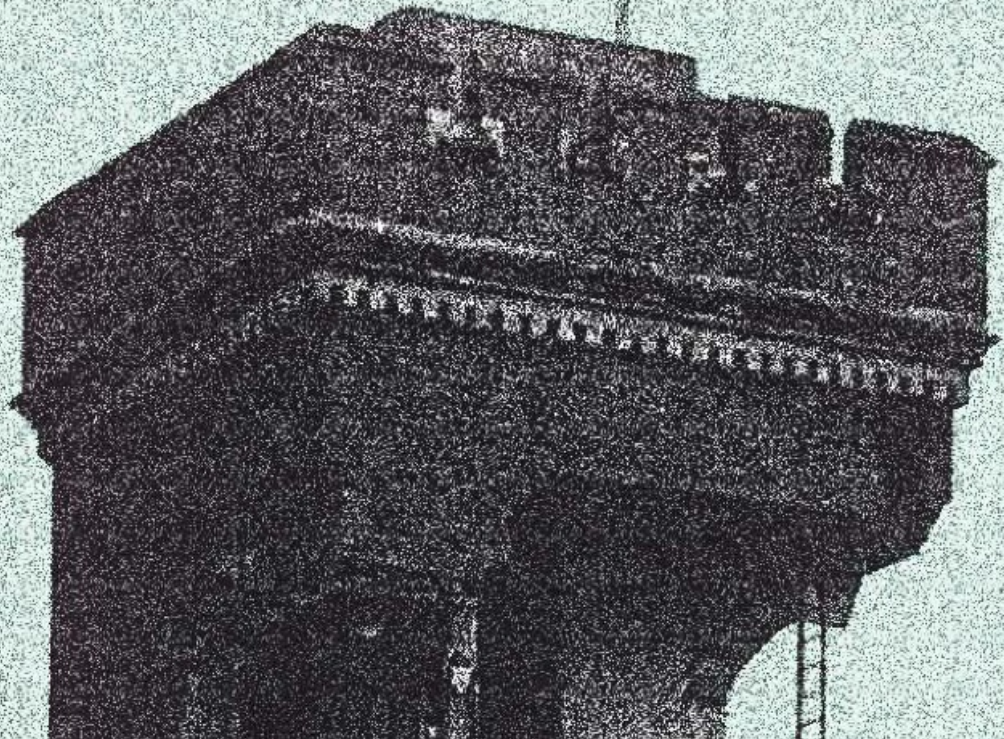


machines à /for

Discorde/ Discord



La 22e Charrette interuniversitaire invite les jeunes designers à réinventer la ville en tant que plateforme architecturale collective ouverte au dialogue, à la résistance, aux mouvements sociaux. En faire, un nouveau mécanisme entre l'espace physique, les médias et la technologie.

The 22nd Interuniversity Charrette invites young designers to reimagine a collective architectural platform in the city—a new mechanism—for dialogue, resistance, and social movement at the crossroads between physical space, media, and technology.



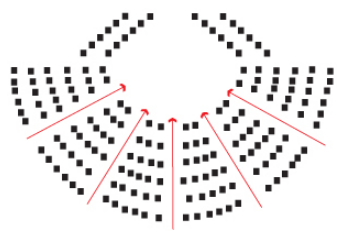
Mohamed Elshahed, "Tahrir Square: Social Media, Public Space," Places Journal, February 2011.

Polis, mot grec qui signifie la ville, est un mot au cœur de la politique. La politique peut décrire plusieurs choses, entre autres le processus du gouvernement et les interrelations complexes entre des groupes de personnes vivant ensemble dans une communauté.

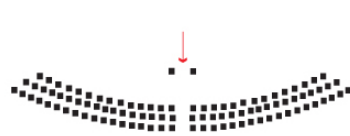
Demos, les citoyens commun d'une ancienne cité grecque, considérée comme une entité politique; population; les gens ordinaires.

Greek word for city is *polis*, a word which is at the heart of politics. Politics can describe many things from the process of government to the complex interrelationships between groups of people living together in a community.

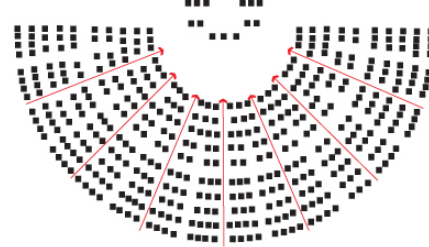
Demos, the ordinary citizens of an ancient Greek city-state, considered as a political entity; population; the common people.



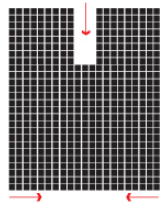
NEDERLAND



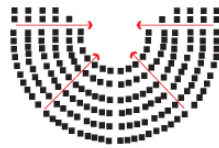
ROME



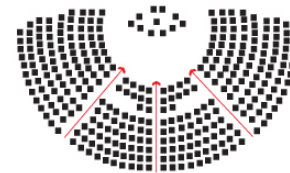
FRANKRIJK



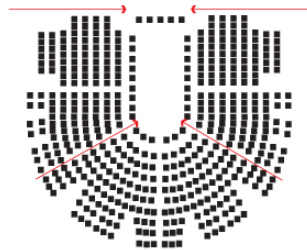
ATHENE



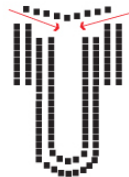
BELGIE



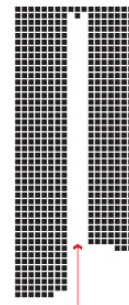
VERENIGDE STATEN



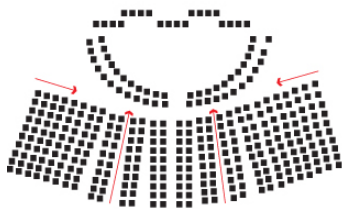
HONGARIJE



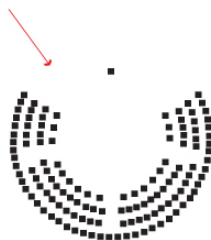
ANDALUCIA



VERENIGD KONINKRIJK



ZWEDEN

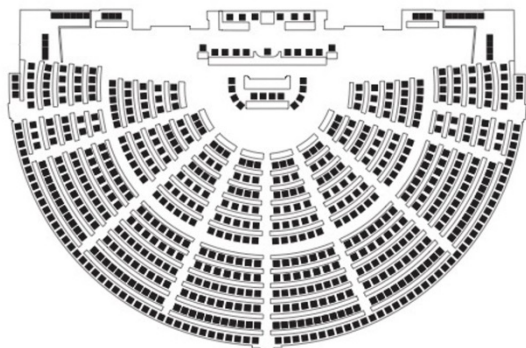


PNEUMATIC PARLIAMENT

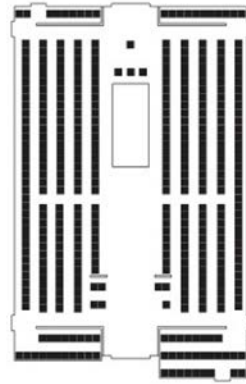


LIECHTENSTEIN

PARLIAMENT
architecture office XML
2011-2013



PARLIAMENT
architecture office XML
2011-2013



PARLIAMENT
architecture office XML
2011-2013

Ce que nous cherchons, c'est un mécanisme permettant aux membres de notre *demos* de faire des réclamations publiques directement, plutôt que par l'intermédiaire de leurs représentants

What we are looking for is a mechanism for members of our *demos* itself to make public claims directly, rather than through their representatives.



Speaker's corner
Hyde Park, London
X P Gomes, 2008



THE COMMONWEAL ARMY LEAVING BRIGHTWOOD CAMP.

United States has a tradition: not so much marching in the capital but marching on the capital. In the United States, the tradition is traced to 'Coxey's Army' in 1894, a 'petition in boots' from Ohio to DC by unemployed workers demanding community facilities and jobs through road building programmes. Before Jacob Coxey, it was illegal for citizens to use the Capitol grounds for political purposes, and that the march was seen as an invasion, a populist mode of action that would fundamentally undermine the principles of the republic. Following Coxey, and reinforced by further marches by suffragettes, war veterans, civil rights campaigners, and more, the ceremonial, symbolic spaces of Washington came to be seen as spaces to which any member of the American public had a right to use and occupy, setting up a tension between the city's roles as national public space and home for its denizens that lasts to this day.





Forms of gatherings, Buenos Aires, 2006



Forms of gatherings, London, 2007

Tali Hatuka
Action's Design
in Protest Cultures, A Companion
2016

Les manifestations d'aujourd'hui ont tendance à créer des réseaux plus fluides et temporaires basés sur les médias numériques et en ligne.

Protests today tend to create more fluid and temporary networks based on digital and online media.

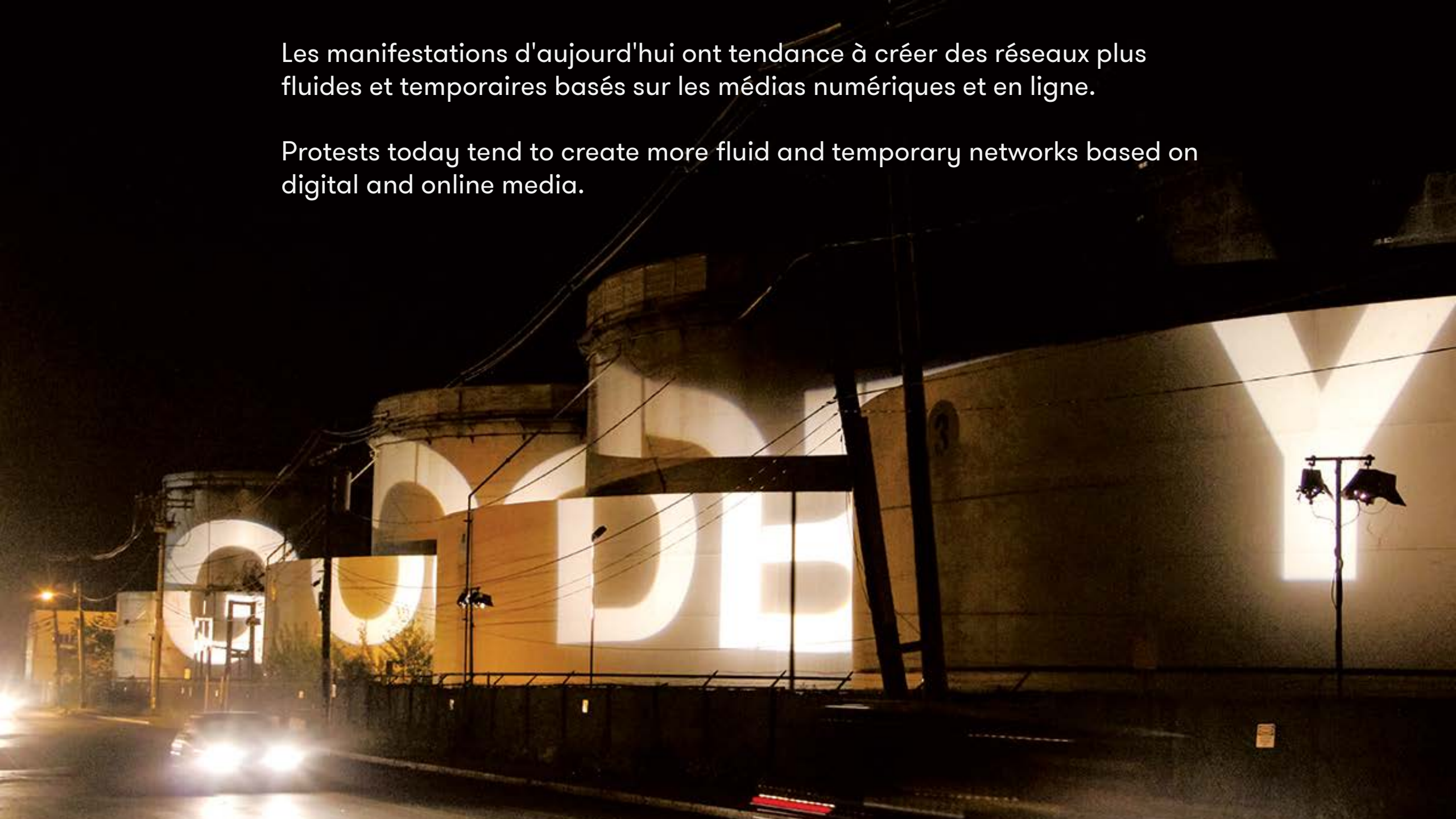






Table 21.1. Matrix of Action's Design

Parameters of action design	<i>Symbolic and communication practices</i>	<i>Forms of gathering</i>	<i>Order and surveillance</i>
Form	Influences ritual performance components	Subjective to social norms, configurations of appropriation	Negotiates with authorities/permits
Scale	Affects interaction among participants (internal)	Affects size of assemblies (small/large, formal/informal)	Affects order of assembly and order of space
Media	Boosts message and impact (external)	Defined in expectation of possible media coverage	Contributes to control practices
Place	Impacts rhythm and symbols on action's message	Affects event's form and scale	Impacts control management (by participants)

Dans la sphère publique et mondialisée d'aujourd'hui, la manifestation est un phénomène omniprésent. Les protestations ne sont plus seulement articulées par des mouvements sociaux ou des groupes politiques, mais aussi par des mouvements de jeunesse, des initiatives populaires et des citoyens individuels. Les actions prises sont devenues des performances publiques qui mettent de l'avant la dissidence et plaide en faveur d'un changement des règles, des habitudes ou des valeurs sociétales.

La présence d'un public de masse est un ingrédient essentiel des rituels nationaux: la foule légitime le rituel. Elle renforce le sentiment que les individus ont d'eux-mêmes d'être un peuple qui partage des symboles et des expériences.

In today's globalized public sphere, protest is a ubiquitous phenomenon. Expressions of protest are no longer only articulated by social movements or political groups, but also by youth movements, grassroots initiatives, and individual citizens. Furthermore, protest actions have become performances in the public sphere, showcasing dissent and advocating for a change of the rules, habits, or values of society.

The presence of a mass audience is an essential ingredient of national rituals: the crowd legitimates the ritual, and at the same time reinforces individuals' sense of themselves as a people, sharing symbols and experiences.

Les espaces sont importants pour quatre raisons principales:

présence, attention, appartenance et dignité.

1. rendre physiquement explicite l'éventail des «personnes, perspectives et problèmes» qui composent le public et la sphère publique en rendant ses revendications visibles. rendre visible l'insatisfaction des gens dans un État qui préférerait que le mécontentement reste invisible ;

2. attirer l'attention de ses concitoyens, des décideurs, des publics attentifs et de d'autres spectateurs sur ces récits et revendications publiques;

3. attirer et encourager de nouveaux protestataires à participer et - de leur propre point de vue - à démontrer leur appartenance;

4. honorer les revendications de chacun en les opposant visuellement avec les symboles de l'état et de la nation.

Spaces matter for four main reasons:

presence, attention, membership, and dignity.

1. making physically explicit the range of 'people, perspectives, and problems' that make up the public and the public sphere making one's claims visible. making visible the dissatisfaction of the people in a state that would prefer such discontent remain invisible;

2. attracting the attention of fellow citizens, decision-makers, attentive publics, and other onlookers to those public narratives and claims;

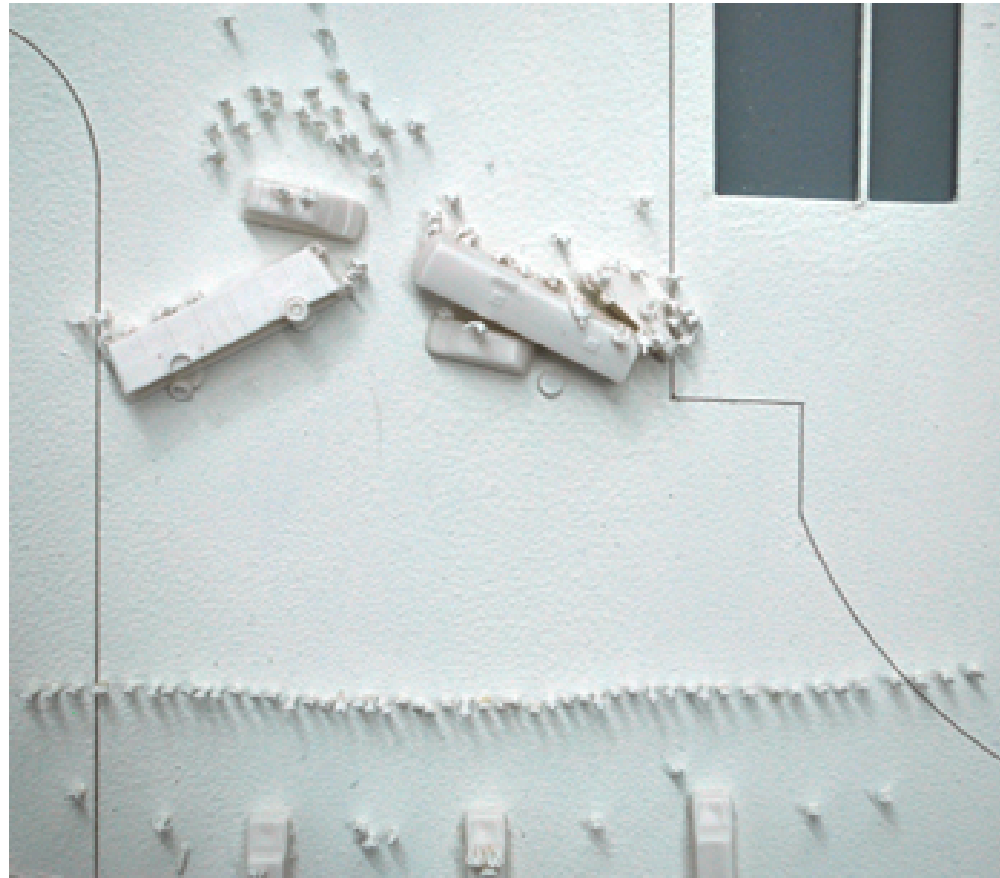
3. attracting and encouraging new claim-makers to join in and, from the individual protestors' point of view, to demonstrate their membership;

4. dignifying one's claims by opposing them visually with the symbols of the state and nation.



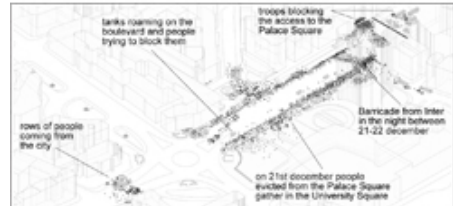
Space has scale
and measure

Inauguration B Obama, D Trump
Emily Barnes—Getty Images 2009;
Lucas Jackson—Reuters 2017

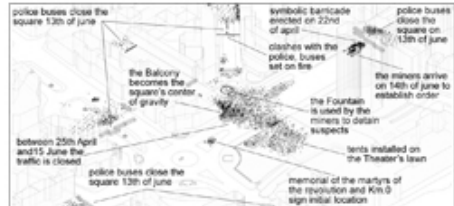


'Km. 0. Representations and repetitions of the University Square'
Studio BASAR, Bucharest, 2012

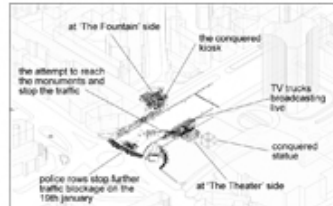
Kilometer Zero



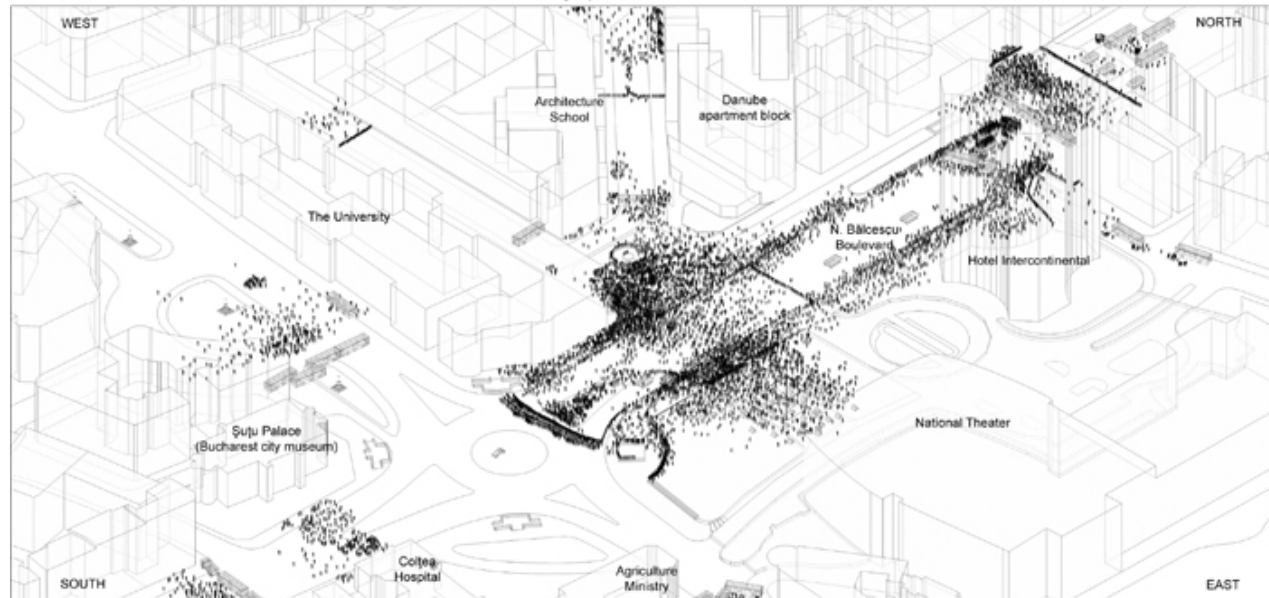
1989 Revolution



1990 University Square

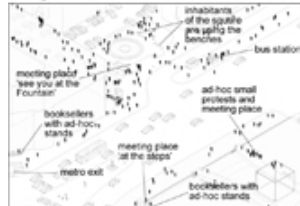


2012 Protests

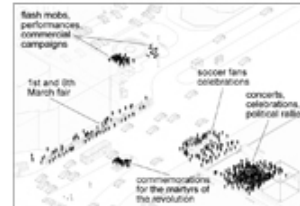


1989-1990-2012

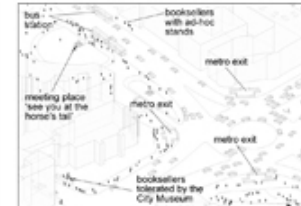
Stage vs. Sidewalk



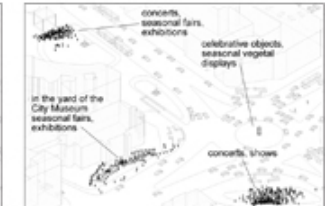
Fountain & Theater - Everyday Moments



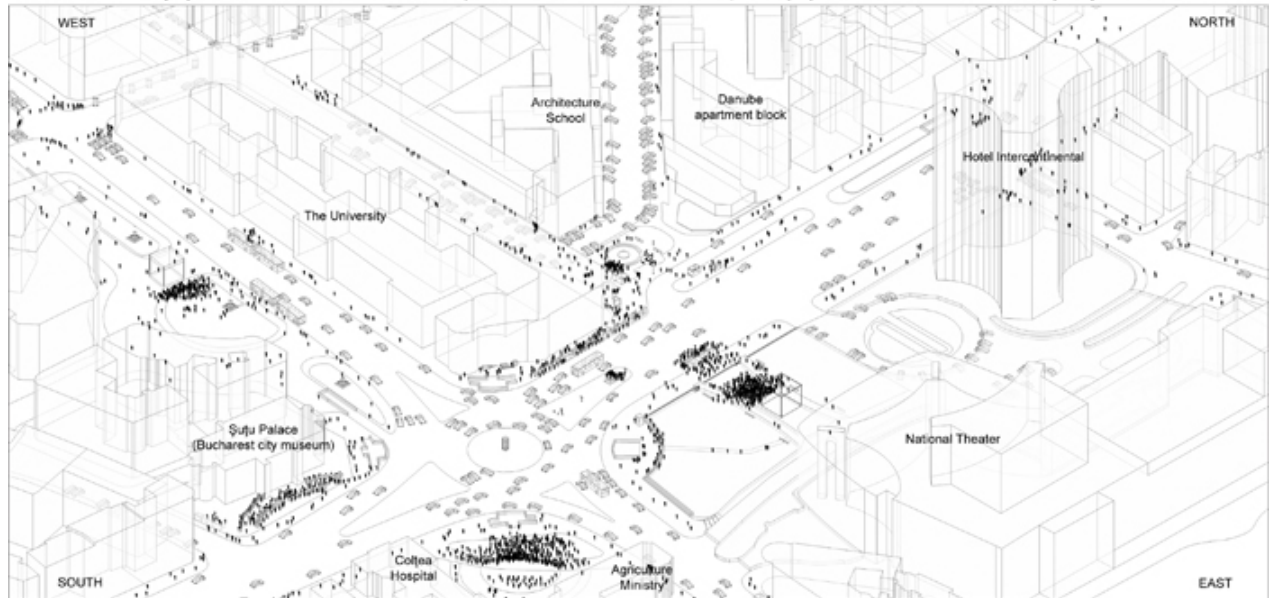
Fountain & Theater - Special Moments



Statues & Coltea - Everyday Moments



Statues & Coltea - Special Moments



Special & Everyday Moments



Taksim Gezi Park protest, Istanbul 2013

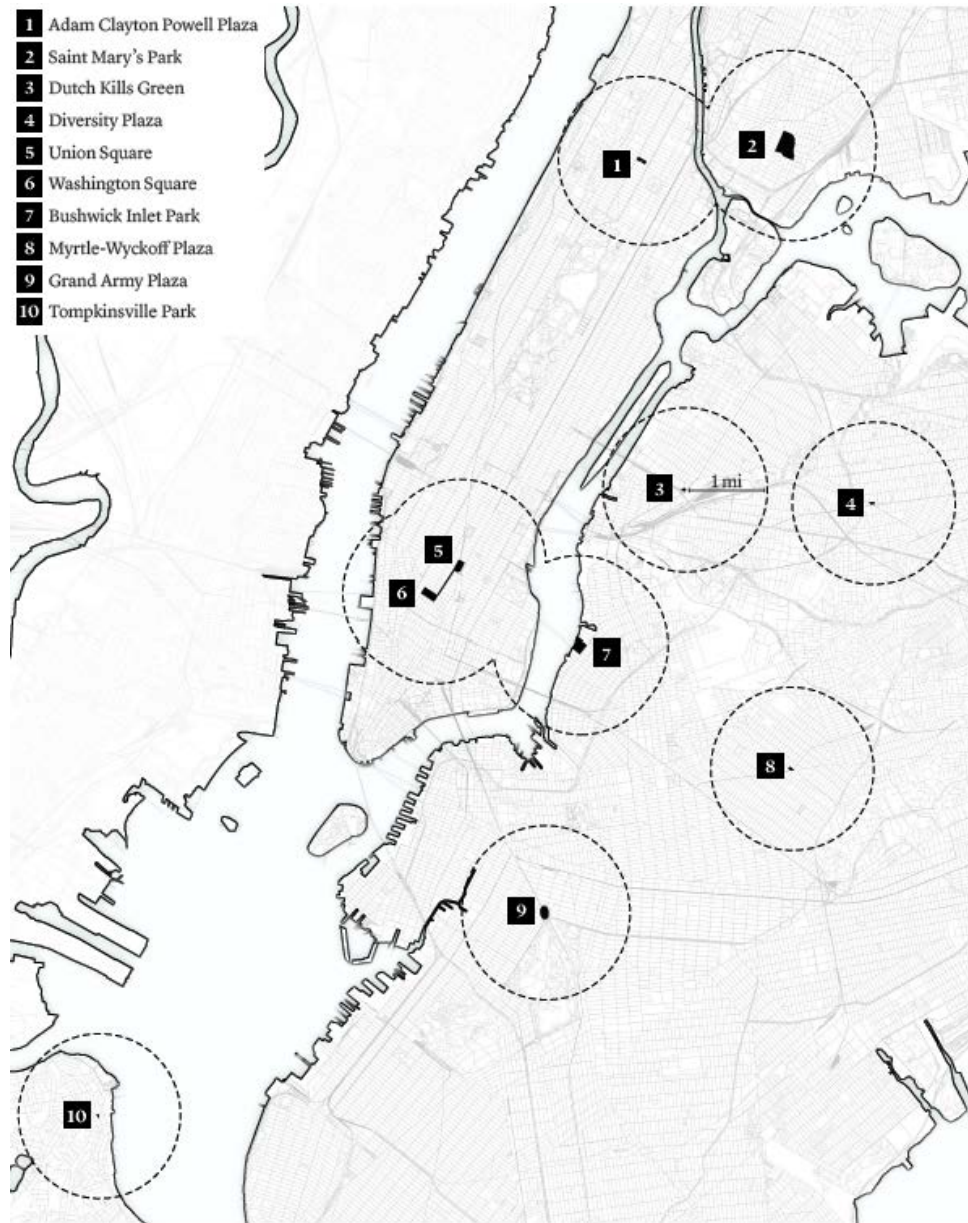


Figure 1: Proposed Assembly Sites

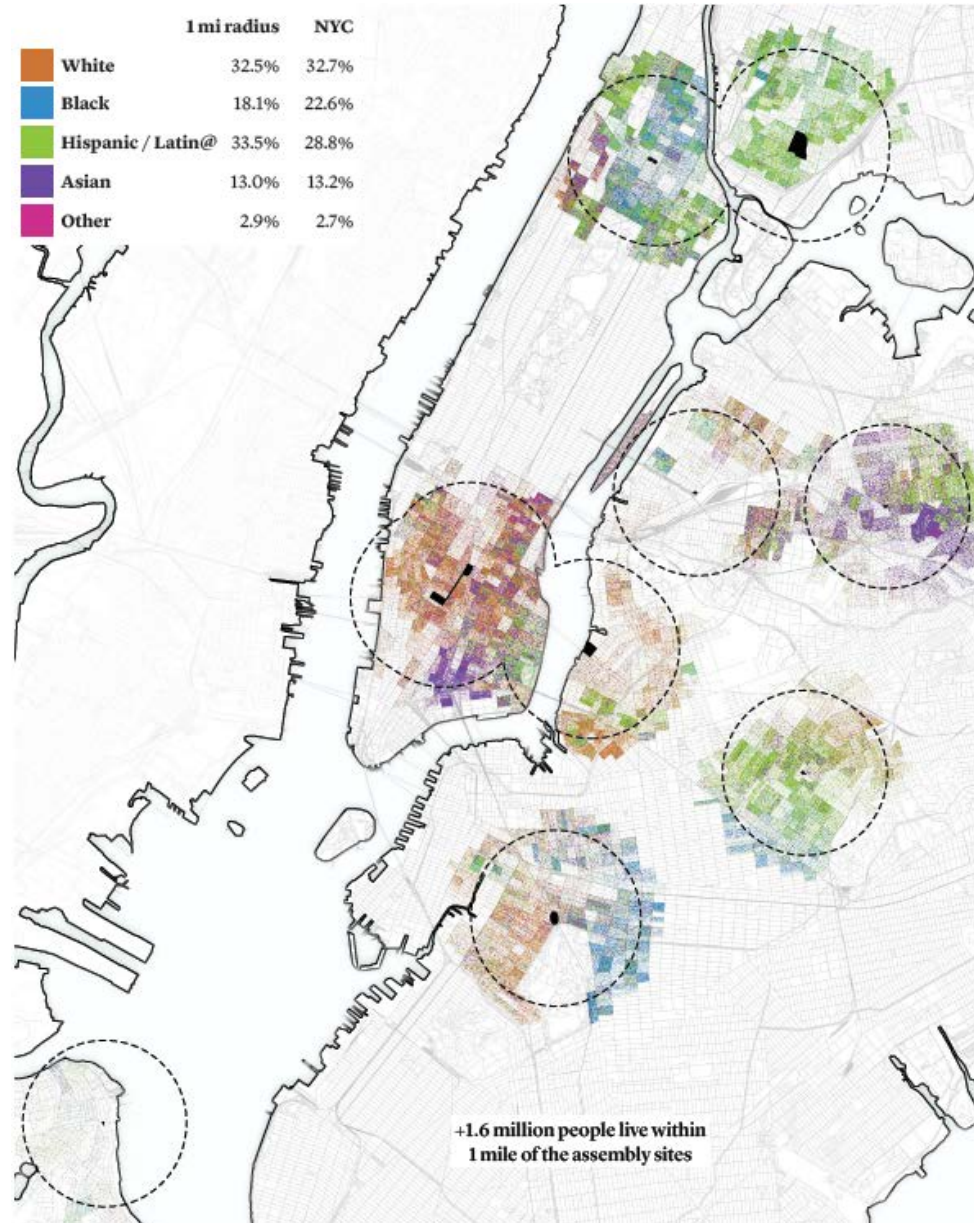


Figure 3: Demographics within 1 mi of Assembly Sites

* American Community Survey 2014
Each dot = 10 persons

An event that draws protesters to key locations in each borough could be much more impactful than an event that tries to draw people to one location.

Public Space for Free Expression:
A Letter to Mayor De Blasio
Van Alen Institute



Mohamed Elshahed, "Tahrir Square: Social Media, Public Space," Places Journal, February 2011.

L'action est réalisée au moyen de:

Appropriation

Cela peut inclure la prise de la propriété d'autrui pour ses propres fins (légalement ou illégalement, à court terme ou à long terme), ou la mise en évidence d'un espace abandonné ou inoccupé.

Dissémination

Il s'agit de la manière dont les connaissances sont distribuées, de comment elles sont diffusées et à qui, ainsi que de l'ouverture des discussions vers un débat plus large.

Autonomisation

Donner l'opportunité aux autres de «prendre contrôle» de leur environnement, d'être participatif sans être opportuniste; il s'agit de quelque chose de proactif, et non pas réactif.

Réseautage

Cela peut être une façon de travailler où un noyau de personnes se développe en fonction l'expertise dont il a besoin pour chacun de ses projets, ou encore un groupe de base qui construit ses projets autour de ses expertises et de ses réseaux; ce ne sont presque jamais des groupes statiques. De nature, ils sont interdisciplinaires et collaboratifs.

Subversion

Une tactique / stratégie qui utilise des politiques, des directives, des bâtiments, etc. à d'autres fins que celles pour lesquelles ils ont été conçus.

Action is achieved through:

Appropriation

This can include the taking of another's property for one's own purposes (either legally or illegally, short-term or long-term), or through highlighting abandoned or unoccupied space.

Dissemination

This is about the way knowledge is distributed, how it is spread and to whom, as well as the opening up of discussions for a wider debate.

Empowerment

Allowing others to 'take control' over their environment, being participative without being opportunistic; something that is pro-active instead of re-active.

Networking

This can be a way of working where a core group of people expands according to each project and the expertise it requires, or a core group that builds its projects around its networks; these are hardly ever static groups and they are highly interdisciplinary and collaborative in nature.

Subversion

A tactic / strategy that uses existing policies, guidelines, buildings, etc. for purposes other than those they were designed for.

Il est tenu pour acquis que le droit de se réunir est inhérent à la démocratie;
Aujourd'hui, dans un état de paranoïa et pour des intérêts commerciaux, ce droit est révoqué à travers le monde.

It has been taken for granted that the right to assemble is something that is essential to democracy; right now, in a state of official paranoia and for commercial interests, that right is being denied around the world.



Paternoster Square,
London 2011





Bollards, Wall Street, NYC
Rogers Partners
Architects+Urban Designers
2012



1960



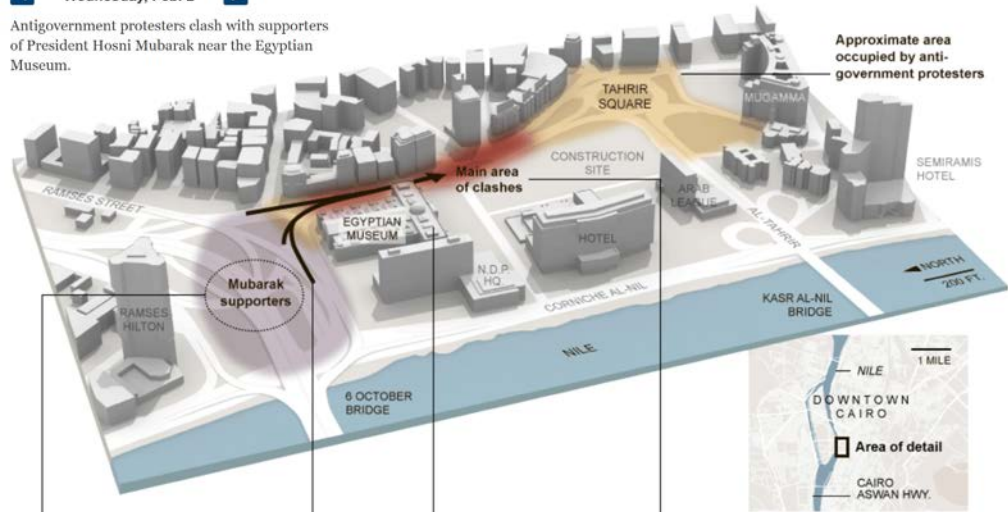
1975

Mohamed Elshahed, "Tahrir Square: Social Media, Public Space," Places Journal, February 2011.

The Battle for Tahrir Square

Wednesday, Feb. 2

Antigovernment protesters clash with supporters of President Hosni Mubarak near the Egyptian Museum.



Thousands of Mubarak supporters armed with clubs, stones, rocks and knives pass through army checkpoints here.

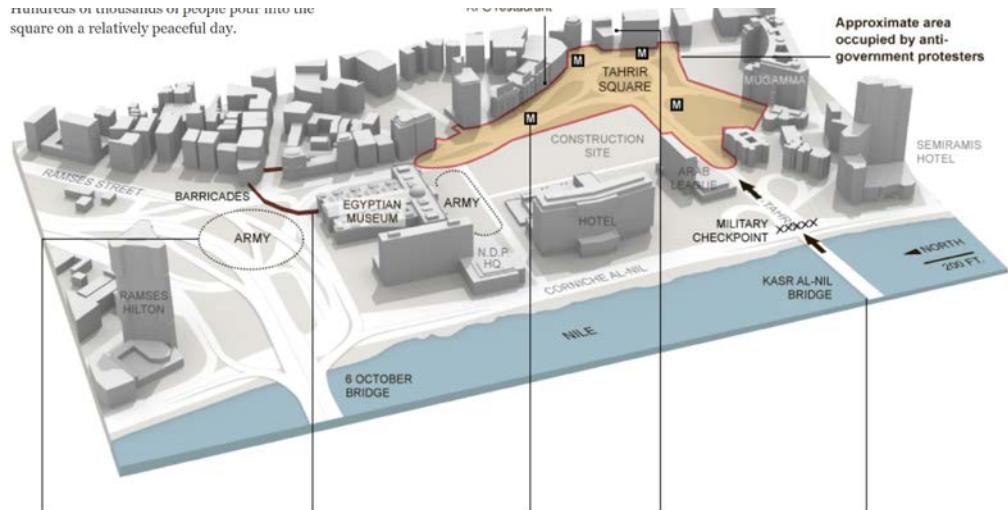
Mubarak supporters, some riding camels and horses, try to push their way into the square.

Army troops around the museum hold their positions and generally do not engage in the conflict.

Antigovernment protesters break off pieces of pavement to use as projectiles. In the afternoon, both sides push back and forth in this area.

The battle lasts into the evening. Antigovernment protesters, who outnumber the Mubarak supporters, build barricades to keep out their opponents.

Hundreds of thousands of people pour into the square on a relatively peaceful day.



The army is maintaining a buffer zone in this area with tanks and armored vehicles.

Antigovernment protesters are manning barricades in an area where Mubarak supporters tried to push through on previous days.

Protesters are using subway entrances (M) to dump trash, as well as to detain Mubarak supporters that have been captured.

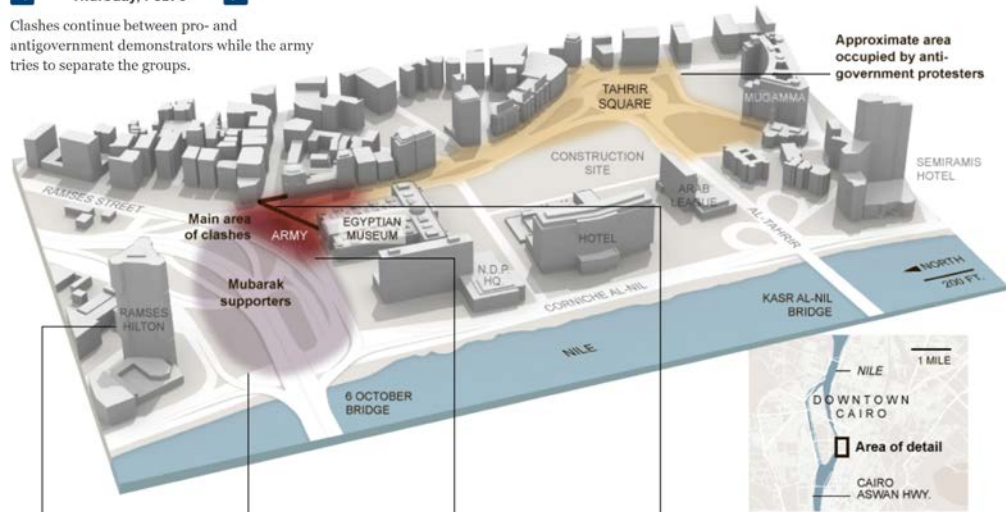
Protesters have set up a field hospital and some smaller clinics on this block. A KFC restaurant is also being used as a clinic.

Many antigovernment protesters arrive via foot over this bridge. They form two long lines to pass through army checkpoints.

The Battle for Tahrir Square

Thursday, Feb. 3

Clashes continue between pro- and antigovernment demonstrators while the army tries to separate the groups.



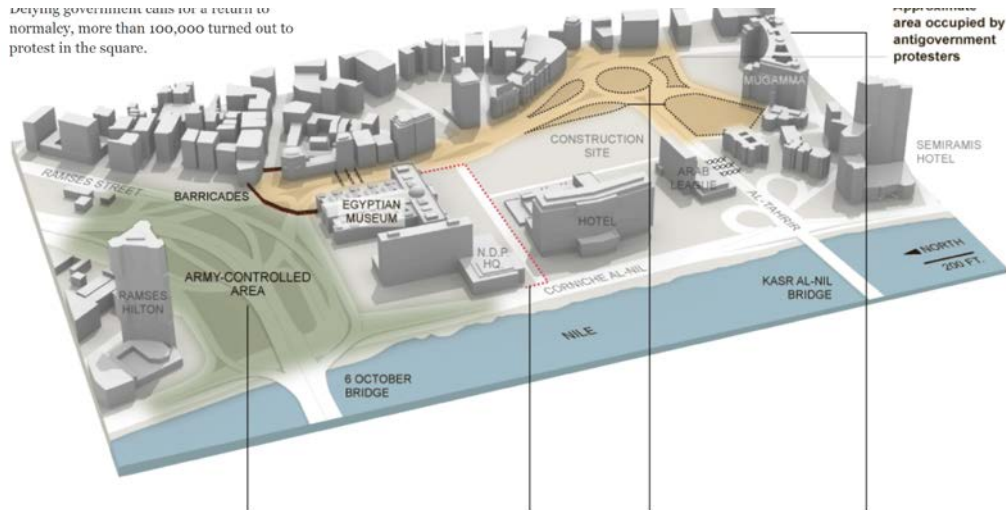
Egyptian security seize equipment from journalists working in buildings, like this hotel, that overlook the fighting.

Pro-Mubarak demonstrators attack foreign journalists in this area. Gunshots are heard in the afternoon.

Army troops and tanks take up positions here, creating a buffer zone between the two sides.

Antigovernment protesters put up barricades here, but it does not stop rocks from both sides from flying over.

Leaving government calls for a return to normalcy, more than 100,000 turned out to protest in the square.



Traffic is flowing again in this area, which was the scene of fierce clashes between pro- and antigovernment demonstrators just a few days earlier.

The area in front of the museum is a gathering point for security forces (military, police, intelligence).

Tents in these formerly grassy areas seem to be becoming more permanent.

On the far side of the Mugamma, an iconic government building, is where protesters hand over suspected Mubarak supporters to the army.

L'espace «programmé», avec ses arbres et autres plantations, ses bancs et cafés, ses manèges, ses artistes de rue et ses touristes qui se bousculent pour l'espace, ne laisse aux manifestants que de petites parcelles ponctuelles et dispersées pour se rendre visibles.

La privatisation et la surveillance de l'espace publique ont des répercussions importantes sur la capacité des gens à s'engager dans la sphère publique en tant que citoyens plutôt qu'en tant que consommateurs.

'Programmed' space, with trees and other plantings, benches and café seating, merry-go-rounds, and street artists and tourists all jostling for space, among which protestors have only relatively small patches of open ground in which to make themselves visible.

Privatization and the policing of public space is having significant impacts on people's ability to engage with the public sphere as citizens rather than as consumers.

21 Balançoirs
Daily tous les jours
Photo: Janelle Slingerland



Plan de site

Site map



POUR VOUS RENDRE SUR LE SITE

Rien n'a été négligé afin de rendre votre séjour au Festival agréable et sécuritaire: kiosques de restauration, équipes de sécurité et de premiers soins, aires de repos et nombre d'activités gratuites vous attendent tous les jours, de midi à minuit! Pour des raisons de sécurité, les contenants de verre (bouteilles), patins à roues alignées, chaises de jardin et bicyclettes sont interdits sur le site, de même que les animaux de compagnie à l'exception des chiens d'assistance dûment identifiés. Le transport en commun et les Bixis sont à privilégier. Le complexe Desjardins, la Place des Arts et l'UQAM sont toutefois dotés d'aires de stationnement. Pour plus de renseignements sur les services offerts par le Festival, rendez-vous à l'un des kiosques Info-Jazz ou au montrealjazzfest.com

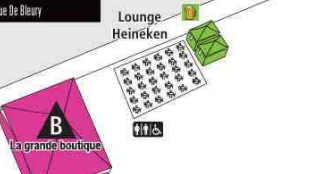
GETTING TO THE SITE

Nothing's been overlooked in making your Festival visit pleasant and safe: refreshment stands, security and first-aid teams, rest areas and numerous free activities await you every day from noon to midnight. For safety reasons, glass bottles, rollerblades, lawn chairs, bicycles and dogs are not allowed on the site. We advise you to use public transit or Bixis. Complexe Desjardins, Place des Arts and UQAM have parking facilities. For more details on services offered by the Festival, come see us at one of our Info-Jazz kiosks or at montrealjazzfest.com.

Objets trouvés / Lost and found: 514 288-1971

GESU — CENTRE DE CRÉATIVITÉ

1200, rue De Bleury



Légende / Legend

- Salles de concert Venues
- Scènes extérieures Outdoor stages

- Boutiques de souvenirs du Festival Festival boutiques
- Restauration Food
- Jazz Bars Heineken
- Bistros SAQ
- Fontaine Naya
- Bar Terrasse
- Parc musical Rio Tinto Alcan Rio Tinto Alcan musical playground
- Tente des Amis du Festival TD TD Friend of the Festival Tent
- Bar Amarula
- Point de rencontre Loto-Québec Loto-Québec meeting place

- Terrasse Amarula
- Le cabaret clandestin à l'ARTVstudio
- Billetterie Tickets
- Stationnements pour bicyclettes TD TD Bike Parking
- Kiosques Info-Jazz La Presse Info-Jazz La Presse kiosks

- Stationnement à poussettes Stroller parking
- Toilettes Restrooms
- Stationnements / Parking
- Accès pour personnes à mobilité réduite Access for people with disabilities
- La Société canadienne de la Croix-Rouge The Canadian Red Cross
- Zone d'animation / Activity area
- Métro
- Boîte Bell



Maison du Festival
Rio Tinto Alcan

FESTIVAL
JAZZ
DU QUÉBEC
DU 10 AU 12 OCT.



Bell L'EXPO
DES LEGENDES
DU FESTIVAL
à 20 \$ éleg
GRATUIT

APRIL
PORTCE

CABRAL

PLAN DU SITE



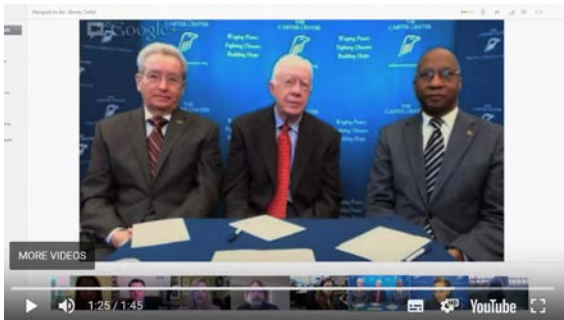
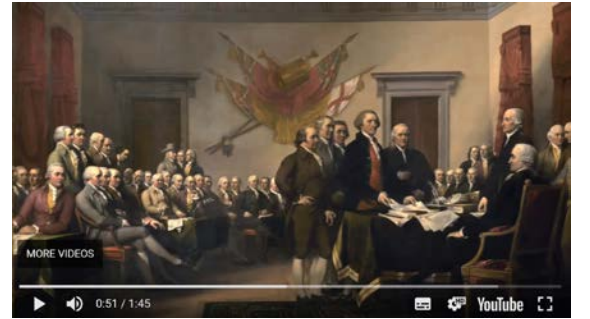


Mass gathering in front of Giuseppe Terragni's Casa del Fascio in Como, May 5, 1936, published in *Quadrante*, no. 35/36

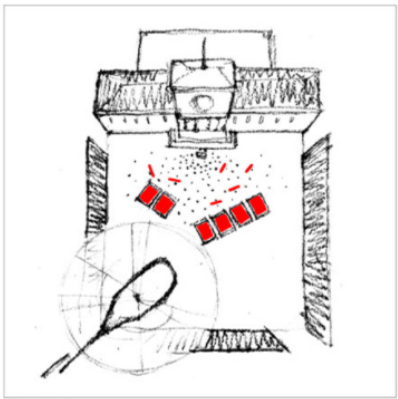


Lichtdom (Cathedral of
Light), Albert Speer
Kathleen James-
Chakraborty. 1936

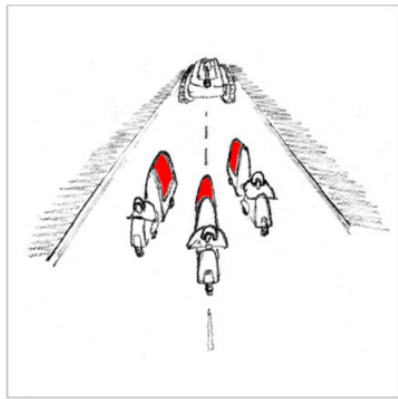




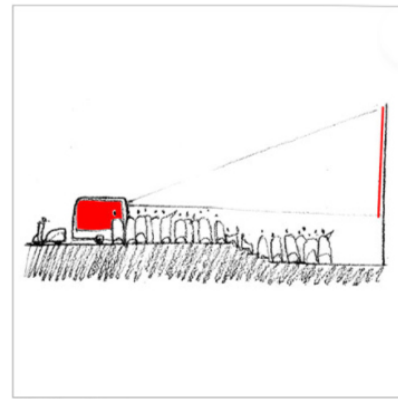
Advertisement for Google hangouts, 2017



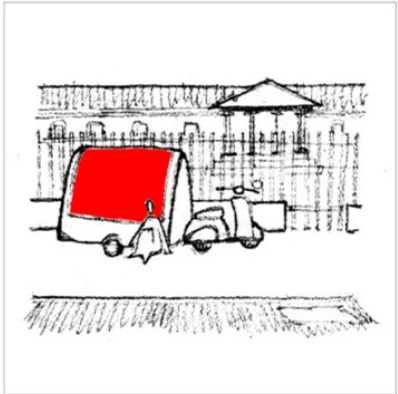
Aerial



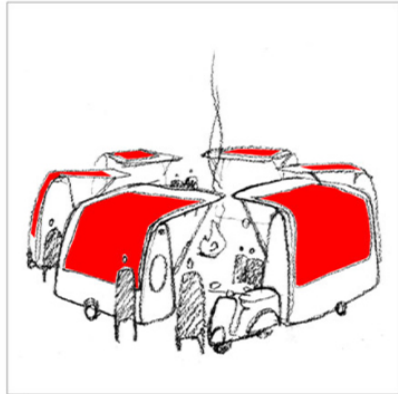
Chase



Projection



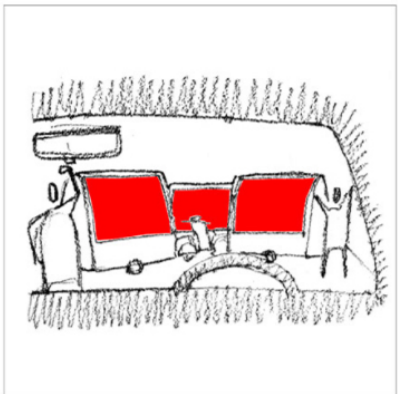
Outpost



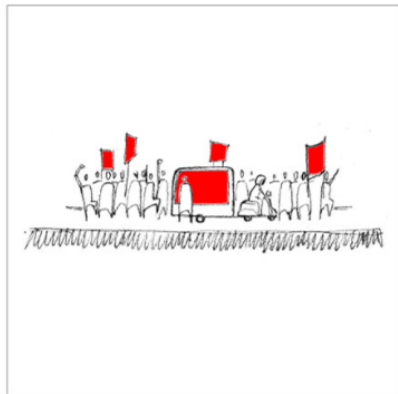
Camp



Speech



Roadblock



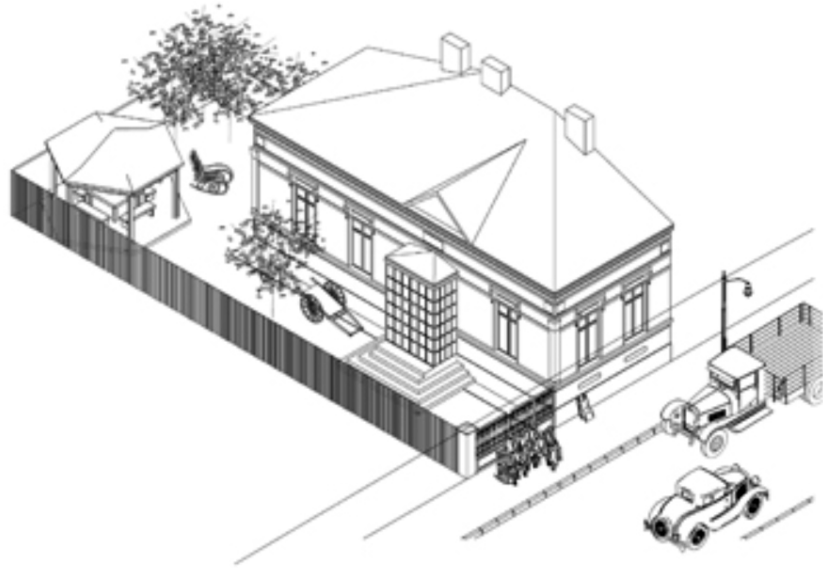
March



www.protest.org

Protest Activities Dwelling
Redshift
Strategies for Urban Occupation,
Storefront for Art & Architecture 2011

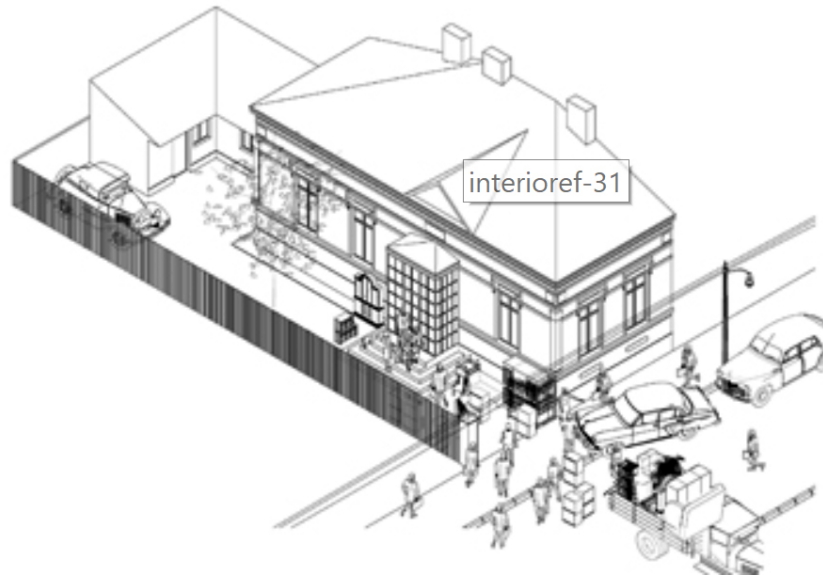
1864, 1923 - *private propriety rights*



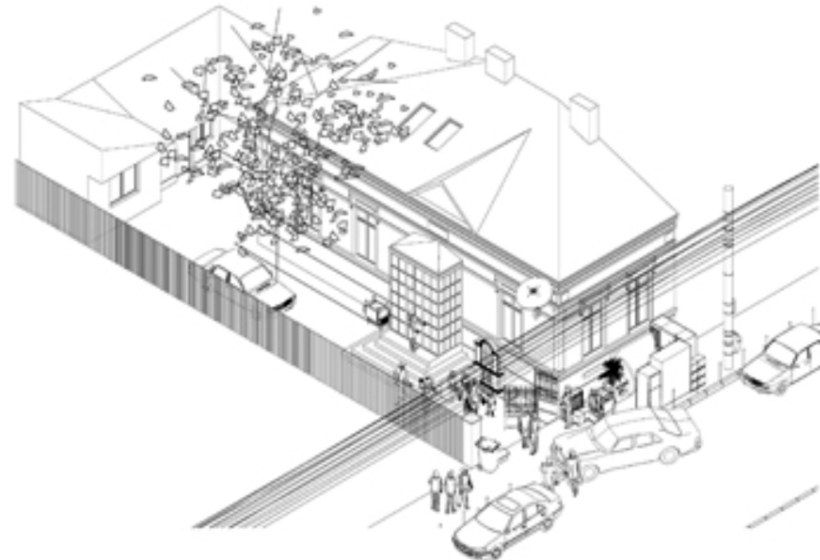
1990-1995 - *privatization and restitution*



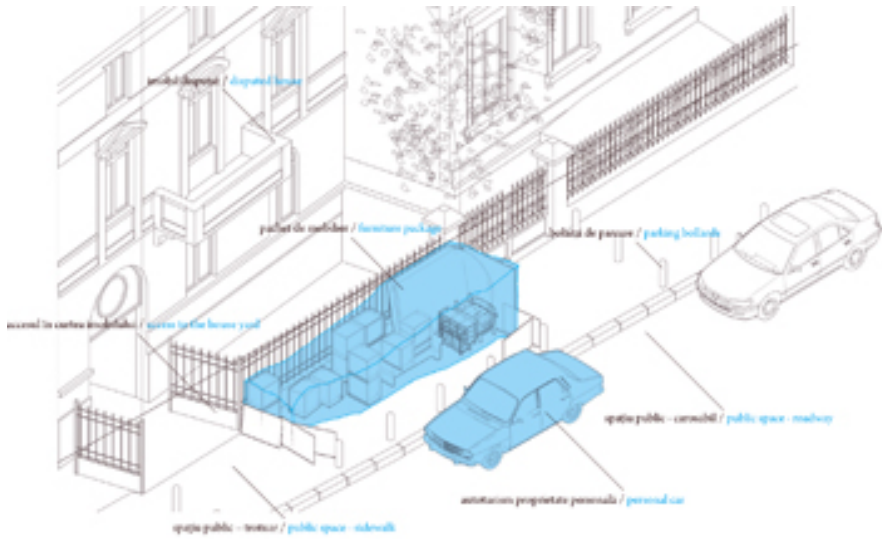
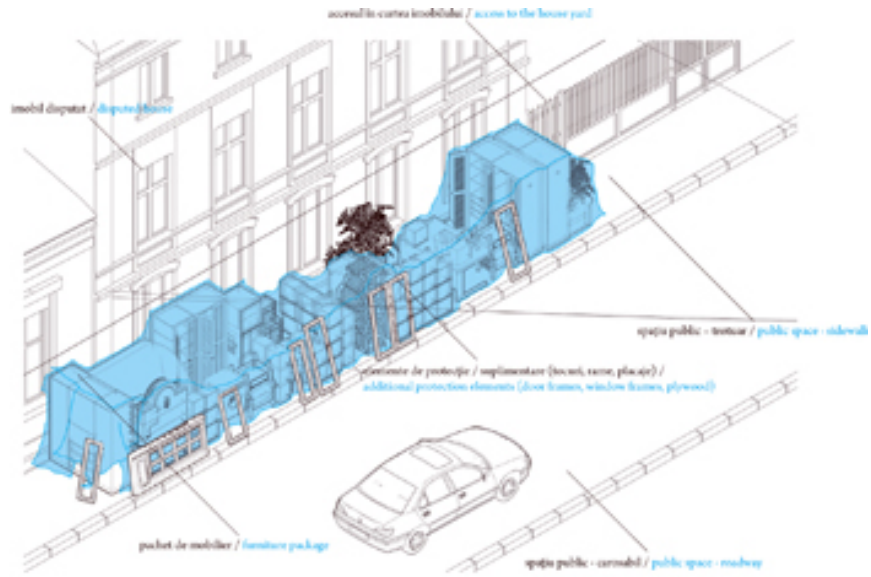
1950 - *nationalization*



2000-2010 - *the eviction*



Evacuarea Fantomei
Studio BASAR, Bucharest, 2006



Evacuarea Fantomei
 Studio BASAR, Bucharest, 2006

**SOYEZ INVENTIF
SOYEZ CONSCIENCIEUX
PROVOQUEZ !**

**BE INVENTIVE
BE THOUGHTFUL
PROVOKE !**

LEBBEUS WOODS

Resistance Checklist:

Resist whatever seems inevitable.
Resist people who seem invincible.
Resist the embrace of those who have lost.
Resist the flattery of those who have won.
Resist any idea that contains the word *algorithm*.
Resist the idea that architecture is a building.
Resist the idea that architecture can save the world.
Resist the hope that you'll get that big job.
Resist getting big jobs.
Resist the suggestion that you can only read Derrida in French.
Resist taking the path of least resistance.
Resist the influence of the appealing.
Resist the desire to make a design based on a piece of music.
Resist the growing conviction that They are right.
Resist the nagging feeling that They will win.
Resist the idea that you need a client to make architecture.
Resist the temptation to talk fast.
Resist anyone who asks you to design only the visible part.
Resist the idea that drawing by hand is passé.
Resist any assertion that the work of Frederick Kiesler is passé.

Resist the foregone conclusion that They have already won.
Resist the impulse to go back to square one.
Resist believing that there can be architecture without architects.
Resist accepting your fate.
Resist people who tell you to resist.
Resist the suggestion that you can do what you really want later.
Resist any idea that contains the word *interface*.
Resist the idea that architecture is an investment.
Resist the feeling that you should explain.
Resist the claim that history is concerned with the past.
Resist the innuendo that you must be cautious.
Resist the illusion that it is complete.
Resist the opinion that it was an accident.
Resist the judgement that it is only valid if you can do it again.
Resist believing that architecture is about designing things.
Resist the implications of security.
Resist writing what They wish you would write.
Resist assuming that the locus of power is elsewhere.
Resist believing that anyone knows what will actually happen.
Resist the accusation that you have missed the point.

Resist the idea that architects are master builders.
Resist accepting honors from those you do not respect.
Resist the panicky feeling that you are alone.
Resist hoping that next year will be better.
Resist the assertion that architecture is a service profession.
Resist the impulse to open an office.
Resist believing that there is an answer to every question.
Resist believing that the result is the most important thing.
Resist the demand that you prove your ideas by building them.
Resist people who are satisfied.
Resist the tendency to repeat yourself.
Resist that feeling of utter exhaustion.

Resist all claims on your autonomy.
Resist the indifference of adversaries.
Resist the ready acceptance of friends.
Resist the thought that life is simple, after all.
Resist the belated feeling that you should seek forgiveness.
Resist the desire to move to a different city.
Resist the notion that you should never compromise.
Resist any thought that contains the word *should*.
Resist the lessons of architecture that has already succeeded.
Resist the idea that architecture expresses something.
Resist the temptation to do it just one more time.
Resist the belief that architecture influences behavior.
Resist any idea that equates architecture and ownership.