to look through together apart
genius locci
moNonoKE
zig-zag
act 1 : stage entrance
human establishment scenario
connext[city]
field work
small mountain
new zagreb - the place to be
boilerhouse art studios

the modern castle
when the sky tears
we are the world
connecting pinpricks
... roll-in!
x-change
fabrik 2.0/resampling fabric
macro-micro

mineral field
urban composition
ski lift
synapsis colony
ring
guiding thread
the new deal
scion

terroir
grafting urbanism
dense/lite
brink
suture
u-turned
extra+ordinary/

poly
drift
looking back,
looking forward
parklife

the transformation
of kanaleneiland
shuffle
proscenium
repositioning the remote
heal the void
european agriculture
& energy park graz
garden>courtyard
ambient kerb
arable city

untitled
statu quo
intervals

Inventing urbanity
regeneration
revitalization
colonization
boogy woogy
urban oasis
mo-dern life, co-housing
giving landscape
and water to all
interacting in landscapes
sensations by the sea

swim in the green river
clapping hands
no more limits
rewind galicia
teruel fusion
social fractality
terracity
eco-activation, topographic
operating system
manhattan pier
3 strips
urban extract

test plot nieuw waldeck
shaping voids
cascade
kanaleneiland_individualized

macro goes micro
haugerud rearranged
from trondheim, with love
datarock
philemon & baucis
to be continued
wilenska: take part
building limits
on tiptoe
i will love my neighbourhood
on tiptoes
magic carpet
vitus
the 4th eco-system
landlines

the worlds and the goldpath
with the city for the city
the curious incident
of the flower towers
combined worlds
square knot

the worlds and the goldpath
with the city for the city
the curious incident
of the flower towers
combined worlds
square knot

local land art identity
lost in place
unica
urban punk.*
fresh ideas
the houses
urban lifecycles
the salmon dance
tailor-made landscapes
urban spon(taneus)
ge(notype)
aajka transforun

alice in wonderwall
urban nature
weave of senses
just around the corner
houses
Making compilcites Expanding the project’s territory

Why don’t facts matter? Why do complexity and global comprehensiveness require a focus on the X-small? Why are there no numbers any more without ethics? Why does scale have less and less to do with size?

These questions irritate us because they drive unfamiliar relationships. Yet, through their very irritation they question the reliability of relationships, encompassing not just simple truths like opposites - big vs. small - but also the notion of making projects as architects.

While the aim of this article is to point out how the architect’s role has changed within the process of making an urban-scale project, we have to scrutinize the ways how things are put together, question our whole empire of relations. What if the context of the sites, the definition of the projects, the limits of architecture as a discipline rely on relations which are simply not of concern when it comes to responding to a brief for an urban development area? Don’t we need to replace the concept of relationships with something that really concerns us? What if we suggest introducing the more anomalous concept of compilcites?

To paraphrase Bruno Latour, compilcites are more “relations-of-concern” than relations-of- (so called) -facts”. So establishing compilcites does not allow the architect to stay outside a project. It also does not allow the project any definite form. Making “relations-of-concern” is a fundamentally situational activity. It activates links across in order to introduce latent realities, hidden tensions, implicit dynamics into project-making, through social/political and physical environments.

“Making Compilicities” connects by rescaling processes, engaging territories beyond the site despite operating at the microscale.

Making Compilcites employs “strange” means and operates with exaggerated degrees of engagement. Particularly in the context of today’s crises, Making Compilicities concerns us greatly in the unfamiliar way it puts things together, providing alternative economies which are intrinsically linked to ecological issues as well as different forms of user-empowerment which can create social coherence. Activating alternative assets, as well as inventing a synergy between usually remote assets, goes beyond historical patterns which only promote cultural surplus value as the absorption of economic resources. Instead, Making Compilicities permits a proliferation of potential absorptions by the excellence of their “intricate” geographies of sharing.

Revealing the iceberg

Let’s say for a moment that the European 10 winning projects include more winners than those recognised: 1. the city that successfully prepared the competition brief for the specific site; 2. the national secretariats that have been assisting the procedure; 3. European’s European structure that nourishes the competition intellectually and organisationally; 4. the future users of the transformed environment; 5. all the national departments responsible for the development and management of urban environments beyond the city itself (with their policies, regulations and priorities): transport organisations, nature and heritage bodies; 6. Organised citizens and land owners; 7. also all the investors and developers who look to European for fresh ideas, etc. Why? Because they are all involved in the transformation of existing spatial conditions, maybe much more than they would like to be. At least much more than they can see! Because European projects, especially when they arrive at the implementation phase, work like ‘icebergs’. Their expected presence, as well as the usual parties involved, are visible above the water. But what is important lies under water. It is exactly because of this apparent insignificance, demonstrated by European projects in many cases above sea level, that Europan has been criticised for lacking efficiency in implementation.

Nevertheless: the cities – maybe intuitively against obvious reasons – continue to favour European precisely because of the “iceberg” nature of the winning projects. Unofficially, the winning projects often serve their political agenda better because they are remote from a concrete architectural project. Operating below the waterline, the “extended project” can discretely “lobby” on a political scale, creating unifying platforms by spatial tools which are unfamiliar in the realm of political processes.

“Making Compilicities” introduces unofficial synergies, unofficial collaborations and alliances amongst project actors, who often operate on different scales and timeframes.

It provokes brainstorming, visionary thinking or site branding, giving us the opportunity to ask the meaning of one of the architect’s most familiar but also most misunderstood activities: What does it mean when architects design? Could the method and content of the “extended project” allow us to detect a different purpose to such a practice, reflecting the etymological meaning of designing as “drawing together”? Could “drawing together” be the code by which we reveal how certain European projects have entered into the sphere of “relations-that-matter” in their response to the competition brief which reflects serious concerns of the cities?

Re-starting

It is all too familiar: European sites are presented in the competition briefs in two parts: the project site within a predefined perimeter and the study area which is larger and encompasses the intervention site.

But then, looking at certain winning projects, one gets the feeling the whole world could fit inside the site’s predefined perimeter. The teams develop all sorts of links between the study site and the rest of the world. Europan sites are presented in the competition briefs in two parts: the project site within a predefined perimeter and the study area which is larger and encompasses the intervention site.

Europan is a multi-stakeholder, multi-scalar, multi-layered project. It is a horizontally conceived project with a project team in the middle. Europan’s project brief is not just an instruction but also a proposal to think globally, to imagine a world removed from today’s technical, political and cultural boundaries. Europan is a project that challenges the boundaries of architecture and urbanism, encouraging a new way of thinking about the future of our cities.

It is also important to note that Europan is not just a competition, but also an educational platform. It provides a forum for young architects to present their ideas and to interact with other professionals in the field. Europan’s success lies in its ability to bring together a diverse group of individuals from different backgrounds and perspectives to work towards a common goal. Europan is a project that is truly global in its scope and impact.
Urban strategies

Why do the teams need to expand the territory of the projects so hugely, if in the end they intervene on a predefined site? Implicitly – the very first complicity – the European competition briefs create sites which indeed have the world built-in.

They can neither be isolated nor fragmented during the project making process. These sites are ‘nested clusters’ of processes spanning diverse scales: from the bodily (the individual), the community, the urban, the regional, the national, the supranational, the global (references to Erik Swyngedouw, politics of scale). Hierarchical territorial organisations that linearly relate the XS to the XL (or vice versa) have been falling apart, because in our globalised society, activities interweave across scales.

The teams spend a lot of their competition time returning to the existing conditions of the site in order to make explicit latent realities across scales, questioning obvious relations in order to detect other, sometimes promising, sometimes dirty and dark alliances. It is precisely with this revisiting of the site that the complicity process begins. But how does it spread into Europe’s activities in general?

As partners, cities enter European knowing that they are entering into a reflective process of “repositioning” the vision of their territory. The teams’ efforts to make certain surprising potentials of the sites explicit, bring to the surface territorial realities and possibilities that have the potential to shift the city’s vision if they are prepared to risk the pleasures of “shifting scales”, following in condensed form the innumerable trips the teams map between urban elements across diverse scales.

Engaging landscapes

In the first group, the architectural discipline is repositioned to material practices such as ecology and engineering through the engagement of landscapes. The teams propose a re-reading of the sites either structurally (Reactivating la Ribera7 (p.86) in Cáceres8 (ES), “Human Established Scenario” in Isle d’Abeau (FR) and Repositioning the Remote9 (p.24) in Varde (NO)), or phenomenologically (“Christina”, Triel-sur-Seine (FR)). In both cases the teams aim to reconnect spatial practice with resources of the landscape: in the case of “Human Established Scenario” in Isle d’Abeau the site becomes a testing ground for global concerns: “Living on planet Earth at Isle d’Abeau” promotes multi-scalar links between inhabitants and landscape through community practice, reconciling social with spatial projects through a series of COOP engagements. Such connections trigger form-giving processes from the territorial to the building construction scales. Taking advantage of the site’s proximity to the train station, the relations across scales operate in a synergistic rather than antagonistic mode: the Metropolitan area of Lyon and the community of Isle d’Abeau “assemble” in a new way. Formally, the project provides a framework of landscape rather than of buildings in order to launch an open system of processes whose activation yields to spatial outcomes across diverse scales. In this sense the site map which shows the developed area receives the viewer: we do NOT see the project but a ‘still’ from a possible future, produced “step by step” through complicities between users and landscape. Both of which share the power of time in their spatial development: thus the gradual colonization of the area transforms the relationship between people and their territory.

In the case of “Reactivating la Ribera” in Cáceres the extended riverside area with its flora, fauna, culture and history, will be linked to the old city, including new urban developments and a university campus, all situated on the riverside. The competition programme aims to “nest” a series of additions to the adjacent urban elements (i.e. student residences linked with the university campus, a public square as a link to the old city, energy towers as a typological reference to the towers in the historic centre) within the site. The project triggers a catalogue of possibilities, a manual for users in which heterogeneous modes of development coexist: productive landscape systems, linking devices, social systems, and the construction of buildings “designed” as a catalogue of catalytic micro-interventions with territorial impact.

These interventions work like acupuncture to reconstitute the riverside as a whole.

In addition, the long-term commitment of users is further intensified by a playful form of spatial practice, offering secret gardens and balconies, as well as playful “clip-on” structures on existing buildings, combining pleasure and necessity.

In “Christina”, Triel-sur-Seine, the landscape becomes a poetic milieu which will successfully balance the conflic Table:

| Bernd Vlay, architect, teacher, Wien (AT) |
| Socrates Stratis, architect, teacher, Nicosia (CY) |

Grouping practices of “making complicities”

For the purpose of this article the sample of winning and runner-up projects suggests three groups based on common issues raised by the profile of the project sites. All three groups demonstrate the practice of “Making Complicities”. Yet they engage different methods and territories in their mission to reveal
Intervening as softly as possible? On furniture-urbanism...

This group's projects deal with whole inner-city neighbourhoods, which are characterized by an overdose of "already there" but a lack of urban life to go hand in hand with the good, but "handicapped", intentions of the city planning administration. All three projects can be seen as a prosthesis of disempowered town planning instruments. They radically shift planning tools to the city's "soft concerns", operating on a spatial and temporal microscale that "rocks" the urban planning paradigm. An intriguing complexity begins to emerge in response to the frozen state of good intentions, introducing a different notion of the user, who disappears to return as a sort of spatial agent with a new purpose, as we will see below.

The "spatial plan" suggests that urbanism cannot address space separately from the user.

Instead, the spatial plan collapses or, more precisely, "implodes" into a collection of situations where space and time shrink and condense to intense ambient moments: a situational complicity of things, desires, people, perceptions, materials, rhythms and rules, replaces the concerns and tools of what we understand as urbanism. Just take the titles of the projects: Ambient Kerb (p92), Warszawa (PL) combines the ubiquity of a tiny "crack" with neighbourhood-ambiences to promote an adequate reading of future development potentials. With the verb ...roll-in" (p64), the winning team in Dessau (DE) introduces the importance of the interface between body and surface in order to stimulate diversity, dynamics and an open-endedness in the public space of central Dessau/Roßau. Finally, Philemon&Baicus (p62), Eisenstadt (AT) appropriates a Greek myth: in an allegorical reading of hospitality, the project establishes a micro-universe of solidarity between users, to support the municipality's frozen intention to regenerate a lost urbanity.

In somewhat provocative summary: all three projects work as a prosthesis which makes the partially disabled body of town-planning move differently and in a new way. In this approach we can observe a series of twists which demonstrate how the gentleness of this urbanism operates:

The 'Programmatical Twist' replaces use and function with an exploration of ways of inhabitation that introduce a different vision of the inhabitant. In Dessau (...roll-in), the usual rendering is replaced by a drawing which shows how public space implodes in a series of distinct body-situations, creating fruitful ground for a new understanding of the impact of physical, social and psychological forces on the design of public space. In Eisenstadt, mutated facilities like the "horse-tram" twist the infrastructure into an atmospheric device by creating a short circuit between the desires of tourists and the needs of the locals. As a result, high and low culture condense to hybrid music-programmes in which the famous 18th century composer Joseph Haydn goes Pop. In Warszawa, the representation of neighbourhood-urbanism engages the microscale and timescale of furniture whereas issues of typology, large-scale structures and infrastructures are at least out of focus.

Whereas in Dessau and Warszawa, the projects still focus on familiar modes of linking, Philemon&Baicus suggests a radical mutation in the identity and rationales of urban systems and players: taking IKEA as an example, they suggest an IKEA outlet as an inner-city satellite of the out-of-town supermarket, establishing a complicity between incompatible systems. Looking at this example, we could say that the 'Geographical Twist' might work as a synthesis of the other two, affecting scale, identity, involvement and use at the same time: with the IKEA outlet, IKEA would inhabit the city in a different guise, fundamentally re-placed.

The 'Participation Twist' could be seen as an effect of the 'Programmatical Twist', focusing on the specific involvement of users as actors. When the "...roll-in" team quotes Kevin Lynch in merging city-space and user-action - "we are not observers but players on the stage" - they promote a continuous process where participation becomes a way to leave the project unfinished, as there is no development without the conscious involve-
Urban strategies

Re-containing Collectiveness

In the third group of projects, the issue is re-containing collective life. How do the teams manage processes across different scales to reconfigure the spatial character of such collective life? "Making Complicities" comes up with a paradox: containing collective life by linking to "territories beyond"...

This group's projects on the Vardø (NO), Trondheim (NO), Ajka (HR) and Kisa (SE) sites, propose "collective rooms". The collective has to be understood as a form of "nesting", the articulation of processes across various scales.

In the case of Trondheim (NO), the issue is how to revitalize a derelict harbour area, an industrial area that is feeling the early effects of a fundamental economic transformation that is now well underway (post-oil era).

In Datarock (p.25), the Vardø (NO) project propose to interiorize collective spatial practices through inhabited windows (a possible successor of the much more introverted atrium) overlooking the port, interiorization becomes an ecological masterpiece in the way it is linked to the energy system. Instead of consuming energy, the project recycles it, providing attractive spaces as dump sites of energy "waste", produced and delivered by the "post-oil economy" of the digital industry.

The project From Trondheim with love (p.73) in Trondheim (NO), spread around the world, are an attempt to link such an ongoing transformation with the rest of the world, in order to promote the site as a productive trading market between foreign cultures.

In this case, re-containing collectiveness occurs in synergy with the whole world. Trondheim's port identity, the industrial infrastructure on the site, such as cranes, together with the mobile aspects of container, include locally anchored tools for such approach.

The construction site itself seeks to become a kind of container park, housing cultural activities between local and international artists. It follows the principle of "containment" in order to create added value (e.g., a "hybrid" between living and art-space as a container wrapped in a house).

In the case of Ajka the issue is how to revitalize the centre of the city in the absence of dynamic urban development, as a result of economic stagnation and lack of significant growth.

One way is to employ low-cost methods to organize collective life and to use existing methods for the informal appropriation of public space in a post-socialist society. Complicity is introduced through the rescaling of such methods, converting private aims to public purposes.

On Ajka's central square, the Transforum (p.108) applies this logic by positioning of a low-cost framework to be filled-in by potential activities. Its ground is open but equipped, suggesting a stage set for all kinds of regional-scale events. It is more a structure than a building, not only unfilled but also conceived as a structure for DIY activities. We can observe the implicit reference to the urbanism of Cedric Price who, in the 1960s, began to counter rigid, positivist, over-centralized planning, by creating open structures for an indeterminate future moulded by economic and social transformations - informal palaces, unleashing new forms of collective desire.

The competition site in Kisa, a low-density community of 3700 inhabitants, is the railway area along a central road. The city, which is strongly marked by an assembly of free standing buildings (and the absence of any block structure), envisons a strengthening of its urban character, including "substantial landscaped public spaces".

In the case of the winning project Poly (p.110) Kisa (SE), the re-containment of collective life is achieved through an interesting reversal of effects: in as much as the buildings are filled with identity - containers of collective cultural value - they become radiating symbols that "fill-in" their in-between space with urban life.

The "extended project" actors are, therefore, not only humans but also those radiating "free standing public buildings", an asset of the site, as the municipality stresses. Indeed, it is interesting to see how "Poly" depicts this collective character of everyday life between public buildings. The encounter between programme and symbol creates urban intensity beyond density and function: the houses "coexist" with the inhabitants, co-inhabiting the place. What a wonderful complicity!