

GAËLLE FOURNIER

U R B A N

D I S O R D E R S



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*Research work in spatial design*

Under the supervision of Sophie Clément and Lucille Thiery

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1. Gaëlle Fournier,  
*Armentières*  
*abandoned*, 2019 ©  
Gaëlle Fournier

## FOREWORD •

# What if... a lively city?

FOR A CITY THAT REPRESENT PEOPLE WHO MAKE IT ALIVE

**H**ow does disorder make you feel? Afraid? Excited? Uncomfortable? Or does it make you feel relaxed?

**Actually, disorder exists in our homes.** Clothes that are not folded create a colorful heap. The shelf where is poured whatever you keep in your pockets when you get home, composes a bric-à-brac like in an antique dealers shop. The trinkets accumulated on your bedside table tell about your trips and the little words and lists of things to do cover the door of your fridge... This list may have no end, but it shows something. **These little disorders tell what we are and what we are forms these little disorders: human beings that accumulate memories and related artefacts.**

But these little disorders rarely take place outside our homes. Why does the city not looks like our interiors? Why are there outside so few heterogeneous and disorderly places shaped by the inhabitants?

As a designer, I want to work for a city that lets every kind of lifestyle thrive. I want to contribute to a city made up of neighborhoods that breathe with life, to neighborhoods that invite to encounters, events, habits and reflect the presence of the inhabitants. What if I proposed some disorder in some neighbourhood that does not look inhabited in order to create some mouvement?



2. Picture extract  
from *Rêve  
pavillonnaire, les  
dessous d'un modèle*,  
produced by Myriam  
Elhadad, 2019, 69  
min © France 5/  
Temps Noir

## INTRODUCTION •

# Against a city factory

### DESIGN, TERRITORIES AND INHABITANTS

**N**owadays, globalisation is multi-faceted and has an immediate impact on the way cities are built. It implies a high density of population, easy and accessible mobility, mass consumption, the emergence of new technologies in the urban space, etc. The city and its development do not escape globalization, but they, on the contrary are part of these global trends. **The standardization of a city's design has an effect on how we inhabit it.** In the context of such standardization, the consequences of spatial constructions on social relations can

3. Marion Segaud,  
*Anthropologie de  
l'Espace, Habiter, Fonder,  
Distribuer, Transformer*,  
Colin U, Armand Colin,  
may 2010.  
The author develops  
this thesis in this book  
through her knowledge  
in anthropology.  
She points out the  
complexity of the  
organization  
of a city, nourished by  
a wealth of the cultures  
of each inhabitant that  
meet.

not be denied<sup>3</sup>.

What happens to the inhabitants' singularities and ways of live in a city? What happens to the particularities of urban spaces? The city should be a complex system, the result of a collective construction by a heterogeneous society, rich with its cultural diversity.

So, if a single model of city development grows, it will erase little by little all the distinctive characteristics of all places and of their inhabitants' habits related to their cultural heritage. How the spatial designer could act for a city more connected to the humans that make it alive ? He could resist by thinking differently how the city is shaped. But how can he do that ?

Richard Sennett is an American sociologist and urbanist. His

4. Richard Sennett,  
*The Uses of Disorder,  
Personal Identity  
and City Life*,  
Norton  
Critical Editions,  
1970.

thesis, from his first book ***Uses Of Disorder***<sup>4</sup>, defends the idea that it is only in dense, disorderly, overwhelming cities, with their rich mix of different classes, ethnicities and cultures, that we can learn the true complexity of life and human relations. ***According to him, city life and identity celebrates the dynamism and diversity of metropolitan life.*** So re-injecting disorder in cities could be a way to reach a lively environment of living for their inhabitants. What if the designer created disorder in cities to resist against a standardized and frigid cities ?





5. Alexa Brunet, *Le Tri Postal, Lieux infinis*, Toulouse  
© Alexa Brunet

## PART A ●

# Disorder : for what ?

### WHAT DOES DISORDER MEAN ?

First of all, I'd like to explain what is disorder because it has several meanings and strengths. Indeed, **it could be perceived as a something violent, chaotic, or dirty.**<sup>6</sup>

6. Refer to the appendix *Destoy, dirty, traumatize.* Disorder is categories in 7 classifications.

But thinking that way locks up this notions in a really negative sense. If we look how the cities are constructed, and what impact it has on how inhabitants live, the disorder may be a new tool for the city design. If we try to

define the disorder, **it is a state of confusion linked to the modification of the environment.** In this case, disorder could be a tool to make people think about the «order» that is established. Disorder does not only means a lack of rules but as a way to modify the present system of the way cities are occupied and inhabited.

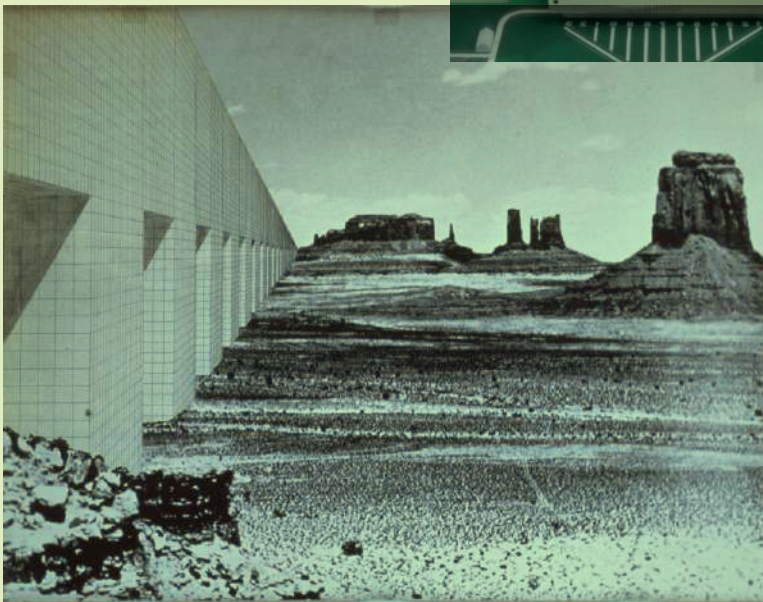
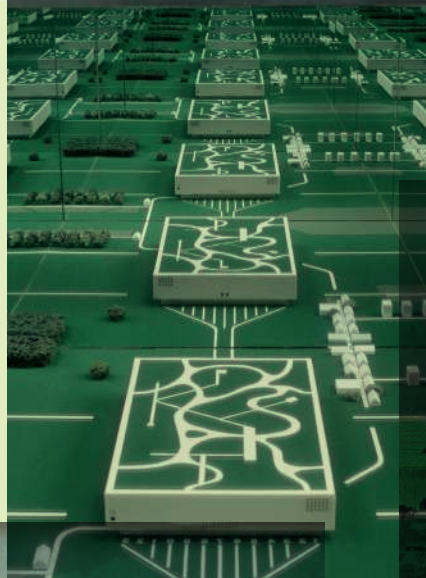
So how can disorder be positive in a design process ? As it is defined, disorder disturbs because it leads to new characteristics of a place, maybe too different from what we are used to. So if spatial designer use it as a tool, disorder could be a means to highlight what is not going well in the way cities are constructed.

**But this implies disrupting user's habits and make them think of how their habitat is shaped and how they inhabit it.**

Challenging users' needs would then be at the heart of today's design issues. Faced with this problem, some radical collectives imagined another city and pushed a progressive society to its

**Arizona desert**, Superstudio, 1969, collage sur tirage photographique, 49,9 x 64,7 cm, Collection du Centre Pompidou © Superstudio

**No-Stop City**, Archizoom Associati, 1969-2001, Projet d'Andrea Branzi, Maquette en bois, carton, verre, peinture, fibre synthétique, plexiglas, 54,5 x 52.2 x 51.7 cm, Collection du Frac Centre-Val de Loire © Philippe Magnon



**Manhattan Empire State Building**, Superstudio, vers 1969, Graphite et collage sur tirage argente, 65 x 49,5 cm, Collection du Centre Pompidou © Superstudio

**Le Dodici città ideali**, Superstudio, 1971, Photo Collage, Collection du Frac Centre-Val de Loire © Superstudio



limits. **Superstudio** is a group founded in 1966 in Florence by Adolfo Natalini and Cristiano Toraldo di Francia. It is a **radical collective**<sup>7</sup>

7. The radical characteristic of the collective's action emerges from their sharp words, the power of their images and the impacts of their reflections.

that claims a conceptual and iconoclastic practice architecture.

Through photomontages, furniture prototypes, films or texts,

Superstudio criticizes the myth of progress established by the cult of mass production more and more perfected. What

Superstudio tried to do, through dystopia, it is to highlight

the potential sources of dehumanization in cities in order to raise

awareness. **Also, dystopia denounces though the negative aspects of its own project: an architecture that acts as a**

**detractor by emphasizing the faults of a model.** Resisting is an action that shows the ability to question, to question a dominant force. Thinking of the city in a utopian way, or dystopian here, is a way to find the flaws and potential solutions for a more human habitation, better connected to the territory and in accordance with the practices of the inhabitants.

The transformation of an individual's familiar environment is a way to get someone out of his/her comfort zone. This space is called comfortable because the elements that compose it are landmarks in the perception and uses of it. But these reference elements are sometimes underquestioned, and when the establishment of these benchmarks is systematic, it becomes a binding application. **When these are no longer questioned, the disorder can be a way to provoke established order.**<sup>8</sup>

8. Refer to the appendix *Transgress, disrupt, provoke.*

## SHAKE UP AND MOVE DEEPLY WHAT IS NOT WORKING

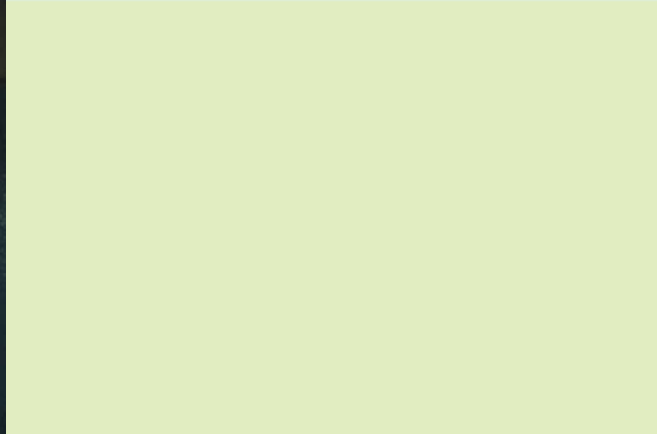
**D**isorder exists in several shapes and degrees. Besides questioning people about the city's design, disorder could also exist through actions that move deeply, physically but also in theoretically, modify city shaping.

**Gordon Matta Clark**, initiator of the anarchist movement, wants to question the urbanism of the excluded, the 1970s being period of a lot of protests. As a pioneer of this approach, he had an asserted socio-political perspective, tackling at the framework of the modes of production of our built space. As he moved to New York in the early 1970s, Gordon Matta-Clark produced a series of works in situ by literally cutting and dismantling abandoned building structures and showing off their interiors. These actions took place, for the most part, in the south of the Bronx at a time when the neighbourhood was experiencing a severe economic decline, due to the massive exodus of the middle class to the suburbs.

Disorder is a way of freeing oneself from aesthetic, physical or moral codes and opening one's thought and actions to new options. Disorder is here a means of denouncing the problems already existing in the 1970s of the desertification of certain parts of the city. **But it was also the means to transgress the purified aesthetics of the modernist movement by proposing, in a brutal way, another image of the city.**<sup>9</sup> As a visual artist, he shed light on the remains of abandoned neighbourhoods, and the people who still lived there.

9. Refer to the appendix *Open, free, emancipate.*

So it can be a tool of resistance for the designers to think differently and to disrupt the way spatial designers are thinking the city nowadays. But disorder could be something else : disorder could be a tool to reveal life in neighbourhoods that seems to not be occupied.



Bronx Cuts, Gordon Matta-Clark, New York, 1972 @ D.R.



10. *This Space is Occupied*, Scott Lynch, Zucotti park, 2011 @ D.R.

## PART 2 ●

# A tool a resistance for inhabitants

### PRESERVE SINGULARITIES OF CITIES

**N**owadays, the way cities develops forget some areas. For example, the growth of the technological and modern industries blocks the light to the old industrial zones in urban spaces. The problem is that this neighbourhood are still inhabited but this area are not considered anymore. **The designer can have a major part in helping the people who are forget and make this areas, left by the deindustrialization, lively again.**

Moreover, it is necessary to use the existing space and see its potential in the current city, especially in the vacant spaces. **Lina Bo Bardi**, Italian-Brazilian architect, has chosen to lead the project of the cultural and sports centre of the SESC Pompeia in São Paulo. The aim is to introduce a humanistic approach to sports, leisure and recreation activities for all social classes. Lina Bo Bardi proposes to rehabilitate a plant by keeping its industrial character. In Brazil, in 1977, the idea of an industrial architectural heritage was non-existent. Bo Bardi's proposal was therefore considered extravagant. The architect preserved and highlighted all the elements that could refer to the industrial building. Through the rehabilitation of the place, she wanted to change the feeling of returning to work and suffering, associated with the industrial environment, to convert it into a feeling of conviviality and joy.





Moreover, it seemed inconceivable to him to destroy this place which had been workspace for some inhabitants of the district. Destruction is a brutal, violent action, which clearly means the lack of interest in the existing structure, and therefore the memories and life that have been built there. Indeed, a building is a structure that, through its program, offers a service to the community. But this space is not only a space to consume: it is a space to create and reinvent. **Her approach highlight the fact cities are made of a lot of histories, memories, lifes next to each other, and it creates a huge and rich heritage to keep in mind.** Preserve this accumulation of singularities of each cities and inhabitants is essential for a spatial design close to the people who would use this spaces. Creating neighbourhood by using stories that already exist and listen to the people that already live there could be a way to construct appropriate spaces. **The designer have to stop thinking of “residential areas” but “lively areas”.**

## SINGULAR ENVIRONMENT FOR SINGULAR INDIVIDUALS

The participating design seems to be an emerging approach that tries to build spaces with and for the people who will live there. This practice, which is not that recent, is central in the works of Lucien and Simone Kroll, belgian architects and landscapers. Lucien Kroll said **“homogeneity is the opposite of habitability”**. Indeed, living in a space governed by a standardization of form and function in urban space participates in the negation of the cultural richness and diversity of It seems to be inconsistent. It is irrational to impose identical elements on various inhabitants. This makes them identical, amorphous or rebellious. Heterogeneity in urban spaces would then bring a particular aesthetic. **Disorder can be a visual experience, where the eye oscillates between the profusion of objects, patterns that flow on all sides, shapes and colors that nourish the visual horizon.**

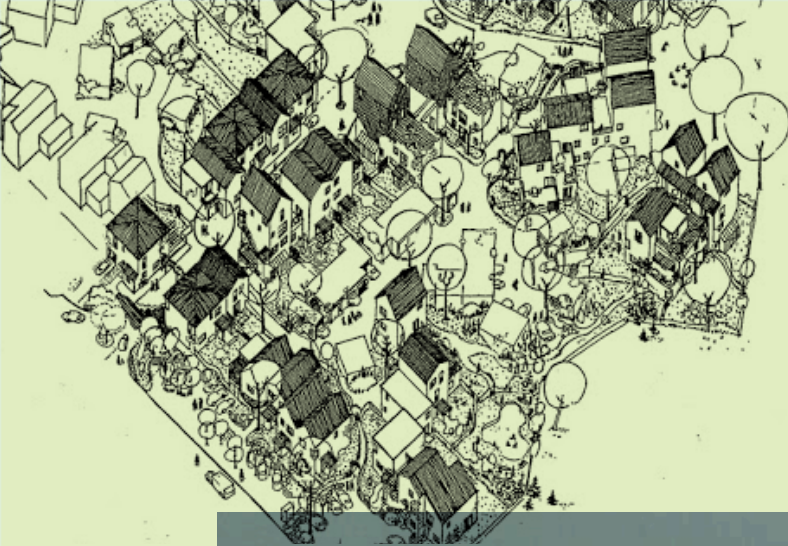
An arrangement of things, objects, scattered or collected sets tell a story, retrace paths taken... This is what the Krolls tried to apply in the Mémé Project in 1970. La Maison Médicale is a residence of students in medicine of this city of Belgium. It was designed from modular and compatible components, assembled to form a complex, rich, unique residence. With the participation of the students who lived there, the architects set out to meet the formal and aesthetic desires of each, by combining the pre-designed components, such as windows, for example, by playing with existing formats and colours. **This assembly, which**

11. Refer to the appendix **makes the facades almost organic, reflects the desires of the inhabitants.**  
Tinker with, craft, mix



« La Mémé », Maison médicale, Woluwé-Saint-Lambert, Belgium, 1970 © Atelier Lucien Kroll  
©ADAGP, Paris, 2015





**Les Vignes Blanches**, Simon et Lucien Kroll, Cergy-Pontoise, 1967-1982 © D.R.

**Axonomie du projet**, Simon et Lucien Kroll, Cergy-Pontoise, 1967-1982

© Lucien et Simone Kroll



Sometimes thought too crafty, or too fragmented, this heterogeneous aesthetic is the strong bias of this project. Maybe the designer have to think about new ways to build cities that are not thought like perfectly ordered and controlled? It is in his/her responsibility to let some space to improvisation and creating some place that are not finished and always evolving.

So disorder could be a way to resist against a standardized city, and to proposed something more revealing about singularities. But it can also be a way to have a more habitable environment.

**Disorder is created by movement, rythme, life. So if the designer use it in order to create a city more adapted, it can be a way to invite people to take position of the spaces and make the city as they want.** The designer as a guide to assist inhabitants to make the city as their own. But he had to work also on the perception of the cities as a shell that can welcome inhabitants life and projects.




12. *Permanence*  
*Architecturale,*  
Delacroix street,  
Boulogne-sur-Mer,  
2013© D.R.

Refer to the appendix  
*Fragment, decompose,*  
*deconstruct*

## PART C •

# For a more habitable city

### FOR A BETTER PERCEPTION OF OUR ENVIRONMENT

 Our perception of space is not a natural fact, and whether one is a specialist or not, it depends on our cultural environment. **Space is therefore not a non-being, and location is never neutral.** The space to be explained or expressed requires tools, whether consciously or unconsciously chosen: a word or a line, a verb or a curve, an adjective or an angle. To designate space words as objects are used to qualify it. Words, and associated connotations, form imaginaries and these are anchored in qualified territories. Analyzing the vocabulary used to designate domestic spaces, roads, public spaces, etc. helps to understand physical or symbolic relationships between users and these spaces. But changing the perception of a space by giving a new vision of it could be a way, for the designer, to have a first step in the evolution of a space.

**A more positive perception of the city could be a solid base for creating a more lively and inhabitable city.**

I wanted to challenge this idea through renaming the streets of Armentières, daily spaces crossed everyday by a lot of people. The names of the streets, especially in Armentières, pay tribute to men who participated in history. Without denying their importance, I wanted to change the appointment of the streets to offer one that is more timely, reflecting the ways in which they are currently inhabited.



**Rue de la Maison Toute Rouge**, Gaëlle Fournier,  
«Rues Habitées », Armentières, 2020 © Gaëlle Fournier

**Rue de Rires d'enfants**, Gaëlle Fournier, «Rues Habitées »,  
Armentières, 2020 © Gaëlle Fournier



**Impasse aux 1000 pousSES**, Gaëlle Fournier, «Rues Habitées», Armentières, 2020 © Gaëlle Fournier

**Rue de Rires d'enfants**, Gaëlle Fournier, «Rues Habitées», Armentières, 2020 © Gaëlle Fournier



How would the (re)discovery triggered by the name change of these territories improve the relationship between inhabitants and cities? According to Richard Sennett, “disorganized” cities would question the ability of the domestic comfort zone to act as a refuge or shield against diversity. How then to establish a multitude of contact points and promote the meeting within the city? **Is it enough to highlight those that already exist? Or do we need to create more, strategically, spaces that invite to create together ?**

## DISORDER TO INVOLVE INHABITANTS IN THEIR HABITAT

**T**he way cities are organized and set up could be adapted to when inhabitants are involved in its construction. This diversion can be observed in architectures of the former self-proclaimed city **Christiania**. This neighbourhood on the outskirts of Copenhagen was proclaimed as a free city in 1971 with the signing of a charter by the community that founded it. Thus, this charter called for a new way of life. The objective of Christiania was to create a self-directed society in which each individual feels responsible for the well-being of the entire community. Nevertheless, the buildings of Christiania were developed mainly under the principle of architecture without architects. In this community, everyone builds his own space, according to his desires. This grouping gives rise to an aesthetic mix in the construction of housing. Since the Danish government did not initially recognize the community as legitimate, ordinary zoning restrictions did not apply, and a wide variety of vernacular architecture was created, some futurists, some ecologically sustainable, others following the style of more traditional Scandinavian houses.

**The disorder of some is an order misunderstood by others. Indeed, disorder is personal and subjective, it is the result of a look at the organization.** This

13. Refer to the appendix Express yourself, identify

view is constructed as much by the logic of classification as by the logic of taste. Spatial disorder is an expressive way of translating this look: it reflects a perception, a culture, memories, trips, encounters and leaves traces. The way each personal disorder is formed is a translation of the organization of each individual. It transmits singularities specific to each individual. It



**Christiania**, 2019, Copenhagen, Denmark @ Gaëlle Fournier

**Christiania**, 1972, Copenhagen, Denmark @ Archives de Christiania

**Christiania**, 2010, Copenhagen, Denmark @ D.R.

is then a tool for expressing and identifying the person or persons who originated it.

**It appears that disorder could be a notion to apply in the construction of life environment to propose one definitely adapted to particularities of each inhabitants.**

<sup>14. Refer to the appendix</sup>  
*Move, bring, stimulate* It could also be a springboard to impulse collective creation. So how could the designer make use of the richness of cities and create a mixed and lively environment that evolve ? That live ?



13. *Urban Disorders*,  
installation made  
by Gaëlle Fournier,  
La Souterraine,  
2020 © Gaëlle  
Fournier

## CONCLUSION •

# Urban disorders to reinvent cities

### FOR A BETTER PERCEPTION OF OUR ENVIRONMENT

**T**he city is a rich environment where places, times, bodies, beings, affects, activities, objects, stories interact. **This wealth of elements is invaluable and its replacement by a single model does not seem to be possible if one is campaigning for a livable city.**

Design is a discipline that strives to design forms with the aim of organizing relationships between living beings and their environment with a view to improving. At first, the designer must act to preserve the place of the inhabitants, dispossessed of their territory, and allow them to resume their place. In a second time, his action in the city can be a way to show the place that could be left to improvisation, coincidence, disorder... In view of what has been discussed, disorder seems to be a tool to imagine new cohabitations in urban space.

In order to reactivate the daily spaces of its inhabitants, the space designer could act on stimulating activities of spaces such as streets, squares, squares through impactful interventions visually and emerging new functions of urban space.

If by setting up small sparkles in the city, the designer achieve to bring dialogue between the inhabitants, this step would be a start in improving their environment. If the creation of a living and representative urban environment of the individuals who inhabit it were to occur, this would then be a springboard for a

spontaneous involvement of the inhabitants in their place of life. If the designer manages to achieve his goal, he would then be on his way to a more livable city.



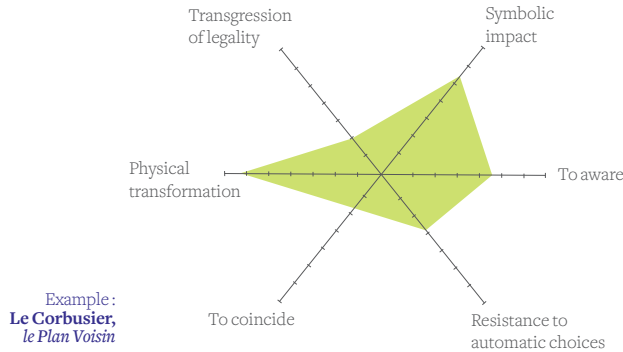
## APPENDIX •

### 7 Classifications of disorder

**D**isorder is a polysemic notion and exists in many forms. For this research work, I defined disorder in 7 aspects, using action verbs.

Because these different classifications could not be ordered gradually, I completed diagrams made up of 6 attributes, to compare them. The criteria for comparison are the **transgression of legality, resistance to unquestioned and automatic choices, physical transformation, symbolic impact**, the ability **to coincide** and the ability **to bring awareness**.

## DESTROY, DIRTY, TRAUMATIZE



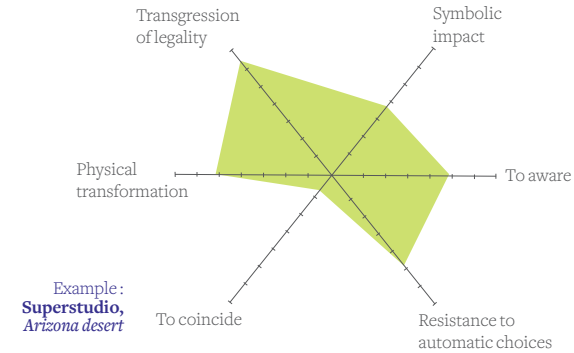
**D**isorder is generally connoted in a negative way. The physical disorder, in the common imagination, is generated by carelessness or even abandonment. This is why disorder is usually associated with what is dirty, through the link that is made between order and cleanliness.

Disorder occurs when an orderly, clean and tidy space is altered. When disorder appears suddenly, it can be **violent** for people who face it. Even if the disorder, in a **violent** or a **chaotic** way, is present mainly in natural disasters (storm, tidal wave, earthquake...), it can also be caused by man (war, burglary, fire...). Many events can rise from a sudden chaos and **damage the order that was established**, reverse a controlled situation and defile a space that belonged to us. The observation of a chaotic situation, of **disrupted habits and stability**, is accompanied by a feeling of powerlessness in the face of the new configuration of the environment. If the disorder implies chaos or destruction, it comes from the sometimes **traumatic** shock, which petrifies

Matching vocabulary:  
Chaos, violence, brutality,  
ripping, destruction, choc,  
clash, dirtiness, extinction,  
provocation, animality,  
savage, catastrophic.

or revolts. Its impact is then mostly symbolic or physical.

## TRANSGRESS, DISRUPT, PROVOKE



**D**isorder occurs when it **upsets** a pre-established order. It creates a state of **confusion** because of a change in its familiar environment. When a space appears confused, it means that the elements that make it up are not understandable by the senses, nor to the intellect. The order then serves as a means to make these events or arrangements intelligible, therefore comprehensible.

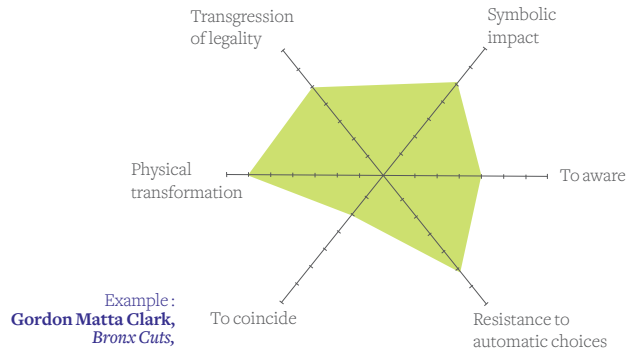
But the transformation of an individual's familiar environment is a way to get them out of their comfort zone. This space is said to be comfortable because the elements that compose it are stable markers in the perception and use(s) of it. But these landmarks are sometimes too little questioned, and the establishment of these benchmarks becomes systematic. When one no longer questions them, disorder can be means of **challenging** the

Matching vocabulary:  
Blurry, confusion,  
questioning,  
deconstruction,  
provocation, offence,  
hitching, deregulation,  
overturning, disturbance

established order as it **modifies** habits and leads towards new ways.



## OPEN, FREE, EMANCIPATE

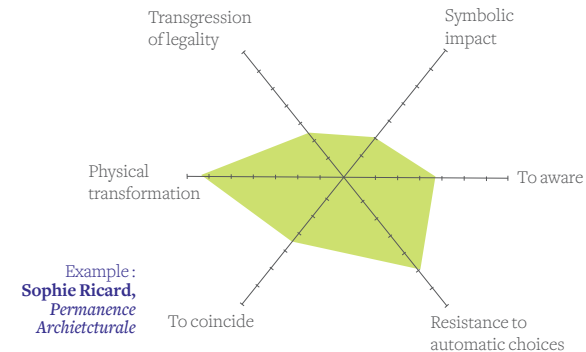


**D**isorder is a way to **free from** aesthetic, physical or moral **codes** and to open thoughts and actions to **new ways to follow**. Disorder is a way of connecting things that were not meant to meet, people who were not meant to meet. The question here of otherness concerns as much the fact of distinguishing oneself from others, of separating from them, of being with, in front of, beside, against - whether in confrontation or proximity - etc.

Creating disorder **opens up other possibilities** for space use and encourages new practices. This change opens the door to a questioning of what is systematically done and how things are automatically associated.

Matching vocabulary:  
Coliving, cooperation,  
meeting, crossing,  
otherness, consultation,  
path, diversity.

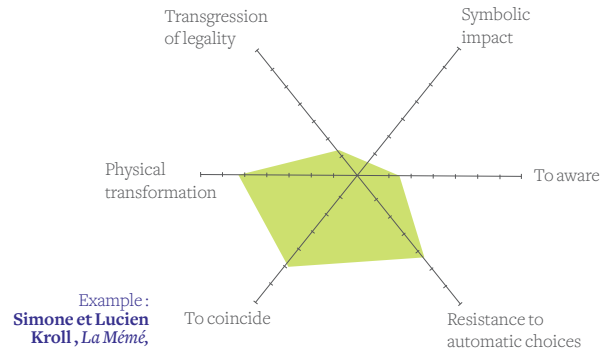
## FRAGMENT, DECOMPOSE, DECONSTRUCT



**E**ach element of an object is assembled with the others in a logical, coherent way and contained in an envelope that forms the object. Once this ordered arrangement is **fragmented**, each element can be taken **separately**. Then the construction of an object, more or less complex, can be understood. We can do the same with the arrangement of a space. Objects, put in order, form a coherent, complete, finished whole. The provocation of the order that builds a smooth environment by the fragmentation can **enhance the singularities of each individual**. Disorder makes it possible to wrinkle the established order and deconstruct what is no longer questioned. Despite these a priori, disorder is a means, through fragmentation, of separating and distinguishing the elements of a whole. Once you break down the elements of a space, you can play with and create disorder, **deconstruct to build** or

Matching vocabulary: **rebuild.**  
Bazaar, souk, bric-à-brac, tote, capharnaüm, abundance, overload

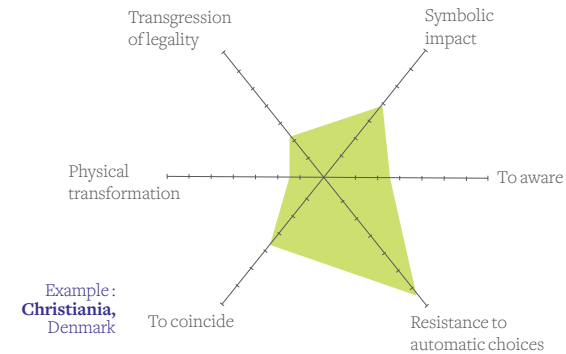
## TINKER WITH, CRAFT, MIX



Collage is a **connection** of disparate elements. The **heteroclite** has a particular aesthetic. Disorder can be a visual **experience**, where the eye oscillates between the profusion of objects, patterns that flow on all sides, shapes and colors that nourish the visual horizon. The overload, the profusion, the mixture illustrate the teeming of life that can represent disorder. An arrangement of things, objects, scattered or gathered scenery tell a story, retrace paths taken... When you tinker, you may be led to **gather** elements that don't seem to fit together. This mixture, sometimes atypical, can illustrate the richness of **cohabitation**. Separated elements can, once assembled, become something else. Heterogeneous

Matching vocabulary: Composite, irregular, variegated, diverse, heterogeneous, mixed, varied, bizarre, singular, strange, eclectic  
assembly can lead to new meanings, new practices, new paths.

## EXPRESS YOURSELF, IDENTIFY

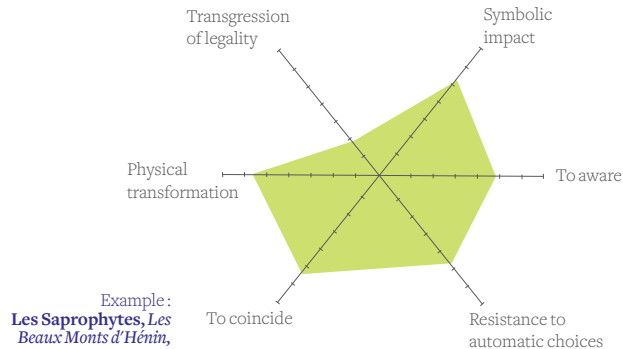


The disorder of some can be an **order misunderstood** by others. Indeed, disorder is personal and subjective, it is the result of a look at the organization. This view is constructed as much by the logic of classification as by the logic of taste. Spatial disorder is an **expressive** way of translating this look: it testifies to a **perception**, a **culture**, **memories**, **travels**, **encounters** and leaves traces. The way in which personal disorder is formed is a **translation of the organization** of each individual. It transmits singularities specific to each individual. It is then a tool for expressing and identifying the person or persons who is at the origin of it.

The different ways of creating disorder, and its different meanings and degrees of intensity are then a means of expressing or **claiming** an idea.

Matching vocabulary: Abundance, opulence, richness, character, singularity, exteriorization, illustration, deployment, application

## MOVE, BRING, STIMULATE



**ID**isorder is also a tool for **mobilization**: it is a path to seek a resource (material, human, etc.) and to bring it in a new environment.

Human mobilization is a means of causing disorder. **Conflict**, **difference of opinion**, **nuance** and **compromise** are born of a disorder of ideas and perceptions meeting each other. Finally, the encounter of resources can lead to the evolution of an action. Disorder involves movement, life, change.

Materially, the disorder can then call on physical elements that do not seem to correspond to the location where they are imported. It may be transposed to the movement of an object, a use, a resource in a place that appears unsuitable for these changes. It can bring a new dynamism. Intriguing, exciting, mysterious, it causes actions and reactions. The cultural codes of the order, of the authorized, of the prescribed and of the prohibited, and their variations, correspond to our usage. But the permit and the tolerated have acquired a cultural value that liberates

Matching vocabulary:  
Movement, rhythm,  
action, agitation,  
activation, bubbling,  
circulation,  
displacement,  
fluctuation.

certain movements. The disorder then fits into a flaw of what is allowed, playing with frames, boundaries and intertwining.

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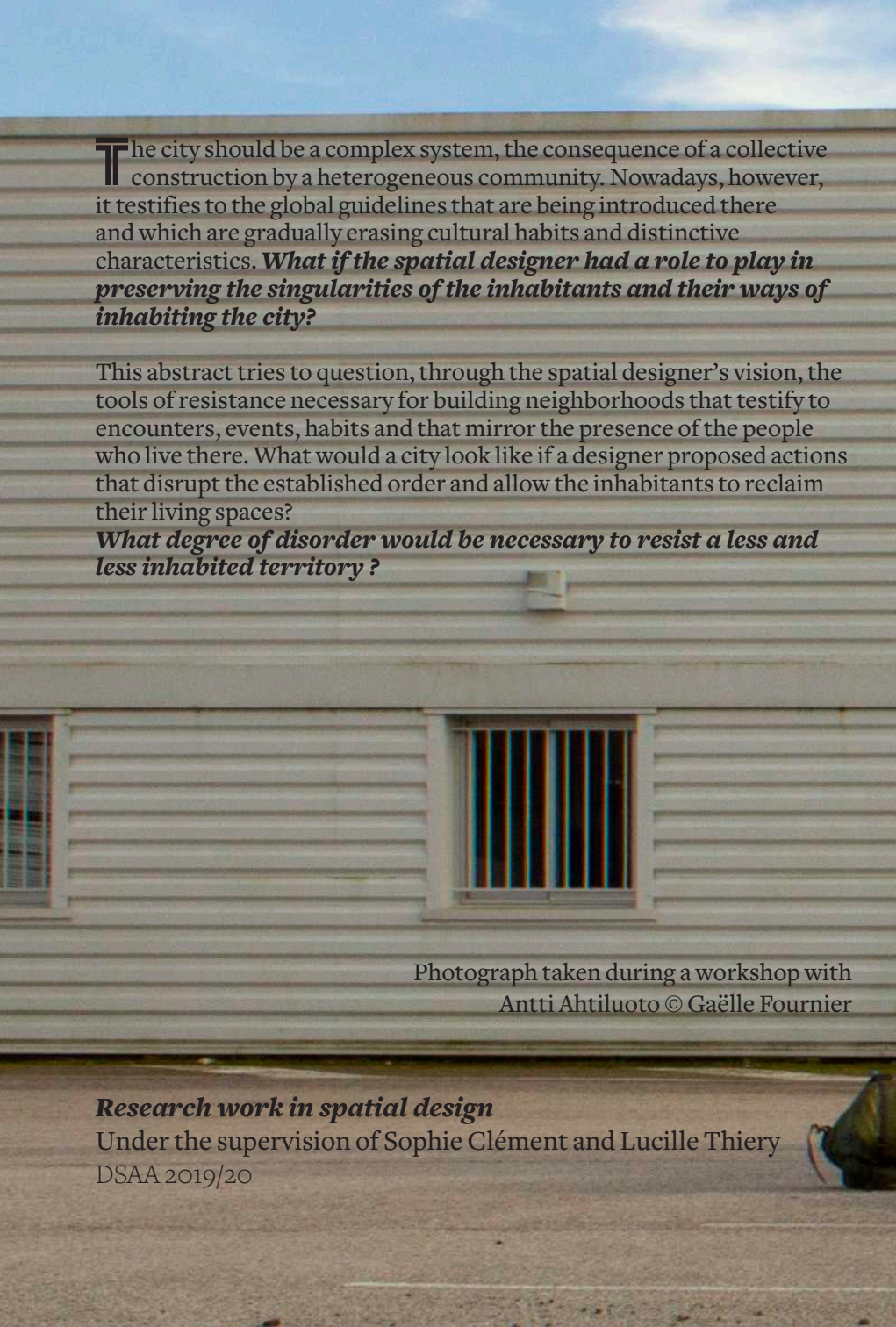
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**T**he city should be a complex system, the consequence of a collective construction by a heterogeneous community. Nowadays, however, it testifies to the global guidelines that are being introduced there and which are gradually erasing cultural habits and distinctive characteristics. *What if the spatial designer had a role to play in preserving the singularities of the inhabitants and their ways of inhabiting the city?*

This abstract tries to question, through the spatial designer's vision, the tools of resistance necessary for building neighborhoods that testify to encounters, events, habits and that mirror the presence of the people who live there. What would a city look like if a designer proposed actions that disrupt the established order and allow the inhabitants to reclaim their living spaces?

*What degree of disorder would be necessary to resist a less and less inhabited territory ?*

Photograph taken during a workshop with  
Antti Ahtiluoto © Gaëlle Fournier

***Research work in spatial design***

Under the supervision of Sophie Clément and Lucille Thiery  
DSAA 2019/20