

WHO



Fig. S2



Fig. S1

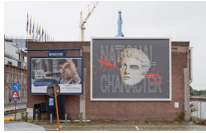


Fig. S3



Fig. L1



Fig. M2



Fig. M5



Fig. L3

CONTROLS



Fig. L2



Fig. L4



Fig. S4



Fig. S5



Fig. L13



Fig. L5



Fig. M6



Fig. S7

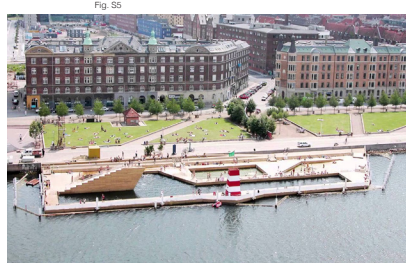


Fig. L8

THE



Fig. S6

SPACE



Fig. L9

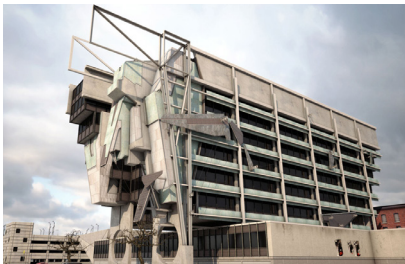


Fig. L6

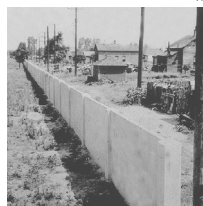


Fig. M3



Fig. M4



Fig. S8

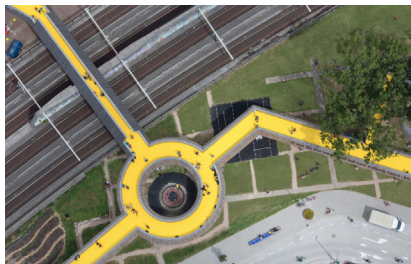


Fig. L11

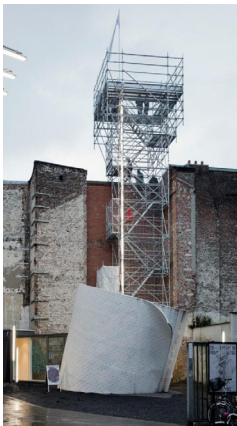


Fig. L12

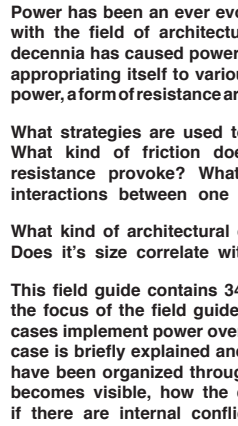


Fig. M9

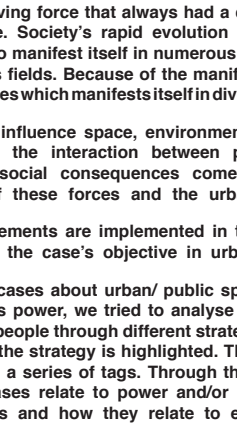


Fig. M10



Fig. S9



Fig. L14



Fig. M7



Fig. M9



Fig. M10



Fig. L15

NOW ?



Fig. M8



Fig. S10



Fig. L10

Power has been an ever evolving force that always had a connection with the field of architecture. Society's rapid evolution in the last decennia has caused power to manifest itself in numerous new ways, appropriating itself to various fields. Because of the manifestation of power, a form of resistance arises which manifests itself in diverse forms.

What strategies are used to influence space, environment, people? What kind of friction does the interaction between power and resistance provoke? What social consequences come from the interactions between one of these forces and the urban space?

What kind of architectural elements are implemented in the cases? Does it's size correlate with the case's objective in urban space?

This field guide contains 34 cases about urban/ public space. Since the focus of the field guide is power, we tried to analyse how these cases implement power over people through different strategies. Each case is briefly explained and the strategy is highlighted. These cases have been organized through a series of tags. Through these tags it becomes visible, how the cases relate to power and/or resistance, if there are internal conflicts and how they relate to each other.

Lexicon

Appropriation	To make one's own.
Circulation	The way people move through and interact with a building, a public space or a space in general.
Connection	A relationship in which a person or thing is linked or associated with something else.
Division	Difference or disagreement between two or more groups, typically producing tension.
Exclusion	Restricted to the person, group, or area concerned.
Inclusion	Not excluding any section of society or any party involved in something.
Infrastructure	The basic physical and organizational structures and facilities needed for the operation of a society or enterprise.
Occupation	The action, state, or period of occupying or being occupied by a person / persons.
Parasite	An organism which lives in or on another organism (its host) and benefits by deriving nutrients at the other's expense.
Permanent / Temporary	Lasting or intended to last or remain unchanged indefinitely. Lasting for only a limited period of time; not permanent.
Platform	A structural system on which other structures, objects, people or concepts & ideas can stand.
Power	A system that has the capacity or ability to direct or influence the behavior of others or the course of events.
Private / Public	Belonging to or for the use of one particular person or group of people only. / Of or concerning the people as a whole.
Public Space	A public space is a social space that is generally open and accessible to all people. It is the opposite of private space. (It is not the same as public or private property).
Resistance	A refusal to accept or comply with the system that influences behaviors or courses of events.
Strategy	A plan of action to achieve an overall aim.
Unification	The process of being united or made into a whole.

Fig M1

Accessory Dwelling Unit

An accessory dwelling unit (ADU) is a dwelling unit that is accessory to a primary dwelling unit or units on the same lot. Also referred to as a “mother-in-law appartement”, or a “granny flat”, it is often used as a rentable unit in the rear yard of an existing single-family residence created either anew or through the conversion of an existing ADU.

Accessory dwelling units are championed as a tool to alleviate housing shortages and to provide rental units in areas that are otherwise devoid of affordable options.

People opposed to the legalization of existing ADU's and the creation of new ones are familiar with the potential burden consequent population increases may cause on the existing infrastructure (f.e. Roas, Bridges, Public squares, Schools, Utilities). The ADU renters may also be perceived as transients who threaten to disrupt the status quo.

Some examples of ADU's are the tiny housing movement, sheds, converted garages, basement conversions, attached or detached ADU's.

Strategy to include more people into a community, which can also be lucrative for the owners.

The accessory dwelling unit, is often used as a rentable unit in the vicinity of an existing building, or attached to an existing building.

They are used as a tool to reduce housing shortages and to provide rental units in areas that are otherwise lacking affordable options.

They can also cause undesirable circumstances for families/ people that are already living in these infrastructures. ADU's lead to an increase in population which may cause potential burdens on the existing infrastructure such as roads, schools, bridges, ect.

Appropriation Parasite Inclusion Private

Fig S1

Archisuit

The Archisuite project by the artist Sarah Ross is a comment on the public architecture that is designed to reject us as humans.

The project consists of four leisure suits made to fit into spaces designed to reject humans.

The suit is padded with foam blocks cut to fit into specific places.

One is made for benches with armrests. One fits against a slope so you can sit comfortably against it. One is made so that you can sit up against a fence. One is made to fit around a round marble railing.

Sarah Ross as an artist works in sculpture, photo, and video. She uses the narrative and body to address spatial concerns that relates to access, class, anxiety and activism.

Strategy used to affect behavior and include all in public spaces.

The suit is a fun and interactive artwork that illustrates the architectural elements in the city fabric that rejects humans.

By wearing and using the suits Sarah Ross brings to attention the topic of architectural segregation in the city.

Parasite Temporary Appropriation Inclusion

Armrest

Public benches act as a place for rest for the users of the city, park, forest or whatever space the bench is placed. It is a place of both solidarity and social interactions. Historically benches have been seen as a place of refuge, a safe space where everyone was allowed to seek rest.

For some users, like elderly and disabled people an armrest can provide more accessibility. The armrest provides a necessary firm support when sitting down or getting up.

In addition the armrest also provides a kind of privacy sphere around the user making them feel more at ease even when other users are sitting in close proximity. According to the Project for Public Space, armrests actually encourage people to sit closer together.

Armrests can also, especially when installed in the middle of benches, have the purpose of deterring homeless from sleeping on the public benches/ public spaces.

Such armrests are more or less unnoticeable in the public space but very uncomfortable to sleep on.

Strategy used to affect behavior and exclude lower class from public spaces.

The armrest works as a divider of the space that is the bench. It creates a feeling of privacy since it walls off your personal spaces as you sit on the bench. It also works as an accessibility intervention helping elderly and disabled to use the bench while still feeling safe and in control.

The seemingly innocent and positive use of armrests also makes it impossible to sleep on the bench if placed correctly.

Division Unification Public Exclusion

Fig L1

The Berlin Wall was a guarded concrete barrier that physically and ideologically divided Berlin from 1961 to 1989. Constructed by the German Democratic Republic the wall cut off West Berlin from virtually all of surrounding East Germany and East Berlin until government officials opened it back up in November 1989.

GDR authorities officially referred to the Berlin Wall as the Anti-Fascist Protection Rampart. The West Berlin city government sometimes referred to it as the “Wall of Shame”, a term coined by mayor Willy Brandt in reference to the Wall’s restriction on freedom of movement. Along with the separate and much longer Inner German border (IGB), which demarcated the border between East and West Germany, it came to symbolize the physicalization of the “Iron Curtain” that separated Western Europe and the Eastern Bloc during the Cold War.

Strategy: Wall to segregate and segregate two parts of a city/ to split a city in two sides.

The Berlin wall is one of the most well-known examples of a wall. A concrete barrier made to divide not only a city, but a country and one could even say a continent (in a symbolic way that is!).

It’s a physical and ideological barrier that was created to divide two parts of a once united city because of their political stances.

Division Infrastructure Occupation Permanent Exclusion

Berlin Wall

Billboard

A billboard was illegally put up outside the office of O19. They called the city to have it taken down. Yet nothing happened.

As a response to this the office put up their own billboard on the facade of the office. It is at least twice the size of the one the city wouldn't take down.

The O19 put up "commercial" artworks on the billboard that often comment on the commercials next to it.

The Billboard Series which is a long-term art in public space projects. It is both site specific and comments on our society today. Each year four artists are invited to create artworks that consider the power of the image and initiate a dialogue with the surrounding neighborhood and urban fabric.

Strategy used to accentuate same rights and laws for everyone.

Occupation Private Public Parasite Platform

The art created somehow reflects on the society we live in. And the billboard itself is a comment on our consumer society. As the billboard is close to the city ring the art is exposed to a lot of people.

Some of the artworks are thought provocative, some are humorous, but they all have the common goal of making us think about our surroundings.

Series

Fig M2

What if you connect the city park of Leuven to the private gardens in the adjacent street? Do you experience this as public or private space? The project of Adrien Tertiaux handles these subjects.

He forces the people into a position towards the stance on public and private space. By building this platform, that connects to some of the gardens that are adjacent to the park, an interaction with those behind the wall arises.

By the position people take in this installation they can either give a position of trust towards outsiders or decline it but still be visible. If they decide to trust the public, their neighbours, ... it has the opportunity to create a lot of connections in different ways. And if the trust relationship goes well, you get the opportunity to do so much more in this kind of context that is not directed by the norms and laws of the public space.

Boven De Muur

Strategy to include private space with the public realm.

This is a bottom-up strategy which wants to motivate people to engage in social behaviour, to take what's possible to do in their plot. And not only for themselves but for creating connections with the public, neighbours that can be interesting on societal level.

It starts from the individual and his/her freedom, but evolves into something that involves a whole community to participate.

Parasite Connection Circulation Temporary
Platform

Fig L2

Bridges Always Parkway

Bridges connect, but sometimes they can also be used to keep people apart. A notorious example is the bridges that Robert Moses - then commissioner of the Long Island State park commission - built in 1929 over the highways leading to his newly developed Jones Beach State Park. Moses set specifications for bridge overpasses on Long Island, which were designed to hang low so that it became impossible for the twelve-foot tall buses that were used at that time weren't able to pass under them.

Langdor Winner describes these bridges as tools to achieve a particular social effect in his 1980 essay "Do Artifacts have Politics". Realizing Moses's vision of Jones Beach as a recreational amenity for the car-owning middle class but not for the bus-riding urban poor and lower-middle class.

Another point is that at the time of the bridges' planning, trucks and other commercial vehicles were actually banned on all U.S. parkways. So in a way, one could say that Robert Moses did nothing different on Long Island to any other commissioner in the U.S.

Strategy to exclude and segregate a racial /social group.

The project of Robert Moses on the Parkway Bridges in Long Island is a strong example of a strategy of racial segregation and public manipulation.

By setting the specifications for the bridges that they are too low to pass with buses and trucks, it led to the exclusion of the poor and lower-middle class from the Jones Beach park and lead to a five mile detour to get to the other side of the highway.

Exclusion Permanent Division Connection Circulation Infrastructure

Fig L3

The cathedral is a space used for religious practice. This typology mostly refers to the christian religion. Since the spread of chirstianity the church/cathedral has been a key factor/point in everyday life. Everything you did had some relation to religion and the church was an ever present judge over what was right and what was wrong. Religion has played a vital role in how our societies and morals are shaped today. For a very long time the church acted both as a cultural institution but also as a political one.

The typology architectue of churces ans cathedrals have stayed more or less the same since the middle ages; seen from above the shape is like a cross with the longest part accentuated by an isle. The junction of the cross being near the alter.

Strategy to induce awe and submissivnes.

By building very tall buildings with enormous halls inside the architecture help to emphasize that humans are small and insignificant compared to god.

The structures look impossible and give the idea that an extra terrestrial being is part of the buliding, giving you a sense of awe.

The accoustics of the ship also affect the way we interact with the space. We keep quiet because the accoustics will amplify our words if we speak to loudly. This amplefication help when psalms are sung in the church as it makes the voices sound angelical rather than human.

Platform Permanent Exclusion Inclusion

Cathedrals

Fig L4

Cul-De-Sac

The contemporary closed-end street has a brief history beginning with the English Garden City movement. The cul-de-sac was defined by Hilberseimer as an emblem or logo of modern urbanism in his 'settlement unit'. The settlement unit shows the cul-de-sac organization reduced to its basic form, a single, cross-axial spine. It was designed as a new sort of city-block.

"Cul-de-sac units create a node in an expansive polynuclear field that we generally, and erroneously, refer to as urban sprawl."

Strategy to unite a community.

Despite its banality, few urban typologies are as dividing as the cul-de-sac. They reflect the formless, car-reliant, limited enclaves of the urban sprawl.

But for many homeowners, the cul-de-sac affords quieter and safer streets and produces a neighborly social space that is desirable for families.

Public Division Unification Private Infrastructure

Fig M3

The Federal housing Administration (FHA) was conceived 80 years ago to spur development in the rapidly declining housing sector during the great depression. In its manual it explained that for a neighbourhood “to retain stability” it was “ necessary that properties, ... continue to be occupied by the same social and racial classes.” The Birwood wall, also referred to as “Detroit’s wall” or even “Detroit’s Berlin Wall”, offers an interesting example of dictating racial segregation through a single element of architecture.

At the time of its construction in 1941, it was intended to serve as a wall of racial separation as a physical barrier between white and black homeowners in northwest Detroit. The neighborhoods on both sides of the wall have been predominantly black since the early 1970s.

Now, the wall is highly decorated with politically motivated thoughts depicted into murals. Similar to the Berlin wall, both depict thoughts on segregation.

Eight Mile Wall

Strategy to exclude and/or segregate a racial / social group.

Not only was this wall served as a physical barrier but also as a wall of racial separation between white and black people.

Because of the wall only being 1.8 meters high, it functioned less as a security tool and more as a symbolic marker of social divisions. A mental barrier labeling people from a different racial group as outcasts, not to be mixed with its neighbouring racial group.

Permanent Division Exclusion

Fig S4

Elevator

The elevator facilitates the vertical movement of bodies and objects, and in doing so, it enables millions of people to live and work in very tall buildings.

Since its conception in the mid-19th century the elevator has revolutionized both the spatial organization of cities, particularly the high-density clustering ubiquitous to downtown business districts and the internal social hierarchies of buildings themselves.

Similar to other modern, seemingly banal inventions such as the air conditioner or flush toilet, the elevator has dramatically transformed the ways in which we build and live in cities.

As an inclusionary weapon, elevators open up previously inaccessible spaces to older adults and people with disabilities. According to the ADA (Americans with Disabilities Act) new buildings over three stories tall should include an elevator, as well as their addition in older structures when it's "readily achievable".

In New York City, a mere 106 of the subway system's 468 stations are accessible by escalator or elevator, both of which are notoriously plagued with breakdowns despite investments in upgrades.

Strategy to include more people into highrises and opening up the ability to build more densely.

Since its conception, the elevator has revolutionized the spatial organization of cities and the internal social hierarchies of buildings themselves.

As an inclusionary weapon, elevators open up previously inaccessible spaces to older adults and people with disabilities.

Connection Infrastructure Permanent Inclusion Circulation

Fig M4

For those outside the top 1 percent, accessing Malibu's public beaches can feel a lot like breaking the law. Hundreds of fake no parking, no trespassing and private property signs litter the coastal strip. One resident went as far as to create a decoy by featuring his beach side mansion with a fake four car garage and corresponding curb cuts, which prevent beachgoers from parking near a public path, located directly next to the residents home.

This practice is in fact illegal but the California coastal commission, which is responsible for defining public access to beaches, has no effective enforcement arm, it can't come out and write the residents a ticket. If you park in front of one the illegal curb cut-outs or garages knowing it's fake your car will most likely still be towed, which is a much bigger problem than not finding a space in the first place.

Fake Garages

Strategy to exclude and / or eradicate communities from a public setting.

California's earliest laws dictate that the area between the water line and the mean high tide line is public land. To put it simply: wet sand equals public beach. In theory, anyone could walk the 1,100 miles of California's coast and never set foot on private property.

Malibu's beachside residents aren't too fond of that law. So when it came to obtaining exclusive use of the beach behind their property, they got creative.

Homeowners have taken to erecting their own No trespassing signs and putting out traffic cones to discourage people from parking their cars. The hiring of private security guards is the newest method in a long-running battle.

Appropriation Private Permanent Exclusion

Floating University

Fig L5

The rainwater basin at Lilienthalstraße 32 in Berlin-Kreuzberg that will host the Floating University is an essential infrastructure of the city from the 19th century, which is still in use today. When it is holding a lot of water the basin turns into an inner city oasis, home to various animals and plants and a hideout from metropolitans.

During its existence of about a century the neighborhoods around Tempelhof airport have grown into a special urban mixture and fabric consisting of cemeteries, sports fields and allotment gardens. The transformation of the airfield into a public park, changed the urban situation completely, with a strong effect on the adjacent neighborhoods.

The city of Berlin wanted to develop the old airport area, but the community protested and put an end to the development plans.

With the floating university we are searching for ways to use spaces like Tempelhof airfield to establish open space laboratories for an urban practice that is questioning local and global crisis.

Strategy to use public space, that is seen as an empty space, and revitalize it.

The Floating University is exemplifying a process to deal with non/ or empty spaces. Instead of just eradicating these spaces that have their own qualities, like certain flora and fauna, the projects shows how we can build in harmony with this while also building something of significance to the space.

Public Inclusion Parasite Occupation Permanent Platform Appropriation

Fig S5

Recently, new “landscaping” has appeared under the overpasses in Guangzhou and Shenzhen, featuring a lot of individual pyramid-shaped pointy-little pieces of cement covering the entire overpass floor. Some netizens say this was done by chengguan to guard against homeless sleeping under the overpasses and affecting the appearance/image of the city, but the city management officials deny this.

These floor spikes are used as a tool to “clean up” the city by eliminating more options for homeless people to find a suitable place to rest or pass the night. Not only do they delimitate homeless people from finding a place to sleep without being with no shelter at all, but they also render the space useless for other uses as it becomes an immobile place for people.

Floor

Public Division Circulation Infrastructure Exclusion

Spikes

Strategy to exclude and/or eradicate communities from a public setting.

Floor spikes are used with the intention to “clean-up” the city by excluding homeless people from certain places, rendering them unable to sleep there or just rest there.

The use of floor spikes results in the public space where it’s implemented to become obsolete, useless. It delimits the options for the public to use that space for something that could help people instead of excluding them.

Fig L6

Freespace

The building of The Electrical Managemet was originally designed by Ivan Straus but was damaged under the military siege from 92-95.

The building plays a vital role in the social and economic functions of the city. Woods looked at architectuer as a way to heal the city.

He did so by creating new spaces that he called these "freespaces" spaces without predetermined programs of use. He wanted these spaces to be different from the parts that were destroyed in the war, to give people who wanted to move forward a place to do so.

The frespaces arethought as pockets for creativity, creation of new thinking, social-political forms.

The project was never realized.

Strategy used to implement memories to places as a way to connect to the urban space around it.

The projects purposes that when we have experienced something traumatic we need a space for new things to thrive. If these spaces are clearly different from the rest of the city fabric it makes us avare of the difference in space and mindset.

Through the architecture the society can be healed.

Parasite Unification Private Permanent

Fig M5

Strategy to exclude and/or segregate a political / social group.

A free speech zone is an area designated by law enforcement for political protest, generally located at a distance from whatever event, group, or institution is actually being protested. Free speech zones have been demarcated by chain-link fences, concrete and even barbed wire, giving them the nickname “protest pen”.

By limiting demonstrators to a peripheral, fenced-in ball-park or parking lot, authorities completely deprive them of contact with their targeted audience, thereby limiting the potential for dialogue or confrontation.

Occupation Temporary Exclusion Division Public

Free Speech Zone

It says something about a country’s free speech when organizers of a political convention have to create a free speech zone outside the convention. At the democratic national convention in Boston, the free speech zone is nestled comfortably underneath what used to be a subway bridge far away from the entrance to the convention. The ground is asphalt, and taller protesters might have to duck in certain spots to not hit their head on the support beams. For security reasons, a chain-link fence surrounds the zone. There is also barbed wire, military police above, and a big net running from the top of the fence to the bridge, just in case free speech tries to make a run for it.

A gate is both a site and a means of entrance and exit, which exists to control passage into or out of a given space. In the 21st century, gates function in much the same way as they have throughout history, though with significantly less ceremony. The Ishtar gate of ancient Babylon and the barriers of pre-revolutionary Paris have much in common with contemporary gates, from airport security check-points to residential guard houses.

The differences are principally of scale and materials as the monumental gave way to the quotidian and the physical gave way to the electronic. From dressed stone, wrought iron and ornamental elaboration to screens, scanners and swipe readers.

Some view the contemporary regime of gates with growing alarm, seeing it as an unwarranted expansion of the security state. Others accept it as a necessity of life in an otherwise open society. Still others embrace it, choosing to reside in gated communities in which have some form of controlling access.

Gate

Strategy to exclude and/or eradicate communities from a public setting.

The fake gates of the villages:

By the end of the century, by some estimates one third of all new homes in the United States were in gated communities. A sign, a gate, a security hut, markings on the road to indicate where visitors and inhabitants should go. Most outsiders think that the villages are private and therefore will not try to pass through the gate while in many cases the guard has no authority to deny access to anyone.

Though developers and residents alike cite security for the success of these communities, critics argue that fear is the real motivation.

Division Connection Private Exclusion Inclusion

Fig L8

Copenhagen's harbour is undergoing a transformation from a space for industry and transportation, to a cultural and social center for the city.

The Harbour Bath design emerged out of a desire to extend the surrounding park onto the water while also being accessible and safe. With a terraced design the projects blurs the transition from park to water.

The people of Copenhagen use the harbor bath like you use the beach. Not necessarily to exercise, but primarily to socialise, play, enjoy the sun, look at girls/guys.

This means that not only should the water be able to accommodate more interactive and playful activities than focus on swimming back and forth. The dry areas should also be geared more towards social gatherings than act as a place for storage.

Therefore, the harbour bath acts more as a public place with spaces to gather and interact.

The Bath celebrates the public life of the city while also celebrating the clean water in the water.

It is constructed of renewable indigenous wood from Scandinavian forests and is easily removable, as it is built upon floating pontoons. Again, unlike a swimming hall, the Harbor Bath consumes very little utility energy for operation and maintenance: it is instead dependent upon the exertion of human energy.

Strategy to bring people together and promote urban public space.

By extending the park onto the water the project encourages the people of Copenhagen to swim in the harbor and see the harbor as a cultural, public space instead of a strictly industrial space that is not accessible.

The new public space also encourages social interactions and is a very popular space to hang out in the summer.

Appropriation Platform Inclusion Parasite Permanent

Havnebad Islands Brygge

Highway Routes

Fig L9

A term became very popular in the 1930s, '40s and '50s, called 'Slum Clearance.' And that is a government political term speaking to sections of town that have inadequate structures. They don't have plumbing, their roofs are sinking in, the porches the steps are falling apart. And that's largely what Black Bottom was in terms of the structures that were there.

Strategy to exclude and/or eradicate ethnic communities from an urban setting.

Policymakers "purposefully" decided to route highways through the center of cities, often with the intent to destroy low-income and especially black neighborhoods in an effort to reshape the physical and racial landscapes of the postwar American city.

Although this work was undertaken in order to make places more accessible to cars, it was also done with an eye towards eliminating alleged slums and blight in city centers. These tactics were so common that they earned a name among critics: "white roads through black bedrooms."

Division Public Exclusion Permanent Connection Circulation Infrastructure

An aerial view of Detroit during the era Urban Renewal. Fig L9

Fig M8

Huellas Artes visualizes the human imprint on this public plaza. It is a cultural machine fuelled by the flow of people moving around the Bella Artes metro station, a highly cultural area.

The Urban Footprint is a non-built configuration that creates and defines the environment without restricting or inclosing it. The architectural intervention invites new uses of the fully unenclosed outdoor space.

The project traces spontaneous events and functions happening in the space daily and translate them into a graphic visualization with the intent of public interaction.

The project is developed over the underground metrostation and makes use of the non-functional plaza. The main idea was to revitalize the site as a catalyst for events related to the constant flow of people the metro station attracts. The project uses the entire surface space, highlighting the main circulations. It establishes a series of spots encouraging social relationships among those circulation the space, by colours, words, selfie photographs and lines.

The main material is coated cloth tape in varying colour and size.

Huellas Artes

Strategy to affect circulation and stay in public space.

By adding colour and graphic lines, the project affects the behavior of the people interacting with it by visualizing the circulation of the space.

Furthermore the project creates spots for certain interactions to happen like the “street vendor spot”, “directional arrows”, “seating benches”, “meeting points”, a selfie wall and simply a “spot”. The names and colours of these spaces clearly states the intended use and people follow this.

Platform Appropriation Temporary Circulation
Infrastructure Public

Fig L10

Jefferson Pool

The charge in this reference is the following: Robert Moses, the parks commissioner of New York City, ordered a public swimming pool filled with cold water.

This is supposed to have targeted the huge pool in Thomas Jefferson park in East Harlem, one of the new public recreation centers built during the New Deal thanks to millions of dollars of funding that Moses acquired from the Works Progress Administration.

The Broad goal of this public works project was to democratize recreation, but the alleged objective at Jeffersons pool was to exclude darker-skinned New Yorkers from a prized civic resource in an Italian-American neighbourhood that was hit hard by the Great Depression.

His logic on this was based on a racist theory of human behaviour that presumed that African Americans and Puerto Ricans dislike swimming in cold water. Confronted with unheated water, people of color would elect to swim elsewhere.

Strategy: Trying to exclude/ segregate (a) racial group(s) by applying race excluding theories.

Robert Moses' work for the New Deal actually seemed to have a good incentive. But still has an excluding undertone to it.

By following a racist theory, Moses decided to fill the Jefferson pool with cold water, trying exclude black people and Puerto Ricans from using the public swimming pool. And hoping that these communities would go swim elsewhere.

Division Public Permanent Exclusion

Fig L11

Decades after their separation, the 400-meter-long Luchtsingel pedestrian bridge has reconnected three districts in the heart of Rotterdam. By simply increasing accessibility for pedestrians, the 400-meter-long bridge will ensure synergy between these various sites. It is now the norm to walk from the Station Quarter to the North, and to the Laurenskwartier via Pompenburg.

The Luchtsingel is the world's first piece of public infrastructure to be accomplished through crowdfunding. The crowdfunding campaign for the Luchtsingel started in 2011.

Within the context of the 5th International Architecture Biennale, ZUS launched an initiative for crowd funded citymaking: "I Make Rotterdam", a new way of creating urban qualities in a post-crisis economy. Through web and digital applications citizens were stimulated to contribute to city making: small-scale, non-bureaucratic, low-budget. Starting from 25 euros anyone could sponsor a Luchtsingel plank and have a personal message engraved in it.

Strategy to fund public space through crowdfunding.

The Luchtsingel is the world's first piece of public infrastructure to be accomplished through crowdfunding. By buying a plank a person takes part in the construction of the Luchtsingel and also adds a personal message to it.

This is a way of unifying people that want to improve parts of the city by doing it themselves instead of waiting for city planners to take action.

ZUS decided to use a former office building, to develop a city laboratory, which was used as a lab for the project and currently acts as an important incubator for young entrepreneurs. It became a prototype for sustainable development.

Connection Circulation Infrastructure Platform Permanent Public Inclusion

Luchtsingel

Museum of Moving Practice

Fig L12

The scaffolding structure in and outside of the museum was inspired by the fact that they weren't able to change anything in museum.

The structure runs through the museum connecting the rooms and the tower. On the scaffolding system things can be hung, screwed, build on. It has been used for different exhibitions in the time it was installed.

It acts as a guide through the museum while also slightly altering the way you perceive the spaces as part of the scaffolding moves through the museum in a different way than the buildings program suggests.

The tower provides a different raised perspective of Gent.

Strategy: constructing a loophole to avoid the rules and be free to use space as you want.

The scaffolding both brings to our attention that the exhibitions can't be hung on the wall. The tower provides a different view of the city. The scaffolding also acts as a guide through the museum changing the way we move through it and perceive what a room is.

Occupation Parasite Platform Connection Circulation Temporary

Fig S6

PARASITE

The parasite project is inflatable shelters designed for homeless people.

The shelter works by attaching it to exterior outtakes of the heating systems in buildings. The warm air simultaneously inflates and heat the shelter making it possible for homeless to sleep there during cold nights.

The different shelters were designed in dialogue with the homeless people who would later live in them. Not two are the same since no two people are the same and all have different needs. Some have many windows, some are made by really cheap and easily accessible materials like plastic and ziplock bags. Others were very low not to be affected by some laws. Some even have rooms in them.

In the 2000, plans for how to build your own paraSITE were published in several magazines that are read or sold by homeless.

Strategy used to include all people of all social classes, and provide a minimal source of housing possibilities.

The project helps to humanize homeless people, giving them a place to stay that is theirs. Yet it is still movable and temporary, so there are no need to stay put in one spot if that doesn't suit the lifestyle.

The paraSITE also makes use of an energy source that otherwise will just disappear, the exhaust heating from buildings heating systems.

Occupation Appropriation Temporary Parasite

Fig S7

Poor

“Poor doors” are separate entrances built for residents who occupy affordable units in majority market-rate developments. They are accessed from the side or the back of the building, thus obscuring the presence of comparatively less-wealthy tenants and segregating them from their higher-income neighbours.

An example of this is by the New York City developer Extell, they made headlines for receiving tens of millions of dollars in tax breaks and additional air rights for providing 55 low-income units in its 274-unit luxury condo tower. All while requiring those tenants to use a sequestered back entrance and elevator.

“While the stark symbolism of a segregated entrance for lower-earning tenants has produced considerable public outcry, the production of poor doors remains economically rational and entirely legal for New York City developers.”

Strategy to segregate people in a building on their income.

Division Circulation Permanent Exclusion Private

These separate entrances are built for residents who occupy the “affordable units” in majority market-rate developments. The entrances are most commonly placed from the side or back of the building, thus obscuring the presence of comparatively less-wealthy tenants and segregating them from their higher-income neighbours.

Prevalent in the UK and in the US where the developer (such as Extell) uses a loophole to show a Victorian-era distaste for mixed-income housing.

Door

Fig S8

Poster

Making Policy Public is a series of foldout posters produced by the Center for Urban Pedagogy (CUP) in Brooklyn, NY. It uses design as a tool for social and educational impact. They commission a designer and an advocate to produce each poster. Their goal is to make complex issues more accessible for people who need to know. The posters are designed for specific/ special groups, but they are intended to appeal to everyone.

An example of an issue (their first issue), is the 'Cargo Chain', an organizational tool for longshore workers, the map shows workers the positions of power they can occupy in the global shipping network.

Another issue, "Predator Equality", educates tenants and lawmakers about the private equity take-over of affordable housing. The posters serves as an emblem for the campaign to stop it.

Another example is "Vendor Power". The manual first spread provides tips to vendors on dealing with the police in multiple languages. The next spread barely uses words, it uses diagrams instead, to show vendors how to avoid tickets for having a cart that's too big or in the wrong place.

Strategy to inform people on how to avoid law-crossing situations and what forms of power they possess.

The Posters made by the CUP are used as inclusionary tools to inform the public on their rights, the laws they have to obey to, loopholes in jurisdiction and the power they have in f.e. their jobposition.

They commission a designer and an advocate to produce each poster. Their goal is to make complex issues more accessible to the people that need to know about the subject it talks about. They are designed for specific groups, but intend to appeal to everyone.

Platform Temporary Public Inclusion

Fig S9

Raised

This traffic-calming device has been around for a few thousand years. On the streets of ancient Roman cities, for example, rows of flat stones enabled pedestrians to avoid stepping in roads which also functioned as drainage/ sewage systems. This also slowed down carters by forcing them to navigate between the stones.

Today, raised crosswalks are continuous speed humps elevated three to four inches above the street and stretching the length of the intersection. They are usually patterned with bright colors or made from visibly contrasting materials to the roads.

The raised crosswalk performs three main functions: they slow down cars, call attention to pedestrians crossing, and enable the city's residents to cross the street at a near-constant grade to the sidewalk.

They can reduce the severity of crashes and make intersections more accessible to people with disabilities. The possible drawbacks of raised crosswalks include slowing down emergency vehicles, increased noise and air pollution, and, if carelessly installed, negative impacts on drainage systems.

Strategy: A tool for public safety that can also obstruct important means of transportation, f.e. ambulances.

Connection Inclusion Infrastructure Permanent Circulation Public

The main purpose of the raised crosswalk now, is to perform three functions. These functions are to slow down cars, call attention to pedestrians crossing and also let pedestrians cross the street at a near-constant grade to the sidewalk.

They can reduce the severity of crashes and make intersections more accessible to people with a disability. This also has drawbacks: it slows down emergency vehicles, increases noise and air pollution, and can negatively impact public drainage systems.

Crosswalk

Fig L13

This is an ongoing project whose aim is to increase the community in vulnerable areas to encourage them to take care and improve their surroundings.

The project simply paints the environment in beautiful fun colours. It is done by a local team of contractor who also hire youth as apprentices. This way the project both acts as a restoration project as well as a social project to keep young people out of trouble while also giving them new skills they can use later on in life.

The first project in Rio was done more than 10 years ago and time has taken its toll on the art.

A restoration project has now begun, but this time around they won't use paint. The project is now done in pigmented lime stucco which can withstand the weather conditions in Rio while it is also more sustainable. The lime stucco is accompanied by coloured tiles which are readily available in Rio.

Strategy to bring a community together.

By bringing colour and art into the community the project aims to make the people in the community proud of their surroundings so that they will also take better care of it.

By creating the art in the community with the community the project tries to strengthen the bonds between people. Employing youth to keep them out of trouble and give them important skills also helps improving the community.

Unification Inclusion Connection Permanent Appropriation Public

Santa Maria Favela

Fig M8

Meeting Point Under The Bridge

One can see Jerusalem as a meeting point, a meeting of cultures, nations, languages, smells and flavors. In 1970s Jerusalem, watermelon stalls appeared along the city's seam line, transforming the no-man's-land into a band of twinkling lights where residents and visitors of all cultural, religious or political backgrounds were welcome.

This space of encounter among different cultures, people, languages, smells, and flavors, which is characteristic of Jerusalem, is reenacted by the "Meeting Point", a project led by professor Christophe Barlieb and students of the Technische Universität Berlin.

It's a bottom-up approach to unite a group of people that's divided by its many cultures, languages, previous nationalities, ... and include everyone to be part of the community wherein difference is not only tolerated but also encouraged.

Strategy to include people from different cultural and national backgrounds

By creating this structure, a space that was marginalised before is used as a meeting point that focusses on inclusion.

By finding common grounds in a community that was once divided by different cultures, nations, languages,... It creates a platform for interaction, allowing the community to come together.

Parasite Platform Public Connection Inclusion
Temporary Unification Appropriation

Fig L14

This is another example of how a wall is used in one of its primal states, as a barrier

As the wall must be beautiful, according to the words of the Republican candidate, we have been inspired by the pink walls of Luis Barragán, for the relevance they have in Mexican architecture. evoking the Mexican architectural tradition and its relationship with political perversity and megalomania. On the other hand, the wall is not just a wall as can be seen in the section cut in the landscape of the hill: it is a prison, where 11 million undocumented people are processed, classified, trained and / or deported.

Strategy: Wall to segregate and separate two neighbouring countries.

The projects purposes that when we have experienced something traumatic we need a space for new things to thrive. If these spaces are clearly different from the rest of the city fabric it makes us aware of the difference in space and mindset.

Through the architecture the society can be healed.

Public Division Exclusion Infrastructure Permanent

Trump's Wall

Fig M9

The project is a number of secret studios set up in spaces around the city that are of no use.

Fernando Abellanos had a hard time finding a space to rent for his office. But was noticing all these spaces that weren't being used.

He created little more or less mobile studio spaces in these non-spaces to both illustrate the housing crisis and all the wasted space in the city. Like the space under a traffic bridge.

The studios are all build by Fernando, and are all illigal. Ones the authorities find the spaces they will be torn down.

Secret Studio

Strategy to use wasted space / empty space for a new purpose.

By building little temporary studio spaces in wasted space the architect bring these spaces to our attention and might inspire more people to give these wasted spaces new usages.

Appropriation Occupation Temporary Platform
Parasite

Fig L15

'Skylight' is a slowly turning luminescent urban installation for Martelarenplein in Leuven. Positioned near the city's busy railway station, the artist's work sheds light upon visitors of the public space during day and night. The piece is comprised of sixteen lighting components attached to the downward facing scaffolding of a work crane which is also being employed in the construction of the music center for Leuven, 'Het Depot'. The massive street lamp brings about a bright white glow cast on structures and people within the circumference of the pivoting artwork.

It was a temporary installation during a art-festival in the city.

Strategy to illuminate a space and time

By adding additional light to the city, especially in a traficated area like the train station brings attention to the invironment we are in.

It also highlights the construction site on which the Het Depot will be/is.

Parasite Circulation Temporary Public

Skylight

Fig M10

Skywalk systems have been developing in major cities for many decades. Promoted at different points in time and for different reasons by urban planners, developers, architects, ... In their current form, they're conceived either as simple elevated bridges that create interior connections between adjacent buildings or as complete secondary urban pedestrian systems.

Functional imperatives drive the development of these public-private pedestrian systems. City planning departments and business coalitions cooperate to build and expand above-street circulation as an attempt to compete with suburban malls. F.e. cities can lease airspace over streets to developers, and property owners trade right of way through their buildings for additional floor area ratio.

Skywalk

Strategy to exclude and/or eradicate communities from a public setting

As cities continue to grow and sprawl, the strategy of upper-level circulation networks is used to increase the viability of city centers. These interior connections are beneficial for developers and increase the use of downtown areas by making access more convenient and circulation more fluid.

They were originally conceived as a tool to open the city by breaking down social barriers created by zoning, traffic and bureaucratic controls. While intended to create a more interconnected and efficient city, it can also create the reverse condition of a closed and discontinuous system.

Platform Circulation Infrastructure Connection
Public Private

Fig S10

'Dead Drops' is an anonymous, offline, peer to peer file-sharing network in public space. USB flash drives are embedded into walls, buildings and curbs accessible to anybody in public space. Everyone is invited to drop or find files on a dead drop. Plug your laptop to a wall, house or pole to share your favorite files and data. Each dead drop is installed empty except a readme.txt file explaining the project. 'Dead Drops' is open for everyone to participate or install it in your own town/ city.

'Dead Drops' is in a way an open source project that is made so people get to share information not only in the public space we know best to share information (the internet) but in actual public spaces.

Ofcourse this has some possible side-effects, f.e. people with bad intentions could put a malevolent file on the USB, causing people that also use the USB and specifically this file to corrupt their computer with a virus, ...

USB

Platform Temporary Public Inclusion Parasite Appropriation
Connection Permanent

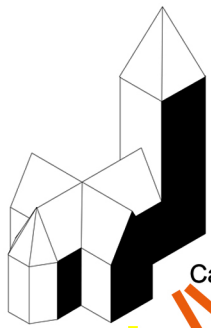
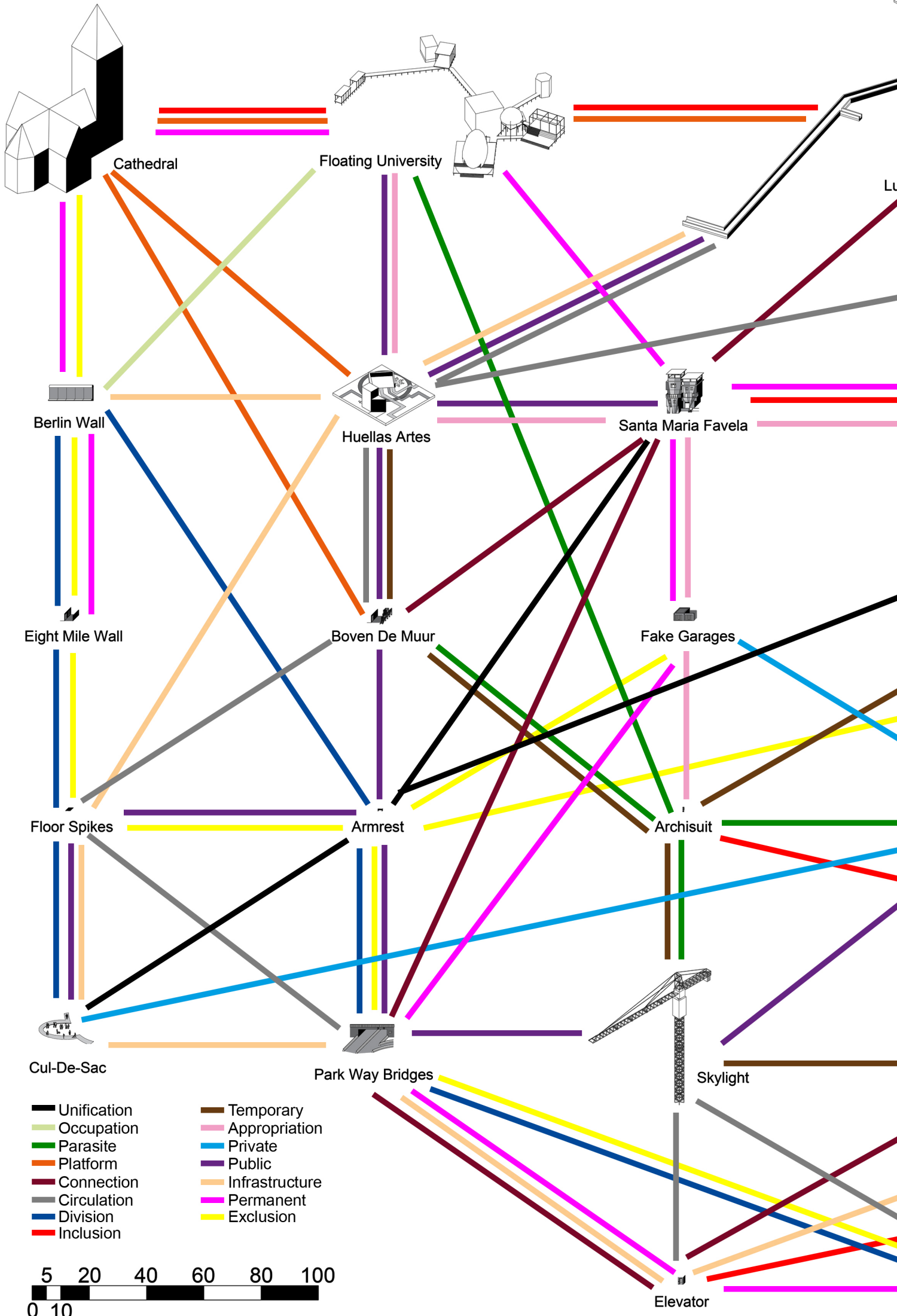
Strategy to include people in an urban information sharing system.

Dead Drop

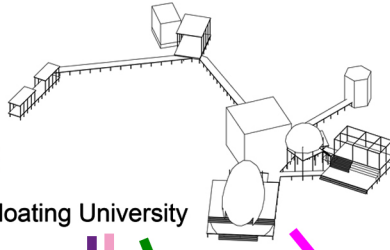
'Dead Drops' is an anonymous, offline, filesharing network in public space. By embedding USB flash drives into walls, trees, curbs, ... it makes it accessible to anybody that's in or uses the public space. It becomes a platform on which people in the public space can share their favorite files with eachother.

This can also lead to some more negative results, such as people adding corrupted files or malware.

It is completely open and free to use as one likes.



Cathedral



Floating University



Berlin Wall



Huellas Artes



Santa Maria Favela



Eight Mile Wall



Boven De Muur



Fake Garages



Floor Spikes



Armrest



Archisuit



Cul-De-Sac



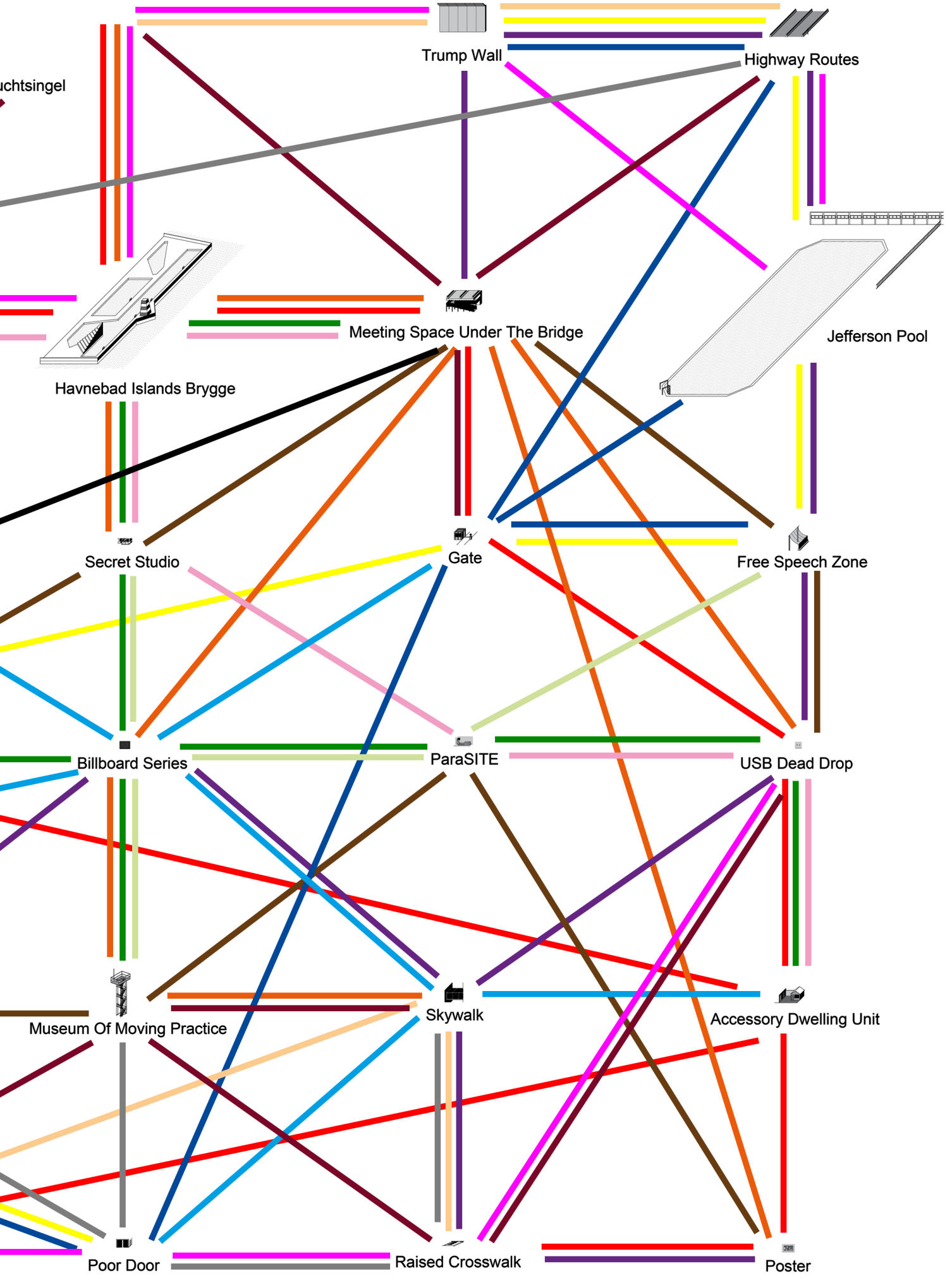
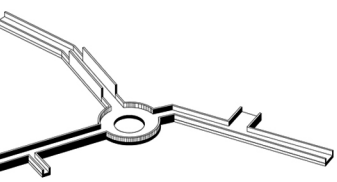
Park Way Bridges



Skylight



Elevator



stair

Stairs for the dead: stairs to the underworld, steps are affixed on the underside, implicating that the other world lives by different rules. The stairs play a symbolic role; they lead to a supposed underworld that maybe can also lead upwards. Where is God sitting? Does he sit within our cosmos or outside of it? This is something that cannot be answered, but it can be suggested with the stairs. The symbolism of the stairway makes us reach beyond the visible and tangible.

Stairs come in many different forms: Free stairs (exterior), Spiral stairs, Winding staircases, straight stairs. These are just some general terms to minimize a much larger catalogue. Also within the urban scale, stairs acquired a stand-alone responsibility. Independent from the deployment of staircases in buildings. Street stairs are rarely possible to classify into types. They became prestigious only in times of dominant master-builders, such as the famous Spanish stairs in Rome. Rome is host to three famous street stairs, which shaped the cityscape.

One of the most important things in building stairs now, isn't its symbolic presence or way of affecting cultures. Stairs now are often merely mediators, the one thing that becomes important through its usage is the accessibility for as many people as possible, and to guarantee a safe way of circulation that is held to a certain set of rules and standards. For example, European regulation now has adjusted to a riser measuring 18 to 20 cm in height. Whilst for the ancient Romans, 25 to 30 cm high risers were considered normal. Meanwhile the steps on the Mayan pyramids measure 40 to 50 cm.

Bramante had the idea to use stairs in gardens in order to set an accent, so that it established a new baseline for design. A stair could now take the place of there, long-established and commonly used accents in the garden such as the pavilion, obelisk, fountain ... The stair is no longer confined to its role as a servant within a larger comprehensive system, but is requested to be viewed as a dominant element in its own right. It becomes important to distinguish between stairs that are acting merely as mediators, and stairs that have become autonomous architectural creations.

Cultures are significantly affected by the measurements of their stairs. True not only for people as a whole, but also for internal social hierarchies, which are made visible by the steps. One can, purely based on the measurements and idiosyncrasies of a stair, draw conclusions relating to the manufacturer, the user and all other circumstances surrounding its creation. In the time of Roman Empire the stairs were used as a part of a cities culture, the stair was used in a continuous circular form to enclose a platform for entertainment (f.e. the Colosseum).

The meaning of the wall is just as diverse as the uses of vertical surface can be, but there are at least two essential functions: providing structure and dividing space.

The two can be separated and thus, the wall itself divides into two as the bearing wall and the partition wall; the “necessary” wall, separating roof from ground; and the contingent wall, organizing movement within the resulting container. The first, is as stable as a human needs for shelter; the second as changeable as our forms of society.

The wall has numerous ways of expressing our capacity to change as a society, either be it in a “positive” or “negative” way. The wall can be a barricade to keep out any intruders or unwanted organisms, but can also serve as a literal barricade in a time of political struggle. It can serve as an artefact / monument, where the names of lost soldiers are written down to commemorate them by. Or it can have a religious purpose, just as the Western Wall in Jerusalem, also known as the Wailing wall.

The wall's height and width can also determine a lot its of characteristics. For example, castles and keeps have been known to use very thick walls to be used as a way of fortification. A wall can also serve as a barrier between two or more conflicting countries and/or cities, f.e. Berlin Wall, The Great Wall of China, ...

Gottfried Semper thought that the archetype of the wall was the fabric of the tent or temporary pavilion. The solid walls that came to supplement these temporary barriers arrived only later. To make permanent the achievement of the temporary wall, which was to define the community via a symbolic membrane. Thus in this sense, the social and symbolic is seen as primary, suggesting a wall that is as dynamic as the humans it is meant to contain. The key place given to decoration in Islamic architecture, where it suggests an infinitely expansive pattern that both defines the structure and exceeds it, may suggest something like this, while in Japan the interior preserve the dynamism of the non-structural partitions. But in Europe the pressures of warfare and growing wealth enshrine monumentality and permanence as the wall's defining traits.

**W
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Elevator

The first elevators were developed as machines that could imitate the divine. In Greece and Rome, mechanical lifts were entertainment devices, made to amuse the audience that's hungry for ever more spectacular miracles. As for the 'modern' elevator, it is also the product of a technological alchemy: it's a fusion of several existing inventions such as the rope, the spring, the coil and the transistor. This had a dramatic impact on the shape of cities and the way we circulate. The essential components were all defined between 1850 - 1880 through the invention of the safety break, electric motor, core and traction, these still drive our current elevator.

Practically the original modern elevators were associated with going down in the earth, for the purposes of mining, not up into the skies. In some 19th century utopias, elevators that travelled in a variety of directions were foreseen. But it would take until the 1990s for the first breakthrough in multi-directional elevators. Otis proposed its Odyssey: a horizontally and vertically moving elevator which would revolutionize the use of the core and the shape of high rises.

Elevators are also being used as a way to generate income, as an example the Fritz von Erlachs Karlskirche in Vienna had its ceiling fresco being restored, the construction elevator used for the restoration of the fresco had been used as a way to transport tourists up to the fresco so they could have a closer look at the fresco in its restoration progress.

In recent years, the elevator industry, controlled by "the big five", has become fatally torpid. Its products are highly standardized, it's generic parts interchangeable among brands, leaving us in a seemingly endless purgatory of the boring elevator we know. The increasing surrender of control, surprise and randomness to algorithmic logic, access control, and efficiency that the five big elevator companies.

Door

The door represents the promise of having it every way: openness, entry, freedom; but also security, safety, privacy. To meet in private is “to meet behind closed doors.” To be welcoming is to have “an open door policy.”

It's a part of the wall, and an unavoidable breach in it; as secure as you like but yet instantly penetrable with the right key. The door is always part of a self-canceling dialectic.

The imposing fortress and city gates of premodern times established the door as a guarantee of security. Yet since it must also allow passage to some, the door becomes a weak point in this defense mechanism. The result is, that like a magnet, it attracts an array of compensatory devices to hamper unwanted intruders: the portcullis, the drawbridge, the murder hole ... Security hardware that's also part of the mythology of the door. The door is also used as a display of status, as in the Ghiberti's Baptistery Doors, called the “Gates of Paradise”, which transforms the door itself into a transcendent work of art, and every part attached to it as well. They are vivid status symbols displayed on the world.

The effects of industrialization on the door are predictable: it becomes standardized, safer, full of technology, and correspondingly less of a vehicle for portraying elaborate symbolic identity. City gates lose their importance as a first statement of civic identity by the introduction of the railway and the car. Attached to the doors of homes, the knocker is replaced by the doorbell, and with it personalized behavior like the customized knock, able to suggest emotions ranging from sympathy to joy, depending on the situation within the house; a doorbell knows no such nuance. Instead of depending on the door's physical weight to block passage, closed-circuit cameras and ingenious alarms join the fray.

As the late 20th century and early 21st embraces the virtues of transparency and flows (idea for almost every big corporation, which is translated into its architecture), the physical reality of the door becomes embarrassing, suspicious, while the original, divisive idea of the door grows stronger than ever. An award compromise emerges in the dematerialized door: no longer a hefty barrier politely opened upon the production of credentials, but a stretched zone of passive aggressive, relentless checking mediated through layers of insidious devices, f.e. contemporary airports.

There are certain religious gates, like the Japanese torii, whose purpose is not to impede at all. Free-standing, they simply symbolize passage from one state to the next, to the beyond, they are symbolic doors, the physical structure without the function of security.

Bridge

Throughout history man needed a way to cross bodies of water rivers, creeks, canals, ... The bridge was the perfect answer for this, it was a mean of crossing waterways, it became a valuable way on which people could transport goods and themselves. The bridge was also used for other applications, for example the aquaduct: a bridge made to transport water into and from the city, meaning a city had access to a water source and in that way could also integrate sewage systems. Another example of an extraordinary use for a bridge is the Storstrom Bridge, which carries overhead power lines.

In the past bridges were used in several ways, for example drawbridges, which were used to keep invaders out of a keep or fortress. Whilst nowadays these bridges are often applied in waterworks regulation for passing boats. In our modern day and age, bridges have been developed for all kinds of uses. Structures are being constructed on a frequent basis, these can be bridges meant for trains, cars, pedestrians, bikers, even for boats.

Throughout history up to now, there have been and still are bridges made out of houses. In the past this was done because cities would be walled in and there wasn't a lot of room for expansion. Once walled cities were no longer a viable defense, cities would grow outward again; so they fell out of favor. Now this practice is applied for villages, towns or cities that use a waterbed als building space.

Bridges can be categorized in several different ways, such as their structure type, the fact that they're fixed or movable, multi-level bridges, viaducts and three-way bridges. Several of the structure types are: Beam bridge, truss bridge, cantilever bridge, arch bridge, tied arch bridge, suspension bridge, cable-stayed bridge.

Some bridges accommodate other purposes, such as the tower of Novy Most Bridge in Bratislava, which features a restaurant, or a bridge-restaurant which is a bridge built to serve as a restaurant. Other suspension bridge towers carry transmission antennas. Bridges are subject to unplanned uses as well. The areas underneath some bridges have become makeshift shelters and homes to homeless people, and the under timbers of bridges all around the world are spots of prevalent graffiti. Some bridges attract people attempting suicide, and become known as suicide bridges.

Platform

There are numerous ways of defining the word platform. Firstly there is the digital interpretation of platform, a technologic place, on- or offline, where certain software can be developed. Next, there is the geological scale, this refers to the ancient stone layers beneath the surface, forming our planet. Lastly, in architectural context, a platform, surface or level where people tend to stand or walk on.

The latter has the potential to connect people from different directions. As an example we can look at the case 'meeting point under the bridge'. This case shows us how architects build a platform on a place that was marginalised, ignoring the division by culture, languages or nations, creating a new meaning by connecting people, encouraging interaction. The word platform means more than just a structural supporting surface, it focusses on the interaction and connection between different groups of cultured people.

Apart from this platform can be related to a stage as well. A space where men express themselves in different manners and give a message to the public, just like the old Medieval times. Back in the olden days the used heightened platform to communicate and share rather important information, composed by the elite classes, to the common folk.

On religious levels we see platforms as well. These were used to place the priest in a central and elevated position during his preach. This way the attendants had more attention for the speaker.

In conclusion platforms have different explanations, whereby the meaning often is placed on connection or drawing attention rather than the actual structural surface.

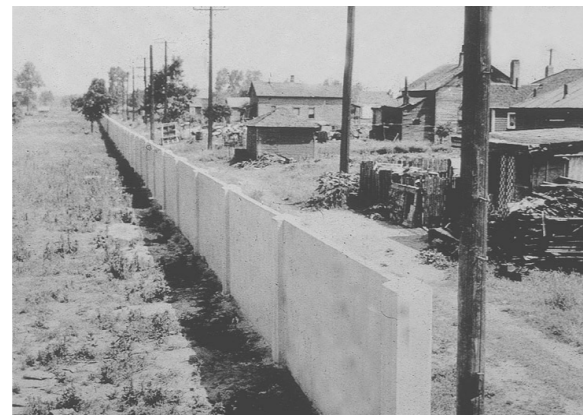
Power



Armrest, Fig. S2



Berlin Wall, Fig. L1



Eight Mile Wall, Fig. M8



Trump Wall, Fig. L14



Highway Routes, Fig. L9



Parkway Bridges, Fig. L2



Floor Spikes, Fig. S5



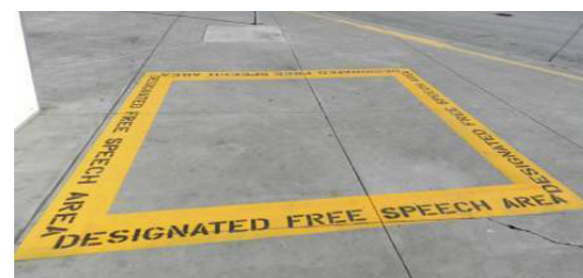
Poor Door, Fig. S7



Jefferson Pool, Fig. L10



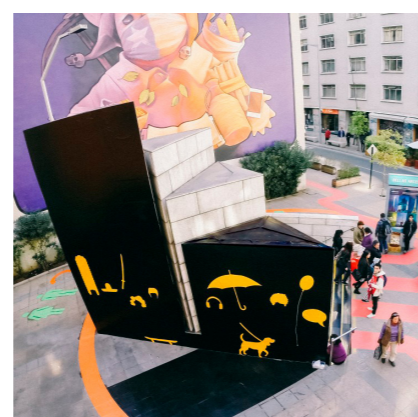
Cathedral, Fig. L6



Free Speech Zone, Fig. M5



Raised Crosswalk, Fig. S9



Huellas Artes, Fig. M8



Freespace, Fig. L6



ADU, Fig. M1



Gate, Fig. M7



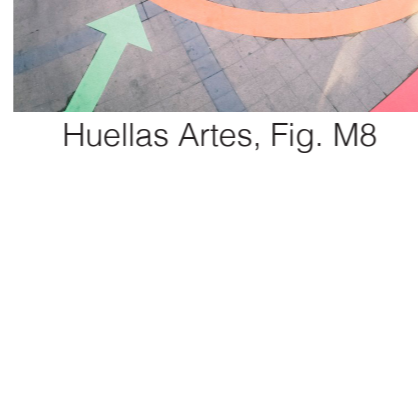
Billboard, Fig. S3



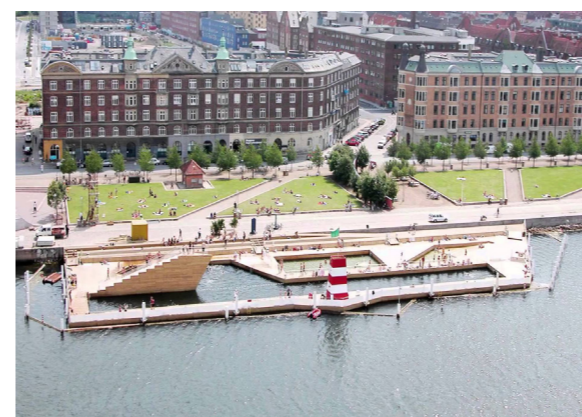
Elevator, Fig. S4



Cul-De-Sac, Fig. L4



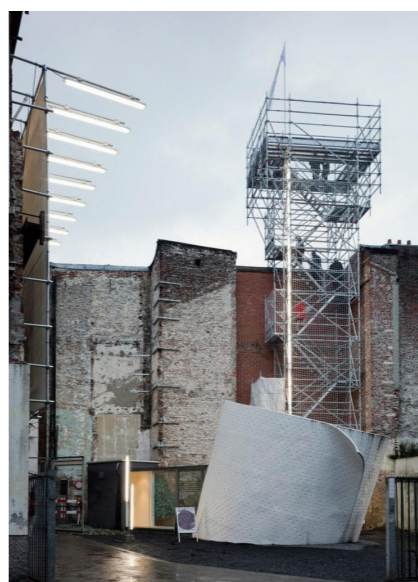
Fake Garages, Fig. M4



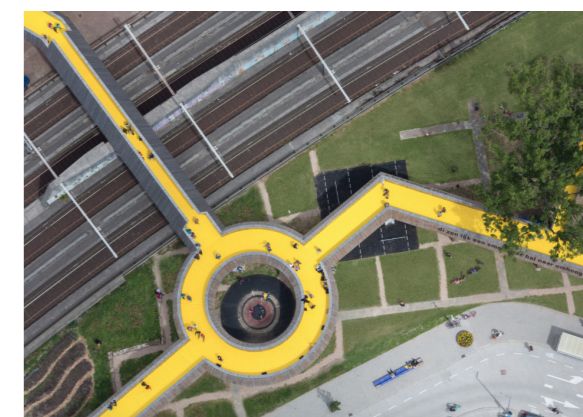
Havnesbad Brygge, Fig. L8



Skywalk, Fig. M10



Museum of Moving Practice, Fig. L15



Luchtsingel, Fig. L11



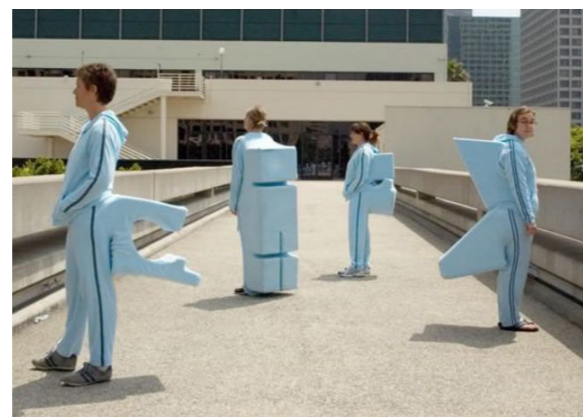
Skylight, Fig. L15



Meeting point under the bridge, Fig. M8



Boven de Muur, Fig. M2



Archisuits, Fig. S1



USB Dead Drop, Fig. S10



ParaSITE, Fig. S6



Floating University, Fig. L5



Poster, Fig. S8



Secret Studio, Fig. M9



Santa Maria Favela, Fig. L13

Resistance

Top - Down

Bottom - Up