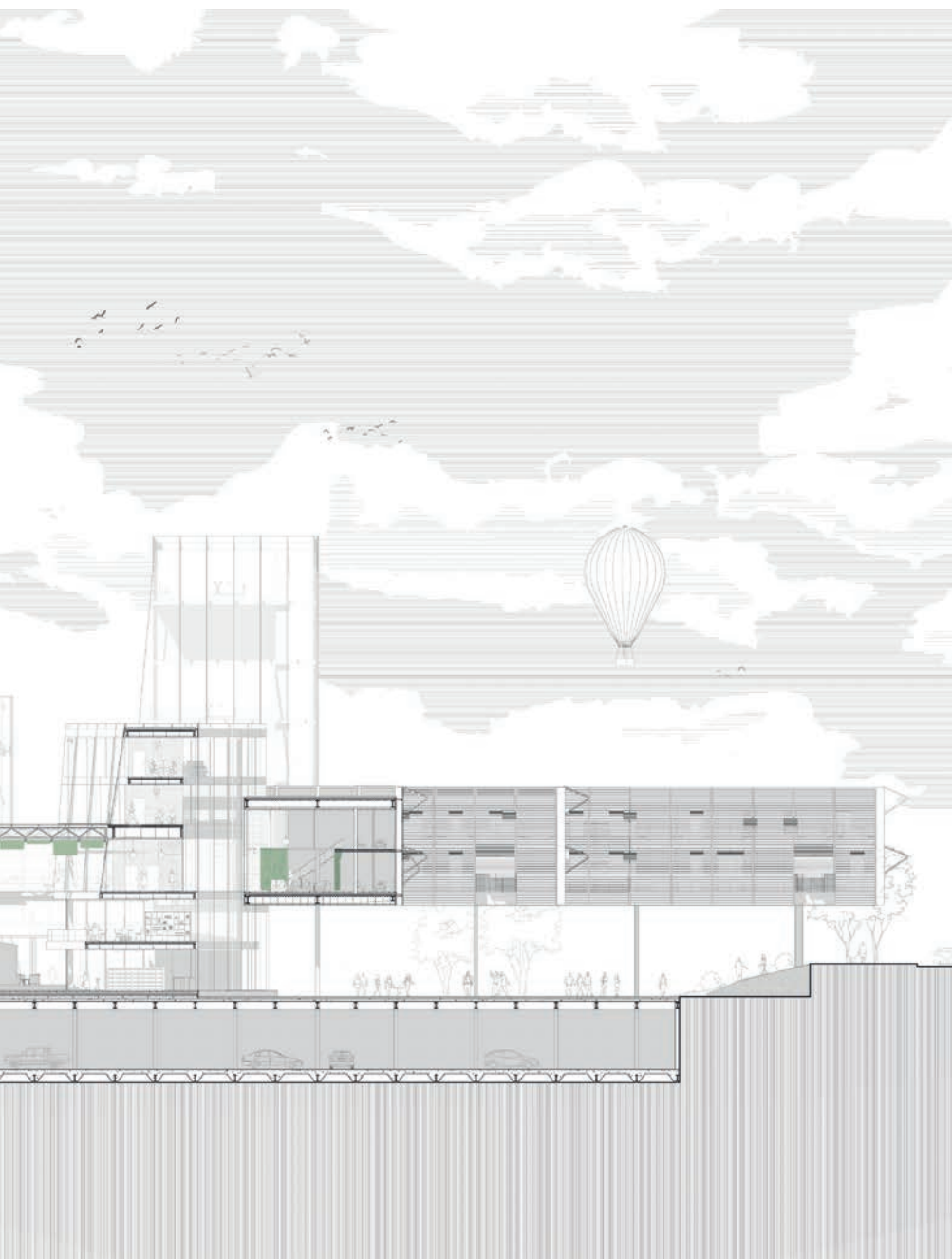damp proof membrane
expanded polystyrene, t=150
in-situ concrete roof slab, t=150
perforated structural steel I beam, d=500
timber (oak) fascial board
vapour control layer
suspended plasterboard, t=30

triple glazing

aluminium track + electric cables
stainless steel bracket
bi-fold timber louver panel

timber (oak) flooring, t=30
timber joist, t=70
vapour control layer
expanded polystyrene, t=150
in-situ concrete sub-floor, t=150
perforated structural steel I beam, d=500
suspended plasterboard, t=30

5 | Sunshading Detail Section
6 | Housing Models of Tuttit

0 5 a

SCAFFOLDING LIFE

OANA GAVRIS

Addressing society's increased dependence on medical treatment, *Scaffolding Life* aims to improve the quality of life in Epinay-sur-Seine, a municipality located in the northern suburbs of Paris, by acting as a supporting system, both programmatically (with a medical research centre providing healthcare) and physically (with a system of adaptable frames that support life, both human and that of plants/vegetation).

The project consists of three fundamental and complementary elements: residential facilities, medical facilities (outpatient clinic, research area, redistributed manufacturing), and a therapeutic garden which links everything together.

The medical centre is built on the idea of a flexible and adaptable structure, a scaffolding system to which various programmes are added. The structure follows a changing grid system: a dense grid helps creating buffers towards the busier areas of the site, while a more dispersed grid opens up the spaces towards the quiet gardens.

Six existing residential towers bordering the site are also incorporated into the scheme. The reconfiguration of the internal layouts, changes to the façades to increase the environmental performance of the envelope and the addition of terraces to create private green spaces aim to improve the outdated living conditions that are typical of post-war housing blocks in the periphery of the city.

In a society where the physical and emotional well-being of large population segments is facing significant pressures, *Scaffolding Life* makes healthcare more easily accessible at local community level, embedding accommodations within the long-established connection between hospitals and therapeutic greenery.

1| Scaffolding System Conceptual Imaginary
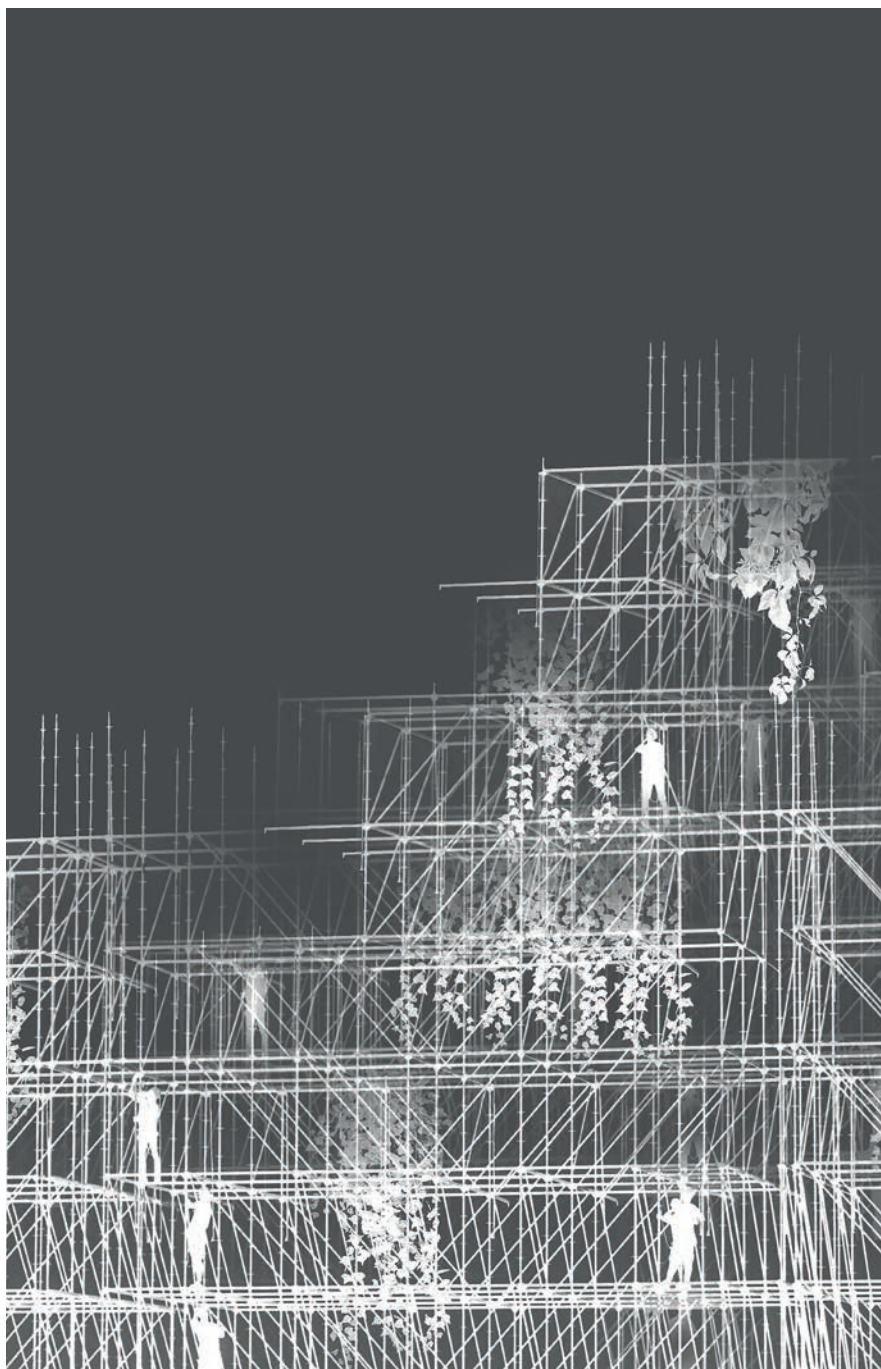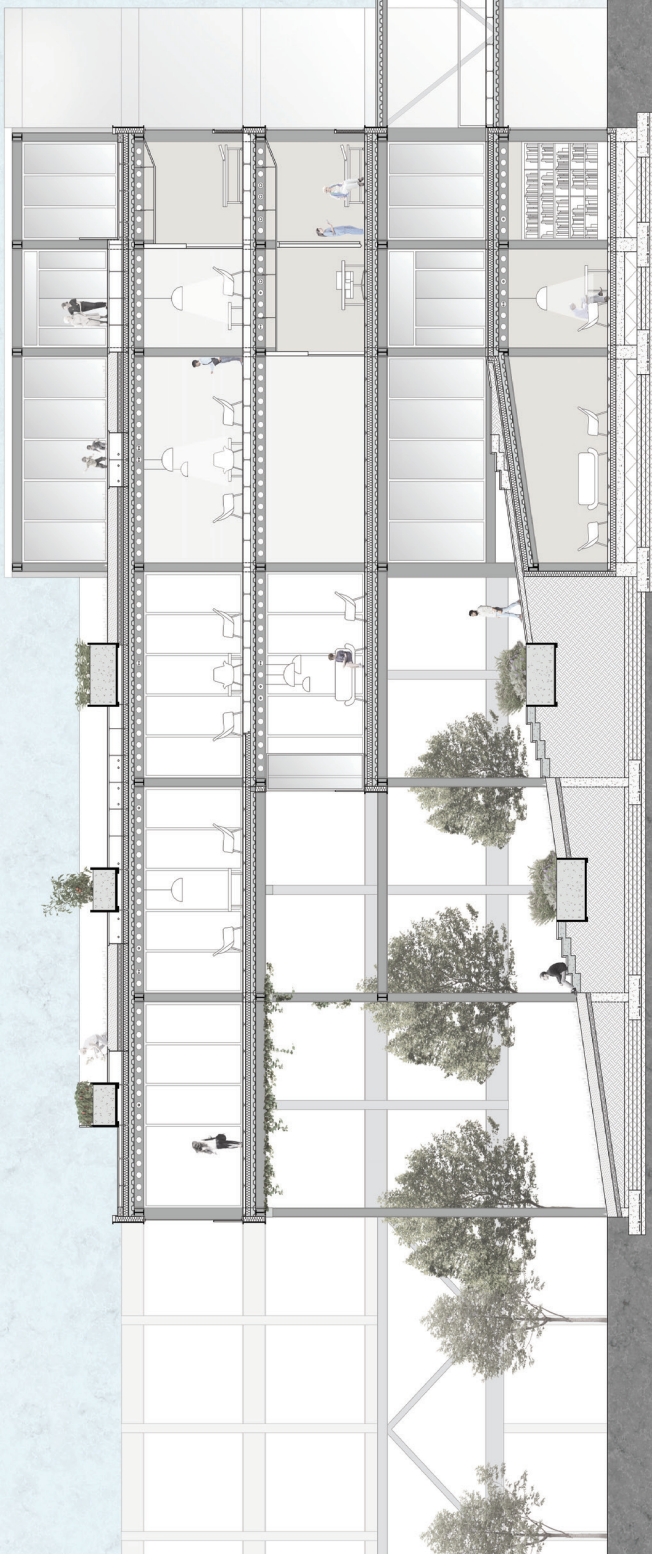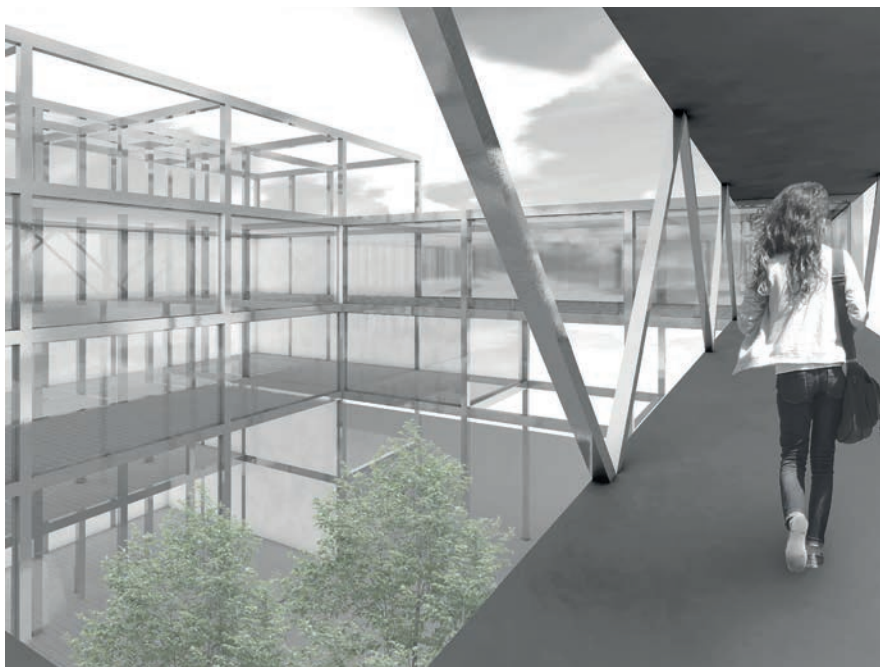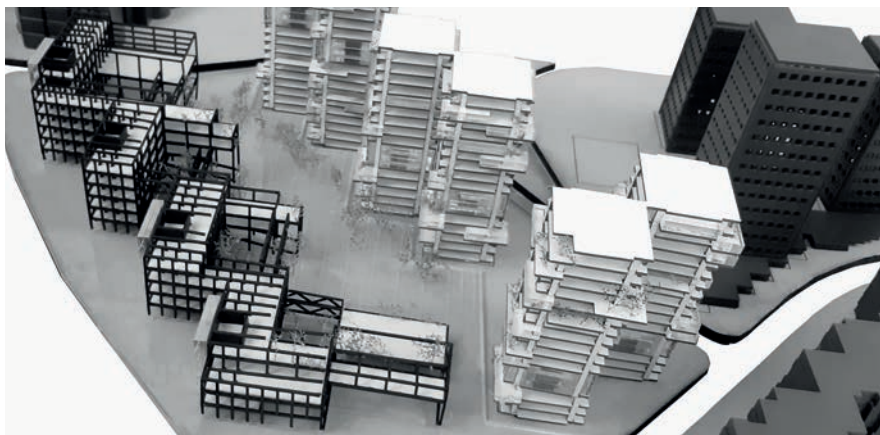
2 | Section of the Outpatient Clinic
3 | Medical Centre & Residential Facilities Model
4 | Medical Centre
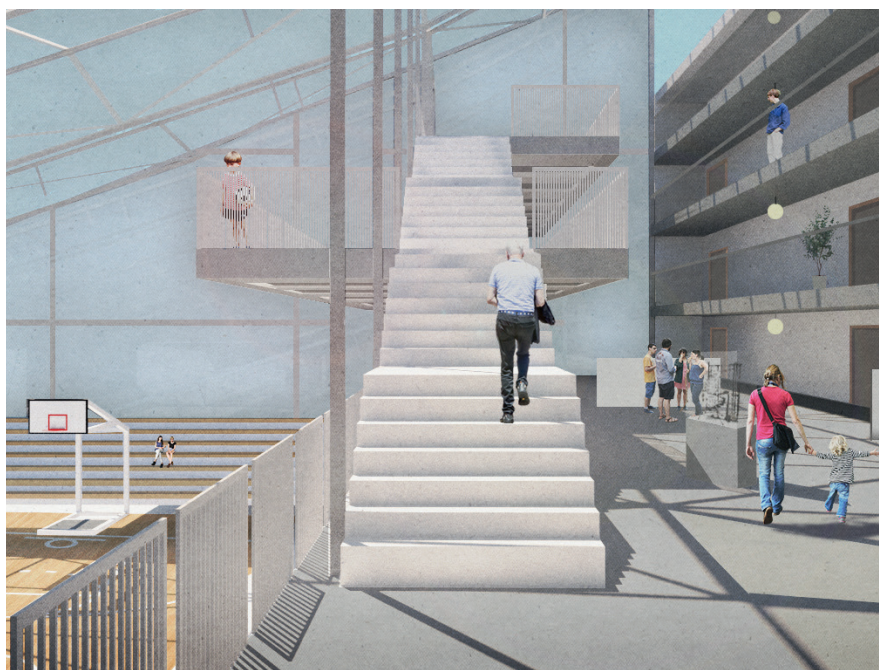
0 5 b

CAPTEUR D'ÉNERGIE

MARIE DE BRYAS

France's distribution of power follows a very centralized model, in which the city of Paris is the centre of authority and influence, and little space is given to local authorities. The production and distribution of electricity reflects this centralized model, with territories dependent on the national network. By entering the cycle of energy production at a local level communities can grow a higher sense of autonomy and gain more control.

Capteur d'énergie aims to make people aware of their energy needs asking a community to contribute to the production of the electricity they consume. The building, by means of different technological devices, captures different forms of energy (kinetic, thermal, biological, etc.), otherwise wasted.
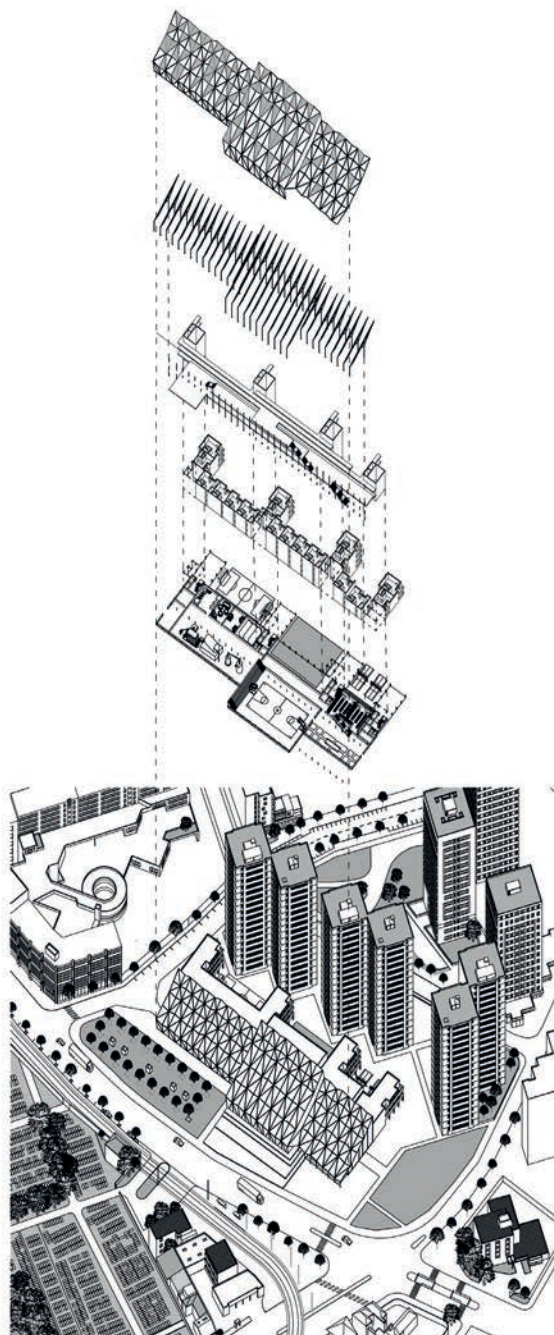
Capteur d'énergie invites the neighbourhood to share spaces and activities through the celebration of their electricity production. The project contains three large production spaces in direct connection to housing units. The relationship between the residents and the community is encouraged through mezzanine spaces. The building is a prototype for an energy production plant in the middle of the dense urban periphery that could, on a material and on a symbolic level, help a community regain autonomy from centralized networks of power.

Steel bridges attached to the main steel structure welcome the public to discover and participate in the electricity production process.

A load-bearing concrete structure is used to house the dwellings in contrast with the light-weight steel structure.

Concrete bridges welcome the inhabitants and link the living and the working together.

The lightweight ETFE membrane cushions to the facade and roof facilitates a minimal dimensional structure and adaptable UV transmission.

The pavilion has a clear, simple structure. The steel skeleton frame stands on the concrete urban landscape.

The footsteps of visitors are being harvested and converted into off-grid electrical energy, thanks to Pavegen pavement.

1| Sectional Detail

2 | Perspective Approach
3 | Walking Perspectives
4 | Exploded Axonometric

05c

COVERT URBANISM

JOEL MANN

In recent years, Paris has seen a series of attacks that have transformed state and public approaches to security. The state responds through the gathering of intelligence, a notion certified, in Britain, by the twofold increase in the National Security Service employment figures since 9/11, and the allocation of 80% of organisational resources on Counter-Terrorism. As terrorism persists, issues of security and control become ever more intertwined – yet invisible – with everyday life, with an ever greater number of citizens that are trained to acquire skills to prevent different kinds of threats.

Covert Urbanism speculates on a possible architectural response to the growing threat of terrorism to urban life, imagining a scenario where a training facility for intelligence agents is concealed within an active suburban environment, camouflaged amidst the function of a market and flexible housing.

The structure is manifested in a regular lattice when read in plan, yet, at an experiential level it appears complex, making the public unaware of enclosed clusters of rooms relating to the covert training facility integrated within the grid. Apartments are stacked above the market, arranged following the grid to wrap around the agency functions, providing accommodation for both long term residents and agency operatives and staff.

Covert Urbanism raises questions on the omnipresence of security, surveillance, and (the prevention of) threats within the urban fabric, materializing yet concealing them behind a thin layer of normality.

JOEL MANN | **COVERT URBANISM**
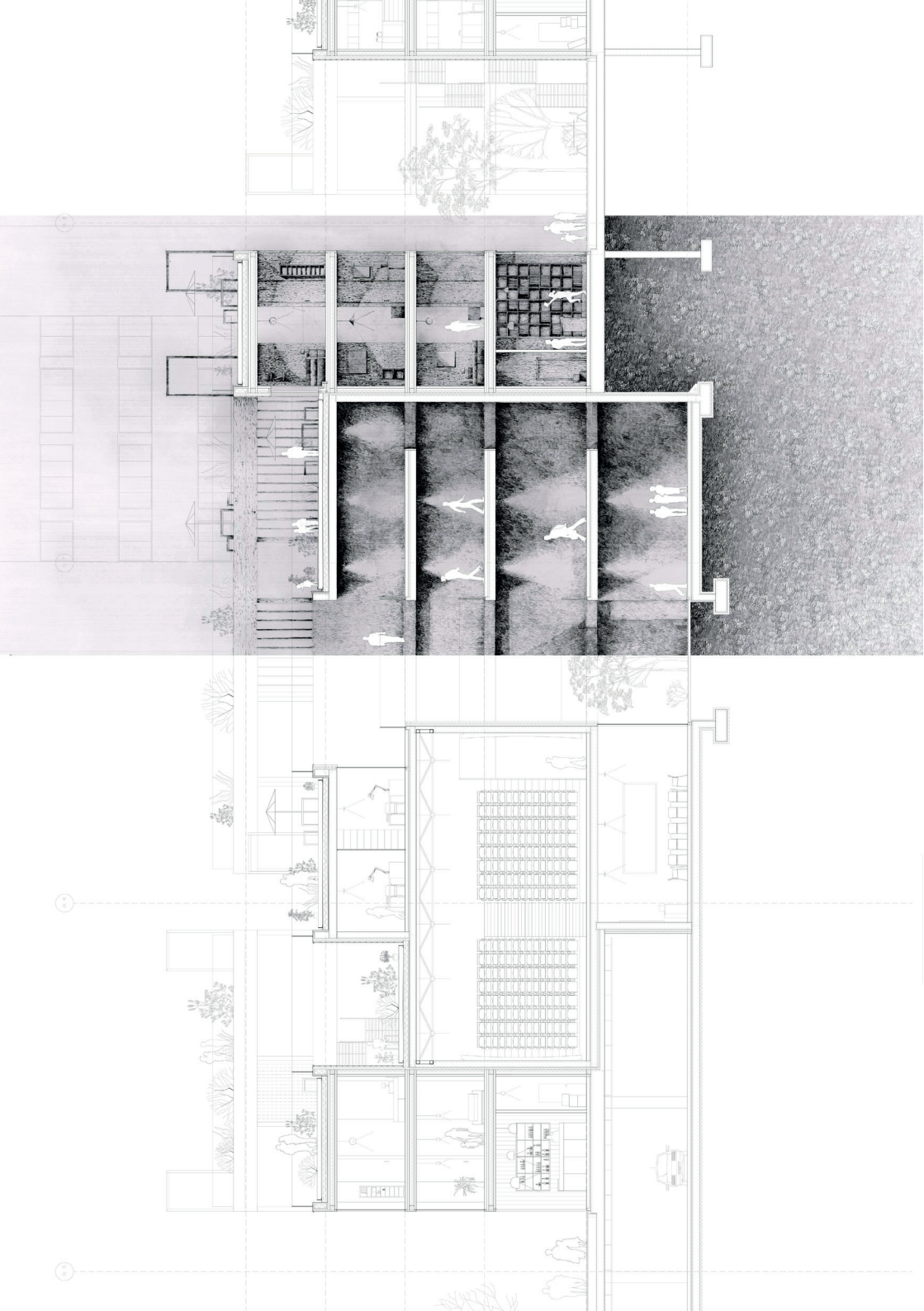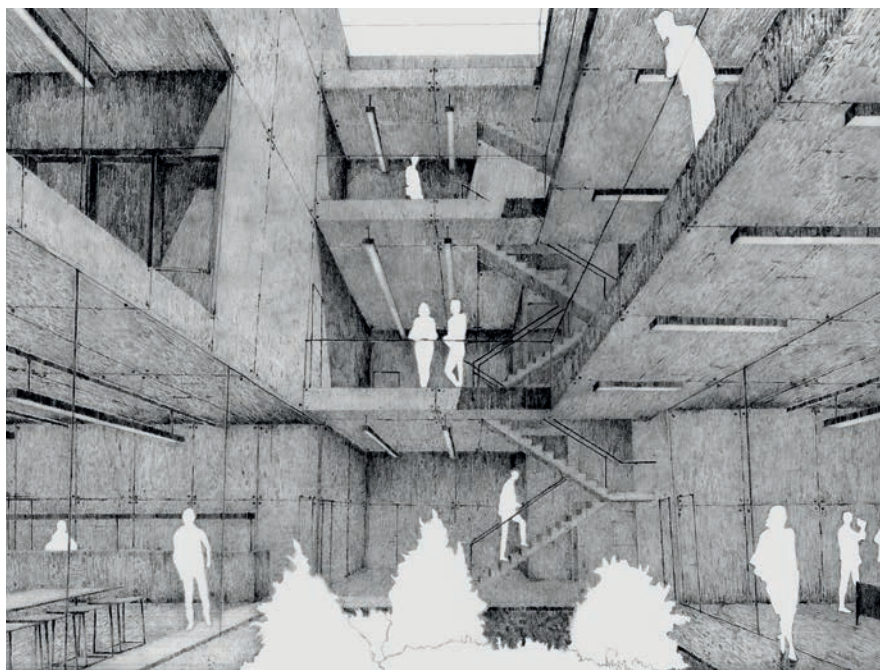
2 | Detailed Atmospheres Section
3 | Market Life
4 | A Hidden Agency

0 5 d

THE HOMITAL

AMIR TULEIMAT FAKHOURI

The Homital explores the possibility of redefining the boundaries between the home and hospital, assembling building prototypes for collective healing of people living with chronic illness and speculating on what it means to be treated to live and live with treatment.

The Homital proposes a different understanding of the space between a healthy mind and a sick body, creating an environment that can profoundly improve the physical and psychological condition of a person living with a chronic disease. Making home looking nothing like a hospital, the project aims to blur the boundaries between these two kinds of spaces by introducing four healing courtyards shaped by interlocked wards to allow maximum interference between residents and nature. The wards also connect the main circulation to the shared spaces on each floor to convert the treatment journey into a lifestyle that prioritizes the daily life quality of the residents.

The design allows for each dwelling to have a relationship either to an internal landscaped courtyard or to the public square in the heart of the project, maximizing the integration of the dwellings with the surrounding environment, from the urban scale to the interior.

The ambition of *The Homital* is to create a protected and protective environment, envisioning the future metropolis as a space that supports people and communities in taking care of themselves, both on a physical and a psychological level.

1| Exploded Axonometric
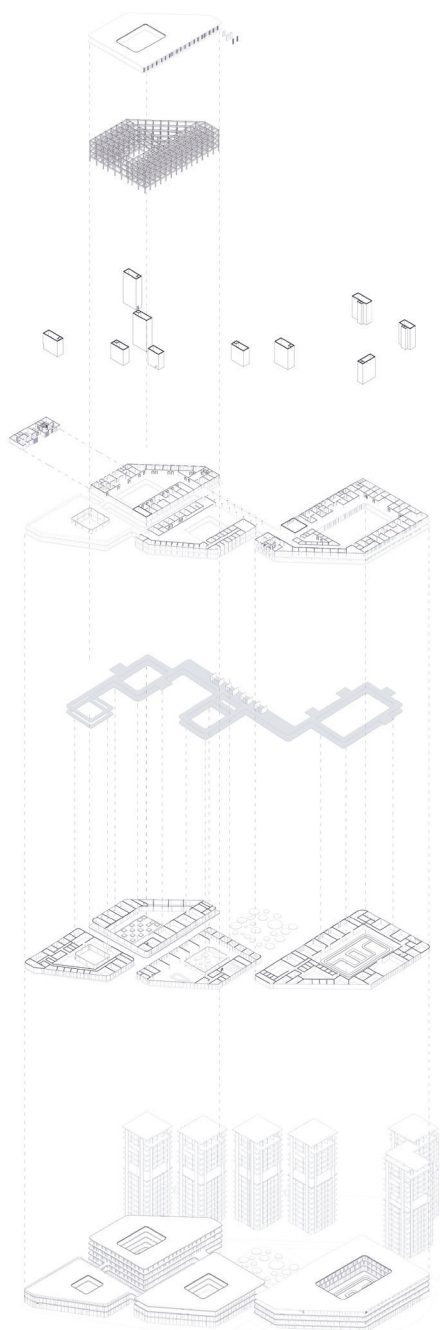
2 | Public Courtyard perspective
3 | External Perspective
4 | Long Section

# 06 *a*

RENAISSANCE LIVING

PETER WHEATCROFT

Located 15 kilometres away from the historic centre of Paris, the city of Noisy-Le-Grand is famous for its monumental social housing projects, parts of the Grand Ensembles built in the late 1970s and early '80s by the French Government. These structures dominate the suburban environment creating quasi-dystopian atmospheres made of lost cites from a Hollywood film.

In this landscape, a scrubland remnant close to a dull suburban corner, dominated by a citadel-like dismissed school with limited road access, has the potential to be transformed into a protected place, an ethereal sanctuary. Taking inspiration from the ceremonial traditions and rituals of religious structures found in monasteries and temples, *Renaissance Living* allows its guests to find a protected space for personal regeneration, offering a way of life for mental health recovering from the diverse levels of stress contemporary life subjugates people to.

A network of cloisters, ramps and courtyard gardens, centred on an underground bathing space, are designed to create dramatic ritualistic experiences for the care of the self, meditation, and contemplation. Patients and the wider community enjoy wellbeing therapies and are accommodated in different types of apartments ranging from short term studios to more conventional housing. The different structures are interwoven between cloisters and colonnades to form intimate courtyards to foster community, with translucent screens partitioning areas off to create ethereal places for privacy.
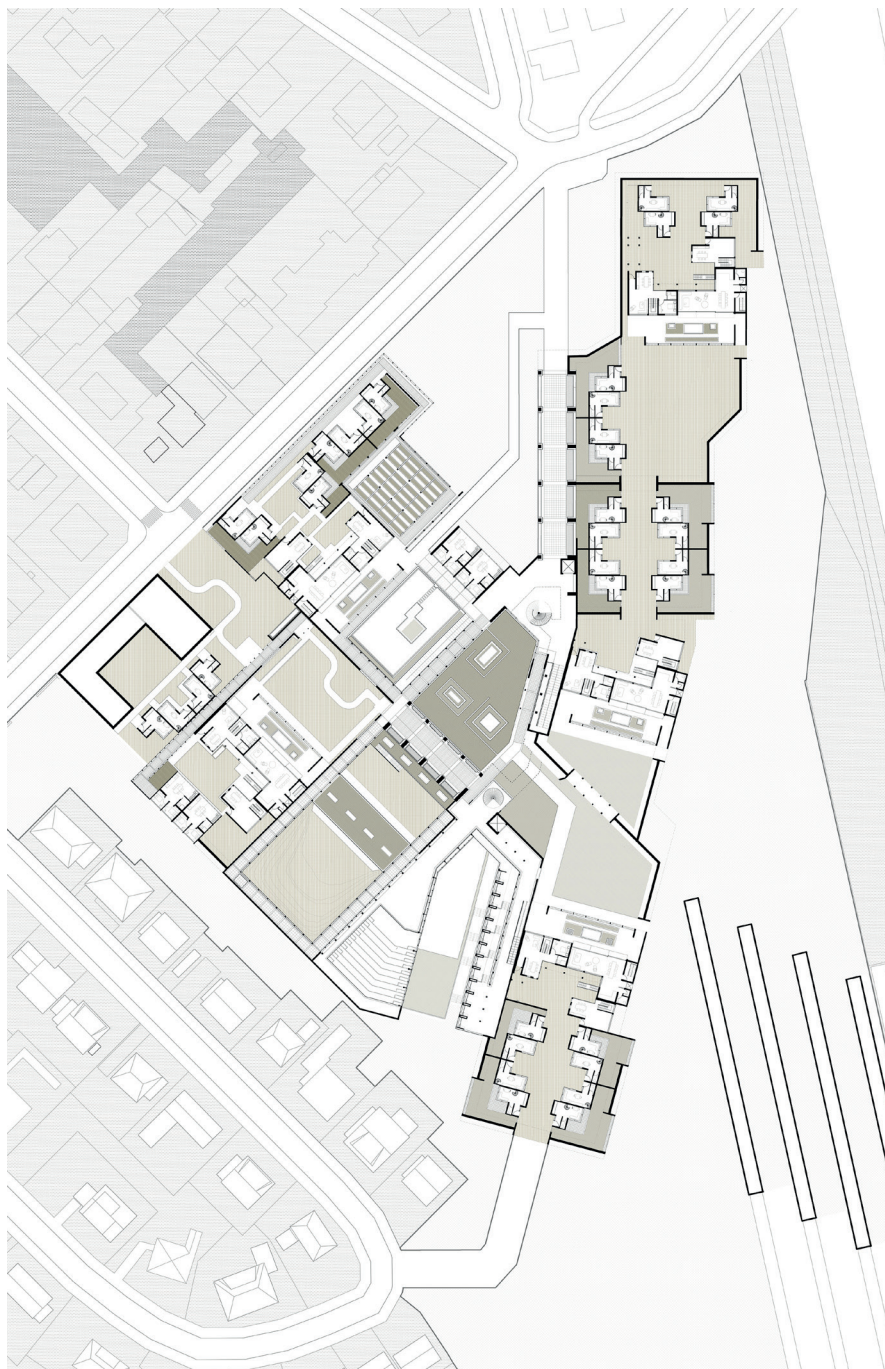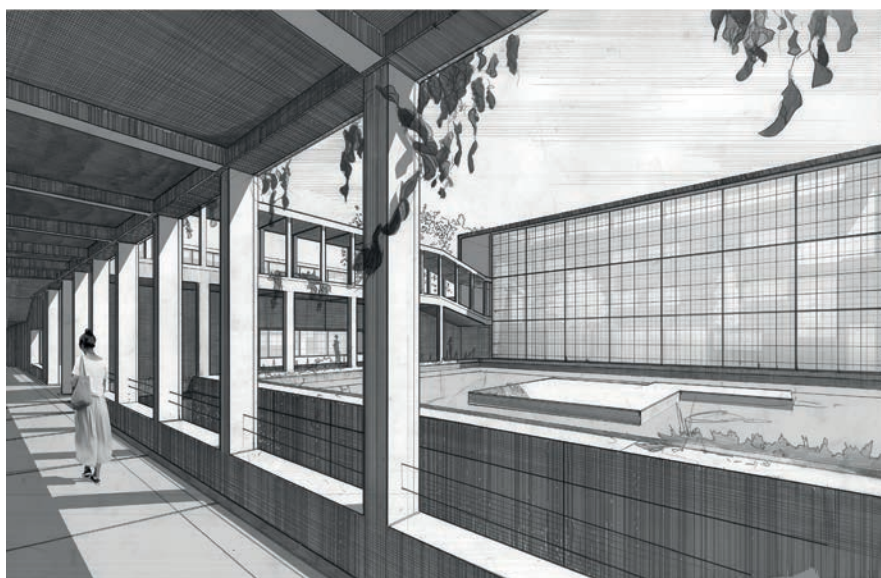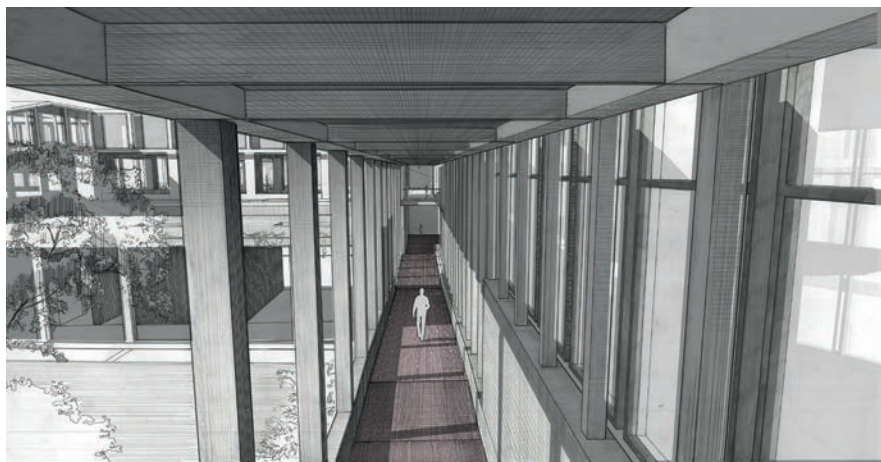
2 | A Plan of Santuary

3 | Ritualistic Descent

4 | A Colonaded Navigation

06b

LA VIE EN ÉQUILIBRE

KAMILA SZEWCZYK

Paris, away from the central arrondissements, is almost like another city. Noisy-le-Grand looks and feels completely different, yet is entirely subservient to, the city centre. *La Vie en Équilibre* is located in this often anonymous periphery and proposes itself as an autonomous live-work community built upon forms of work, enabled through technology, that allow to imagine a work, live, and leisure scenario not dependent on the city centre.

In the past, mass housing developments – such as the neighbouring Arènes de Picasso – imposed monumental forms on the suburban landscape, which proved to be unfortunate environment to live in. *La Vie en Équilibre* responds to conditions discovered on site, making use of existing structures, being sensitive to the suburban low density environment, and creating active green leisure space.

La Vie en Équilibre constructs a community of about six hundred residents mixing program specific spaces for specialized work with programmatically undefined areas that invite the users to activate and appropriate the space creatively. The accommodations are provided with large balconies with built-in large planters that allow the users to grow their own plants, while the level of privacy or engagement with the community activities is controlled by means of timber panels.
La Vie en Équilibre makes space to a working pattern that could potentially unfold 24/7, combining cycles that require extreme focus and productivity with times off and on-site recreation.

1| Perspectival Section

2 | Masterplan
3 | Life in La Vie en Equilibre Village

06 c

A CITY PATCH

CHUNXIAO WU

Cities peripheries are often inhabited by people who have to commute daily to work in distant areas of the city. In Noisy-le-Grand, both the large collective housing complexes built in the 1970s as well as old and recent small-scale developments remain empty for the greater part of the day. People's life is spent in the competitive environment in the city centre and is structured around the strict, spatial and temporal, subdivision between life and work.

A City Patch aims at connecting production to residential activities, weaving together life and work in a seamless piece of urban fabric. The city is seen as an organic assemblage of different functions that gradually find a balance in a dynamic equilibrium.

Bringing productive activities in direct connection, or in close proximity, to housing generates a layered, three-dimensional model for continuous spatial growth and programmatic integration. In this context, privacy and freedom are articulated by material arrangements that define varying degrees of porosity and transparency while, at the same time, allowing circulation within the complex.

A City Patch undermines the compartmentalization of programs within the city, attempting to reproduce basic functional blocks on a smaller scale while generating everyday routines, urban environments, and building typologies that rely on a close connection between life and work.
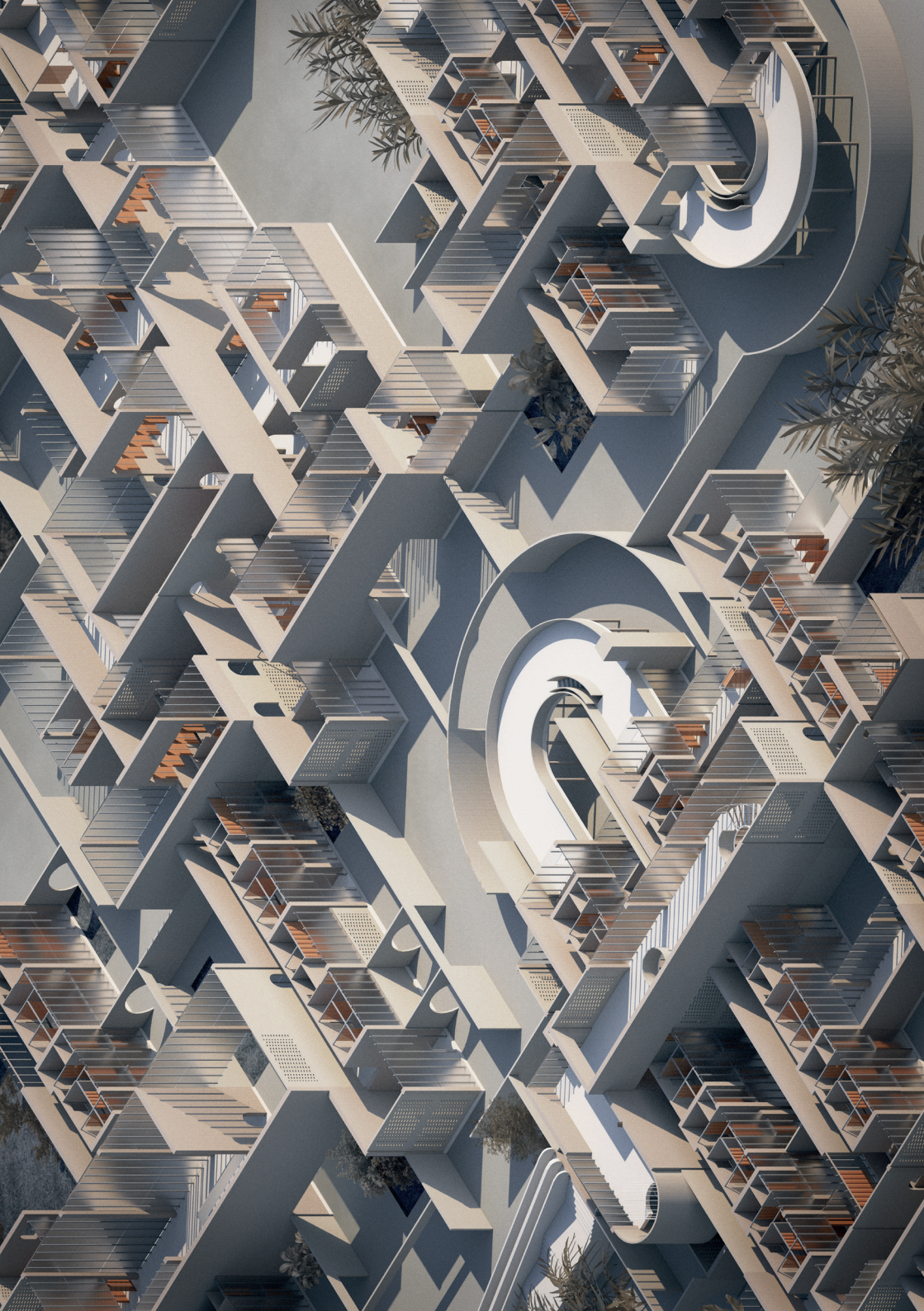
1 | A City Patch (Overleaf)
2 | Exploded Axonomtric with the Material Catalouge
3 | Workshops Corridors & Housing Units

CATALOG
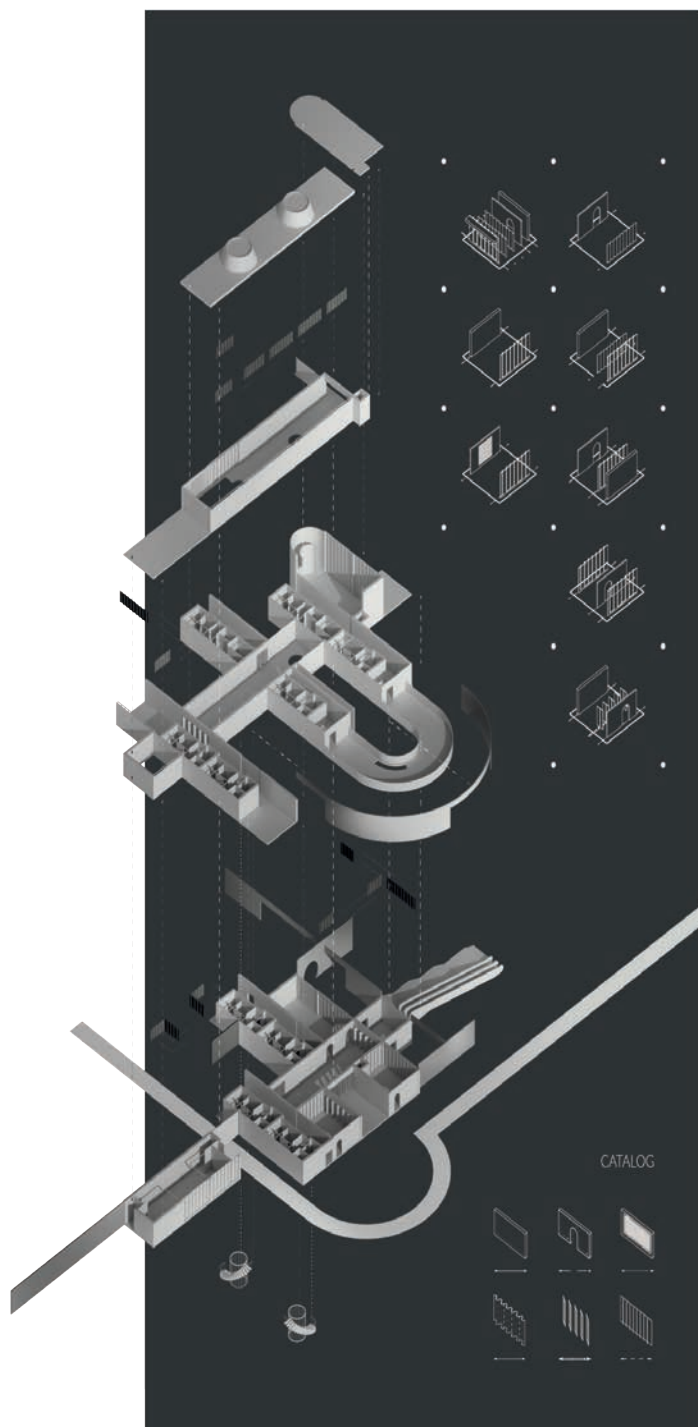
07

WORKING GRID

MATTHEW SAWYER

Building upon the economic drive for post-industrial business start-ups, and the increasing appeal of self-employment independence on French labour force, Working Grid offers flexible office space for individuals and businesses of smaller scales, providing economies of scale and flexibility that traditional offices lack.

Working on a strict grid, generic, replicable and ultimately flexible spaces are created. The proximity of spaces of different kinds and sizes allows, where desired or necessary, collaboration among different users and activities, fostering a diverse and dynamic programmatic assembly. At the same time, the building recognises businesses' and individuals' need for privacy and private space. Raumplan is employed throughout the programmed spaces, providing subtle shifts in floor and ceiling height to give spaces an individual character within the uniform grid.

The importance of green spaces, as restorative and leisure spaces for both the workers and the local community, goes beyond just the visual connection to the residential parkscape on the site: green balconies and terraces decorate the building's facades, and create pleasant and invigorating workspaces.

The parkscape meets and combines with the Kasbah Housing project; deploying similar architectonic and spatial approaches as the commercial building, Kasbah Housing explored and celebrated the role of green 'garden' spaces at a variety of scales and privacy levels, from public to shared to intimat
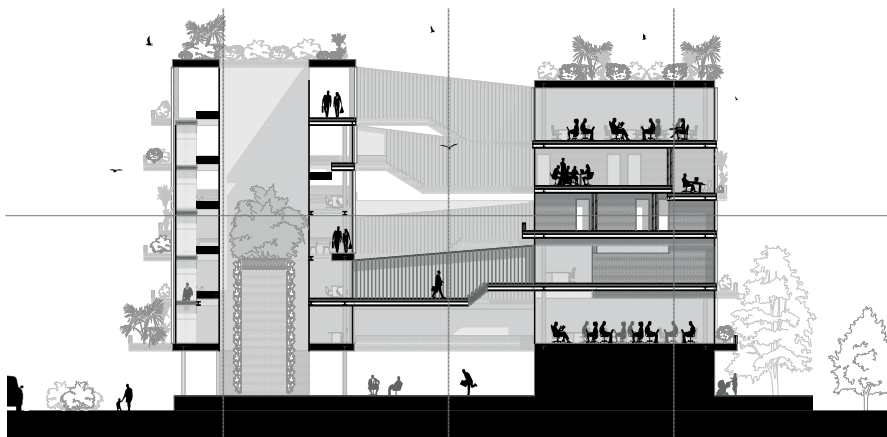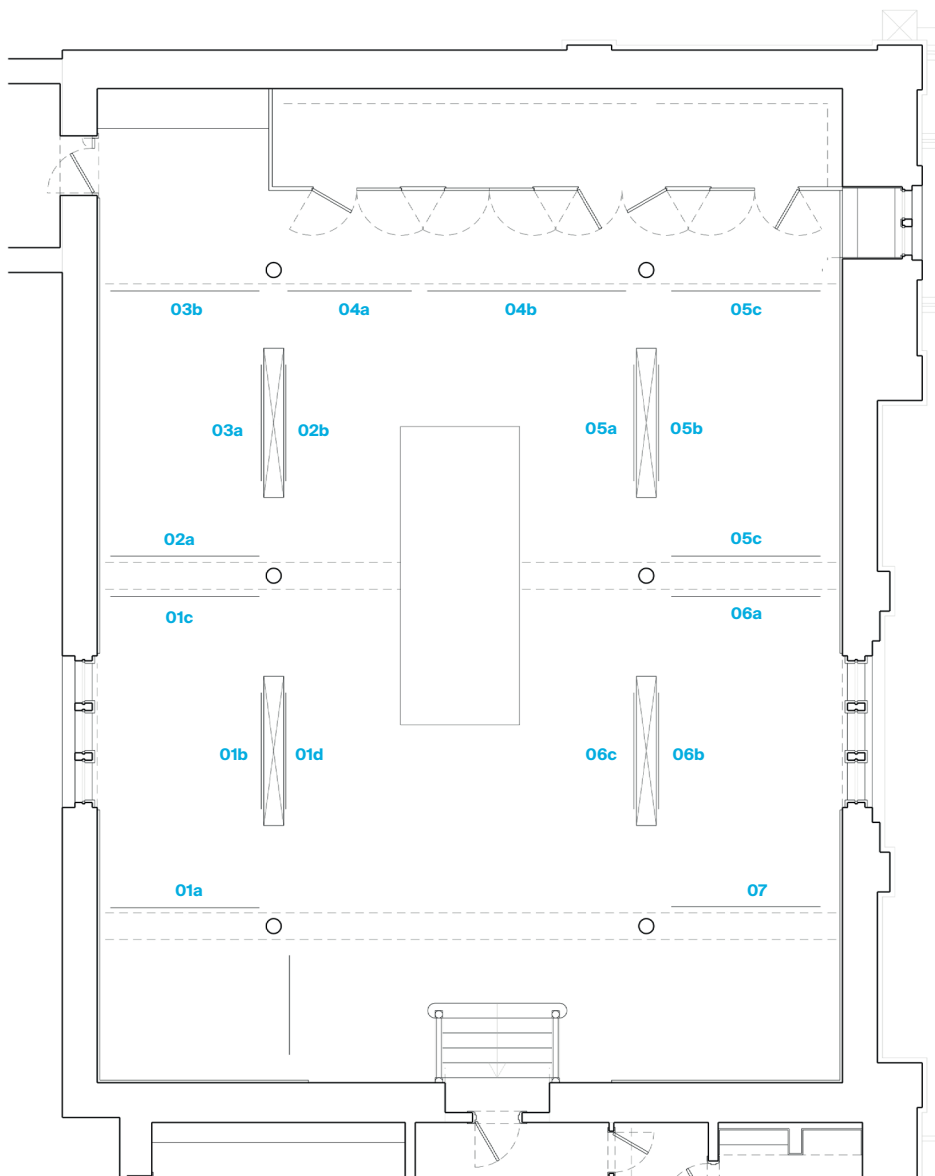
2 | Short Section
3 | Perspectival Section
4 | Life in a Working Grid

LOUVRE
GIORGIO PONZO

03b   04a   04b   05c

03a 02b   05a 05b

02a   05c

01c   06a

01b 01d   06c 06b

01a   07

NAVIGATION

ACKNOWLEDGEMENTS

IMAGE REFERENCES

Inside front cover | Vitry-sur-Seine. Clash of typologies | Gavin Molineaux and Jonathan Buitendag

P 2 | Parisian Map | Chunxiao Wu

P 3 | Asnières-sur-Seine. Landscape | Oana Gavris, Marie de Bryas, Joel Mann, Amir Tuleimat Fakhouri

P 6 | Vitry-sur-Seine. Dreaming of a Garden | Gavin Molineaux and Jonathan Buitendag

P 11 | Vitry-sur-Seine / Choicy le Roy | Gavin Molineaux and Jonathan Buitendag

P 13 | Le Bourget. Grand Paris Express construction site. | Giorgio Ponzo

P 95 | Louvre | Giorgio Ponzo

Inside back cover | Porte De Clichy | Giorgio Ponzo

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The suburbs, it's the same space. Space, space kills.
We're standing at the bus stop. We're waiting for the bus. Around,
there is the sky and the telegraph poles. The sky is
full of wires.

The sky is huge. There are these wires. We're waiting for the bus.
The road is there.

Buildings are built in the middle of fields.
The bus stops in front of some of the buildings, it doesn't stop
in front of others.

In the cafe, the music. It's nothing.
We're standing at the bus stop, we look at the buildings,
over there.

We think of paths between the buildings.
The paths are open.

La banlieue, c'est pareil. L'espace, l'espace tue.
On est debout à l'arrêt du bus. On attend le car. Autour
il y a le ciel et les poteaux télégraphiques. Le ciel est
plein de fils.

Le ciel est immense. Il y a ces fils. On attend le car.
La route est là.

Des immeubles sont contruits au milieu des champs.
Le car s'arrête devant certains immeubles, il ne s'arrête
pas devant d'autres.

Au café, la musique. Ce n'est rien.
On est debout à l'arrêt du bus, on regarde les immeu bles,
là bas.

On pense aux allées entre les immeubles.
Les allées sont ouvertes.

PORTE DE CLICHY
GIORGIO PONZO

ESALA

THE UNIVERSITY *of* EDINBURGH
Edinburgh College of Art