

Hanne Van Reusel

COMMONPLACE ARCHITECTURE

Vlogging as a way of reflection on the performative design practice

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ABSTRACT

It is the aim to discuss the significance of the 'everyday' in architecture. This paper, in the form of a script, will explore the notion of "commonplace architecture", which found its roots in the Dutch "huis- tuin-en-keuken" expression. The script is grounded in the specific experience of the design practice and academic research on and around the Josaphat site in Brussels. It entails a layered, messy and entangled process of documentation, action and reflection. The script is derived from a vlogging (video blogging) exercise that has been explored as a medium for reflection and reporting in the context of the 2nd CA²RE conference. A series of vlogs has been assembled and presented to bring out a collage of the everyday realities, doubts, insights and open questions that are present in my work as architect, researcher and human being. Like the early insights and findings they represent, the vlogs take on the form of rough assemblages. Mixing sound, image and patches of conversations, the vlogs gather lines of thought that need to be further discussed and articulated.

WELKOM / BIENVENUE JOSAPH'AIRE - INTRODUCTION

> Zoom on a black and white line drawing. The white paper hovers with the wind. (Voice Over) First of all, welcome.

> A wooden sign with the laser cut text "Welkom/Bienvenue Josaph'Aire" is held up and fills the screen. The person who is holding the pale wooden board is hidden behind it, only the white hands with red nail polish hint for a female touch (Schalk et al. 2017). The background sound is dominated by the alienating recording of the wind (see Figure 1).



Figure 1: Screenshot of the 'welkom' vlog.

> People are sitting in a green and slightly wild environment, the scene gives a cluttered impression due to the table made out of pallets, the with pole of a party tent, etc (Pak and Scheerlinck 2015). On the right side you can see the considerate expression of a young women in a colorful dress (Hanne). Left the framing only gives away the presence of other hands holding beers in their hands. (VO) Because we are, we are citizens...

The attentive listener can recognize a French accent in the pronunciation.

> The lady holding the welcome sign walks away along the sidewalk of the street (Brussels). She swiftly turns around talking the wooden board under her arm while she continues her walk.

> Back to the greenery. One of the men walks away while Hanne nods to confirm the statement that is being made. (VO) ... and they are not here, they are just in their office (BRAL 2016; Van Reusel et al 2015).

> The lady with the wooden board continues her walk along the street, accompanied by passing cars and crossing pedestrians. Fast forward. She walks a small 50 meters, passing a small construction site after which she steadily turns to the right. Carrying the wooden sign on her back, she continues her path while on her left side trees appear behind the wall of what seems to be a parking space. A cyclist heads in the same direction while the lady continues her route toward an open fence. Making place for a car coming in her direction she keeps on her decisive tread while entering the open gate. On the left side a glimpse of a pallet hanging on the wall can be caught. The camera approaches the lady while she directly turns left and enters a green, slightly bewildered area (Van Reusel 2017).

> Back to the greenery scene. The camera now centrally focusses on Hanne who is looking at the person on her right hand. (VO) Because if you just complain, rather than being constructive... better to steer it in a direction, it works better (Van Reusel et al 2017).

The framing moves away from Hanne who is zipping from her beer while showing her agreement with the made statements. The public gets a view of the white male speaker (Wannes) whose gestures underpin his words. The sound gives away a Dutch accent, while approving echoes are made by other participants.

> Continue fast forward. The lady that is carrying the wooden board on her back walks up into the greenery. On the right side a glimpse of pallet construction and a red accent of a crochet decoration can be perceived. The lady continues her way in-between series of boxes filled with plants while in the background the vague shape of an improvised greenhouse and a white circus wagon come in the picture. A guitar cord hits in at the moment the lady cheerfully turns around. While she reveals her face (Toha) she opens up her arms as to welcome the public. The strumming guitar plays on while Toha places the board on the side. She springs on, going left , going further in between the plant boxes where she stops in front of another pale wooden sign. She waits for the camera to come closer and points to the sign, which is hidden between two eggplants that are ready to harvest. On the accent chord of the on-going guitar play the camera zooms in, revealing the "Jardin Latinis" that is cut out of the wooden sign (Petrescu 2010).

> An image is given of two people holding shovels and standing next to a wheelbarrow. One of them attracts the attention with his white sweater that contrasts with his black skin and the green environment of long grass and nettles. The guitar play has stopped while the camera wobbly approaches the two figures, slowly revealing the conversation going between a man and a

woman who are digging in the earth that has been piled up in old tires. Slowly the music hits in again (see Figure 2).



Figure 2: Screenshot of the 'welkom' vlog.

> Continue fast forward. Toha gambols from the Jardin Latinis sign on toward a structure made out of industrial pallets. In a bow she approaches a new sign stating "Forum". Toha dartingly enters in the structure and illustrates its circular composition. The scaffolding she hops around gives away the on-going construction process (Bouchain 2010). Leaving the Forum structure behind, she heads back in the green. Part of her route is cluttered with deconstructed pallets. Toha's tread leads the camera to a frontal view of another wooden structure. It has the archetypical form of a house but is still open as it only consists out of a wooden frame. Toha jumps in the house, diving under the pink decorations that are hung up in front of it. She walks round the central table around which a mix of different chairs and self-constructed benches are positioned. When she jumps off the house like construction, she lifts up a wooden board with the open landscape at the background: "Maison des Possibles" .

> The guitar play continues. Fast Forward. A top view of a wooden desk is given. In the unnatural light of a lamp drawings can be seen; a rectangular floor plan around which four facades are positioned. A pair of hands is ordering the composition and starts puzzling with blue surfaces that represent windows. The papers are being reshuffled and organized.

> Continue fast forward. Toha puts the board with "Maison des Possibles" down and directly continues to another sign hidden behind some long grasses. Next to it is a shovel that Toha picks up to firmly plant it in the soil. The wooden board states "Commons Josaphat" (COMMONS JOSAPHAT 2015).

> The music continues. A fragment of the Archibelge documentary is shown. A group of around 20 people is surrounding a table size model. It is a group of mixed ages and gender. Some people are moving elements of the model while another participants is making gestures along the two meter long cardboard construction. The camera zooms in on An who is smiling while engaging in the conversation. Slowly the frame is directed to her hands that are pointing at certain elements of the model, while another pair of hands enters in to stick a post-it on the model. (Subtitles) Fragment: Archibelge - Off world production

> Continue fast forward. The camera swipes towards the white circus wagon which has red doors. Toha jumps back in the image and walks towards the open window of the vehicle. There a wooden board is placed stating “Recup’Kitchen”.

> The music stops. A group of people is standing and sitting around a table. They are outside in a green environment, two men are sitting on a wooden bench that has quite improvised aesthetics, built with recuperated wood. On the table there is a colorful cover with a flower print. Another man is standing up and serves food on a plate. The lens approaches the table that is packed with different and colored bowls filled with nicely cut and arranged vegetables. In the background female voices chatter lightly. While the camera swipes on along the group of people a toddler gets in the picture. He is pulling his mother’s arm while pointing at the green bushes behind him. The guitar play slowly fades in again, the viewer gets a glimpse of the plates that are being served (see Figure 3).



Figure 3: Screenshot of the 'welkom' vlog.

> The fast forward slows down to normal speed while the camera moves away from the Recup'Kitchen wagon toward the garden and Forum.

> Zoom on a black and white line drawing. The white paper hovers with the wind while the instrumental music moves to a climax.

> The music continues but shifts to the background as the volume lowers. A fragment of a reportage by Bruzz is shown. The frame centers on the wooden welcome board of Josaph'Aire that is now positioned in front of some of the garden boxes.(S) Fragment 'Buurtbewoners...' - Bruzz(VO) Maar ze weten niet of daar nog plaats voor hen zal zijn als hier 1600 woning worden bijgebouwd. (S) ...when 1600 new housing units will be constructed.

An overview is given of the Josaphat site, a green grass land that is surrounded by trees that hide the high-rise buildings at the background. The image is dominated by the railway road infrastructure that centrally cuts through this natural environment.

> Continue fragment Bruzz. A shot is made of one of the surrounding streets with four-story high buildings and small trees along the sidewalks. (VO) Plus que 1.000 familles ont réagi. (S) Meer dan duizend families hebben gereageerd.

> Continue fragment Bruzz. A lady with grey short hair is being interviewed. While she is surrounded by the green, yet urban landscape of Josaphat, she continues:Plus que 1.000 personnes en tout cas ici dans les environnements. Parce que on est conscient de l'impact que ça va avoir.(S) Duizend families die hier in de buurt wonen. Omdat we weten wat voor een impact dit project zal hebben.

> Continue fragment Bruzz. The music hits in again with a climax while renderings of the future neighborhood are revealed. An image shows whitish housing blocks with a lot of small trees and a road infrastructure that is solely being used by a cyclist while children play on a wide sidewalk. Another rendering shows a long green park with a small pond(VO) Of de Brussels regering zal luisteren naar hun klachten is nog maar de vraag. Voor haar zijn de woningen broodnodig en voorziet ze ook de nodige voorzieningen zoals een school en een crèche. Als alles volgens plan verloopt beginnen de werken begin volgend jaar. (S) Will the Brussels government listen to them? For them, housing is necessary as well as infrastructure such as schools and a crèche. Everything goes according to plan works will begin in 2018.

> Frog perspective: a lady with short brown hair is standing between other people, she gestures engagingly while she is talking to them: Comment est-

ce que on va construire la relation parce que a un moment donné ce sera quand même là que les choses vont se faire.

> The volume of the music raises again. A man is holding a little girl in his end while he is explaining something to a group of people. Fast forward the camera moves around, showing a circle of people. The background is that of the Josaphat site, slightly wild green with an open view. In the foreground we see people sitting and a baby lying on orange pillows that cover self-constructed benches made out of recuperated materials.

> An overview shot of the Josaphat site is given. Music continues. The Recup'Kitchen wagon is positioned quite central in the frame, it stands between the high-rise buildings coming up in the background and the wooden table in the front. Fast forward we see people moving around, cleaning up after their dinner. (S) Music: City of the Sun - la Puerta Roja (see Figure 4).



Figure 4: Screenshot of the 'welkom' vlog.

DESIGNERLY GROUNDED THEORY - METHOD

> Black image. We hear a man (Johan) speaking: (VO) Two years ago Kathy Charmaz she published a book, which is titled 'Constructing Grounded Theory'.(S) 16.10.16 - presentation Designerly Grounded Theory (Verbeke 2017), research group meeting coordinated by Prof. Johan Verbeke.

> Zoom on a strip of paper on which notes are listed, written in pencil or black marker. The camera moves down along the list of concepts. Slowly guitar music fades in.

> Slide of a presentation with the title 'Constructivist Grounded Theory (CGT)'

(Krec and Van Reusel 2016). (VO) The constructivist approach treats research as a construction but acknowledges that it occurs under specific conditions, conditions of which we may not be aware and which may not be of our choosing. (Quote from Charmaz, 2014).

> A pink notebook is held in front of the camera that gives a top-down perspective. The two hands that are holding the notebook, open it and flip through (see Figure 5). The pages of the notebook pass by, they are filled with

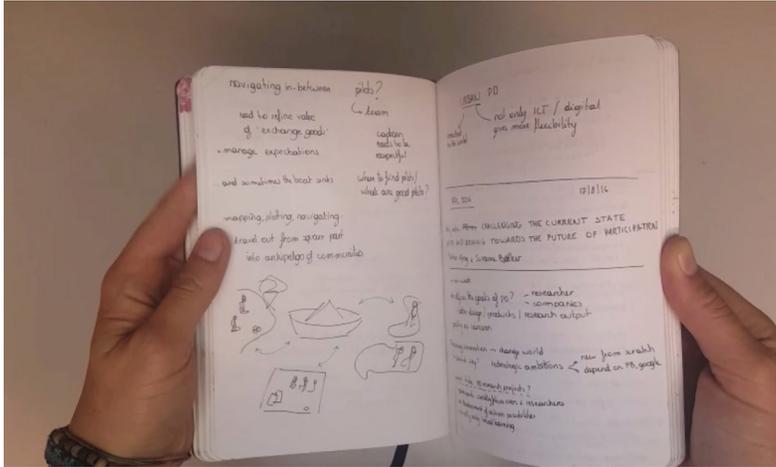


Figure 5: Screenshot of the 'DGT' vlog.

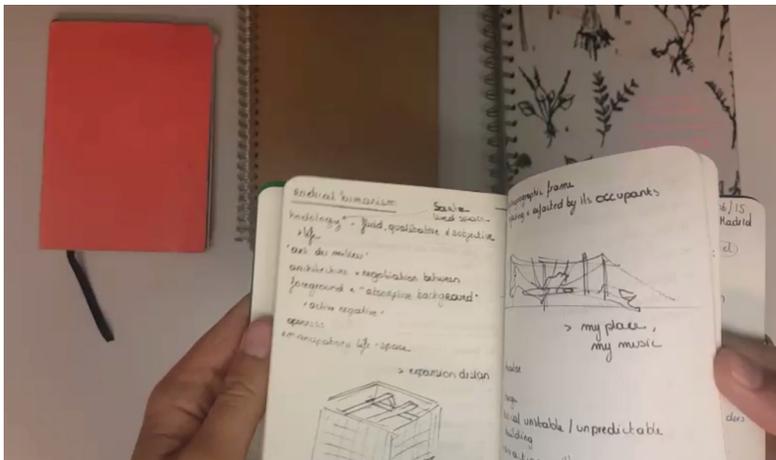


Figure 6: Screenshot of the 'DGT' vlog.

sketches, notes, schemes, etc. (VO) Choosing the term constructivist means to acknowledge subjectivity and the researcher's involvement in the construction and interpretation of data. (Quote from Charmaz, 2014).

Fast forward. The pink notebook is placed on the table, while a new book appears and is leaved through. (VO) We take advantage of experience by delaying literature reviewing. (Quote from Charmaz, 2014).What forms our rich data?

A series of notebooks is shown revealing more notes, sketches, images, quotes, images, flyers... (see Figure 6). (VO) Mappings... drawings... words... collages... codes,...

More and more notebooks are browsed through and fill the background image. (VO) Analyze actions and processes rather than the themes and structure. (Quote from Charmaz, 2014).

> A long horizontal band of paper displays a listing of the earlier shown paper strips. Next to these vertical series of notes, dates and words are written (see Figure 7). Fast forward. The camera swipes along the horizontal band, revealing the meters of listings that have been made. (VO) Similar to a camera with many lenses, first you view a broad sweep of the landscape, subsequently you change your lens several times and shorten your focal points. (Quote from Charmaz, 2014).

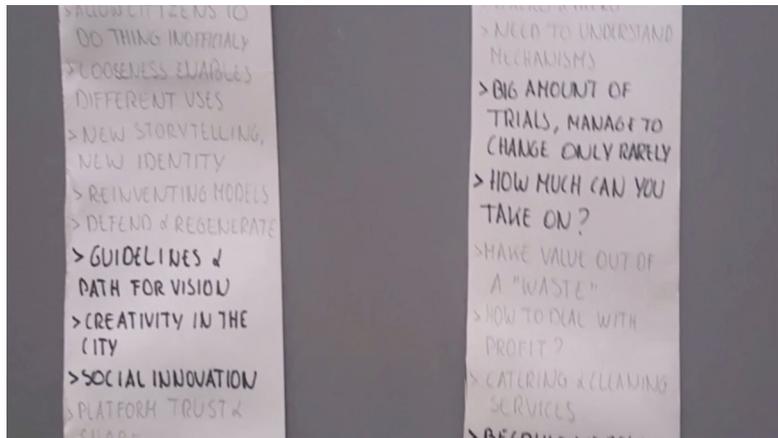


Figure 7: Screenshot of the 'DGT' vlog.

> The camera changes direction and follows the vertical orientation of the listed notes. The speed of the film slows down and certain notes can be read:

- Knitting of a stronger network
- Process goes deeper than the surface, the space, ...
- Flagging (VO) To bring key themes closer and closer.
- Concerns of everyday life
- Process of becoming collective
- How much can you take on ?
- Because we believe that...

Fast forward. The camera still moves down along the list of notes for another meter.

> The frame shows an assemblage of a black and white scheme that is hung up on metal cabinets. Fast forward. Hanne moves in the image and walks in the direction the table in front of the image. On the table the viewer can see a hint of the series of lists that are displayed on it (see Figure 8). (VO) Focused coding.



Figure 8: Screenshot of the 'DGT' vlog.

Hanne walks up and down from the table to the drawing in the back. Regularly she writes down something on top of the black and white schematic drawing. (VO) Develop conductive, abstract, analytic categories through systematic data collection. We let our insights emerges from our data. Emphasize theory construction rather than a description or application of current theories. (Quote from Charmaz, 2014).

> A top-down view is given of part of the black and white scheme. The A1-

size drawing is situated on the floor and along it polaroids are placed. The viewer can start to decipher some of the words and illustrations that are assembled in the drawing. In big letters 'performative design practice' can be read.

> Bird perspective of the drawing: one of the photos is held in front of it; a stack of bricks with a red poster. The following photo that is held in front of the camera displays a group of people sitting in the grass in front of the white and red Recup'Kitchen wagon. The next image shows people sitting in a circle surrounded by greenery with in front of them a chalkboard stating: 'Bienvenue / welkom @ potager nomade de l'Av. Latinis'. Next a construction of tents in wild greenery is displayed, a hand holding a postcard with a colorful collage.

> Back to the black and white drawing. A zoom focusses on the illustrated 'Maison des Possibles'. A polaroid is placed over the drawing, revealing a graphical representation of an orange house at a black and white background. This image is overlaid by a photo of a drawing of a house like structure, covered with scribbles, (S) Music: City of the Sun - Perfect Instance

HUIS-TUIN-EN-KEUKEN ARCHITECTUUR - RESULTS

> A polaroid image is positioned almost central on a black surface. The photo reveals a field of yellow flowers that is surrounded by trees and grey building blocks. On the right side of the polaroid it is written 'Josaphat 27.07.2017'. Guitar music hits in simultaneously with the beginning of the film.

> Bird perspective: a line drawing against the background of a pale wooden desk. The drawing contains figures made in pencil and pen. With a black marker a hand is drawing on top over the grey pencil outlines, while a verbal explanation is given. The narrator (Hanne) is retracing the lines of a house like structure. (VO) Here is the basic structure of 'Make-It' (French pronunciation), 'Make-It' (English pronunciation), which probably will serve for the base of the 'Maisons des Possibles / Huis van de Commons'.

Fast forward. (VO) French for the 'House of Possibilities / of what could be'. It is a wooden structure that is now waiting for its building permission. Maybe more a concept or an idea...

> Photo of the wooden and open structure. In front of it pallets are stacked, while the roof is covered by a blue bash. (VO) It is merging different ambitions, ...

> A collage of the imagined house is shown. At its entrance there is a hammock while a group of people is having a picnic in front of the glass façade, which is an assemblage of different window sizes. (VO) ... different collectives, different desires. But that aims to bring them together in order to strengthen their force.

> Back to the line drawing. The hand (Hanne) is now retracing plant boxes, a table, etc. (VO) There is also we the gardeners. Here around you have the private parts. That engage in an everyday activities in order to relate back to nature in the middle of the city.

> Photo of the garden, with the wooden board stating 'Jardin Latinis'(VO) There is we who look for connections further on in Schaarbeek, in Brussels and who set up ateliers to dream together.

> Two photos by Paula Bouffieux (2017) are shown. One shows a Moroccan-Belgian man and his two widely smiling children. They are posing in front of the open and green view of the Josaphat site and are holding a blackboard on which they have written 'j'aime les fleurs'. The following photo shows the garden with its plant boxes. The path of bark draws a vertical line of which at the end you see the back of a female figure wearing a red kitchen apron. Surrounded by different graduations of green, she walks along the improvised path (see Figure 9).



Figure 9: Screenshot of the 'HTK' vlog.
Photo by Paula Bouffieux.

> Line drawing. The hands are retracing the contours of a circus wagon. (VO) This is our beloved Recup'Kitchen roulette. It is a mobile kitchen, which at the

end is not really mobile because we didn't manage to get the roulette on the street. But anyway it serves quite well as a sort of collective kitchen.

> Image of the Josaphat site. A colorful dressed group of musicians is playing while around them kids are jumping and people are chatting. In the front corner a recuperated cable role is used as table for cleaning the dishes. Fast forward. People are moving around, having a chat, cleaning dishes, dancing, etc. (VO) We, the Recup'Kitchen team. A project that we crowdfunded for a mobile kitchen that works with food leftovers and that for us is a statement about how people can eat in a more sustainable way and how a good and healthy meal can bring people together in public space, questioning the city.

> The camera swipes along a group of people that is seated on the grass. In the middle a reddish carpet is covered by papers with black and white schemes, some flowers and drinks. The heads of the people are not in the picture, nor can the public understand what is said in the on-going discussion as the background music raises to a climax. However, the postures and gestures of the participant show they are engaged in the conversation (see Figure 10). (VO) In a way we already create the place we see ourselves living in, in a small scale. And we manifest our desires, our ambitions, our values in the space. (S) Music: City of the Sun - Second Sun



Figure 10: Screenshot of the 'HTK' vlog.

FOOD FOR THOUGHT - DISCUSSION

> Fragment of Archibelge. The film shows the Josaphat site around 3 years ago (2014), the green landscape contrasts with the grey sky and the railway

road infrastructure that cuts through the field. (VO, Hanne) Comment on gère l'espace public?

> Shot of a pair of hands that is coloring with water paint over a black and white line drawing. (VO, Hanne) Comment nous pouvons le laisser ouvert à tout le monde, assez que possible que les gens peuvent l'utiliser en commun ?

> Fragment of the reportage by Nostalgie on Recup'Kitchen. A group of people is eating while engaging in conversations.

> Fragment Archibélge. A group of people is standing around a model that has the size of a table, they are pointing at it while discussing.

> Top-down view of a sketch book. Over the lined pages, a black scheme with illustrations is made. At the top the date is given: 3.08.2017. (VO - Hanne) The system is really shaking on its foundations.

> Fragment Archibélge. Zoom on the hands of people that are reshuffling elements of the model. Zoom on part of the model, grey foam volumes are labeled with a post-it stating 'HABITAT groupé'. (VO - Martine) ... mis en place collectivement. Qu'ils ne sont pas imposés.

> A man is dressed in a safari outfit while being slightly covered by tree branches that are attached to his suit. Against a background of rainy clouds and a row of trees, he stands in a muddy field and points away of him.

> Toha and Hanne are smilingly presenting their poster that is hung up at the wall behind them. They finish with an enthusiast high five. (VO - Sophie) Allez, onrechtstreeks hebben we misschien toch wat invloed.

> Top-down view of the sketch book. (VO - Hanne) We are reaching the limits of this 'democratic'system. (the brackets are underpinned by a gesture of the hand in front of the notebook).

> Top-down view of a collage in the making. A pale wooden desk is filled with papers representing the facades of a house-like structure, while blue cut outs serve as windows that are being shuffled and composed. Notes are made on yellow post-its. (VO - Martine) ... la possibilité d'avoir un projet pilot.

> The frame only shows parts of people that are sitting together on chairs or on the grass. In the right edge of the frame we see a hand making gestures, while a person is speaking. (VO - Gaspard) But we don't need to ask. Hanne: Yeah, but I would ask them to pay for it (laughter). (see Figure 11)



Figure 11: Screenshot of the 'FFT' vlog.

> Fragment of the Nostalgie (2016) reportage. Frog perspective of the Re-cup'Kitchen wagon. A shot of the inside of the kitchen with people bowing over the stove.

> The safari leader is surrounded by people wearing green garbage bags. He powerfully continues his speech: Les tenues de camouflage que vous avez sur le dos là, je vous demande de les rendre. Elles font partie du bien commun.

> Fragment of Archibelge. Zoom. A hand is sweeping over the model of the Josaphat site.

> The in yellow painted black and white line drawing, a person is adding a legend. (VO - Hanne) Une gouvernance partagée.

> Top-down view of the notebook. (VO, Hanne) So big frustration here that if even our city administrations still tell themselves they are completely legitimate because they work for people who have been elected...

> Safari. The guide continues:... de ne pas les abimer et vous les rendez aux responsables à la fine de la visite pour pouvoir les réutiliser.

> Top-down view of the notebook (see Figure 12). (VO - Hanne) ...and there is not any critical consciousness about the limitations and even the conflicts that are coming out of it.

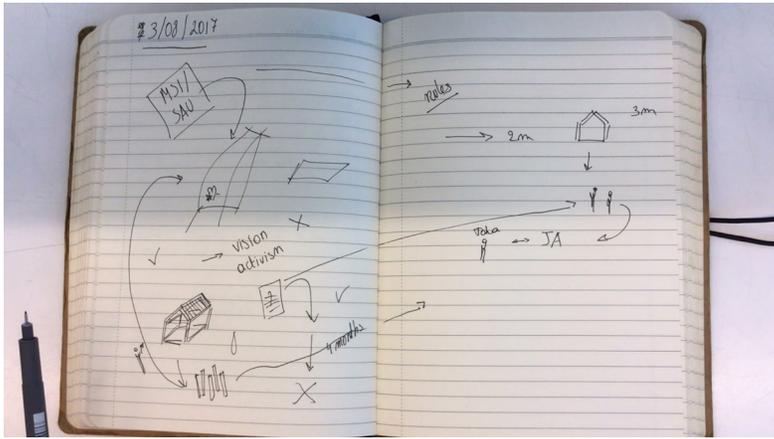


Figure 12: Screenshot of the 'FFT' vlog.

> Water coloring on the line drawing. (VO - Martine) C'est vraiment une co-gestion.

> Top view of the notebook. (VO - Hanne) Well.. that is not giving a lot of hope.

> Top view of a group of people washing dishes. It is a colorful seen with pink and green basins combined with the flamboyant clothes of the people kneeling around it, laughing and chatting (see Figure 13). (VO - Martine) D'abord il faut savoir ; où sont les autres zones verts ? Où sont les autres zones bleues ? Tout agencer et puis mettre le reste.



Figure 13: Screenshot of the 'FFT' vlog.

> Workshop circle. The frame shows Hanne sitting on the ground. Her flowery dress and the red carpet where she is sitting on, are contrasting with the greenish background. She is gesticulating with her hands while explaining something to the people that are sitting next to her. From there on you can even like argue for the paths in the future to be more... more human-oriented, more nature... indirect..

> Fragment Archibelge. A woman is standing in the swampy mud of the Josaphat site of three years ago. Her small figure almost disappears against the background of the large site and the grey sky. She waves with her arms along the length of the terrain. (VO - Sophie) ...dan heeft dat politiek debat toch toegelaten om een klein poortje te openen.

> Water coloring the line drawing.

> Workshop circle. The viewer can see two people (Wannes and Hanne) listening attentively to another person who is speaking. (VO - Gaspard) Because we are here, we are citizens...

> Frontal view of the Recup'Kitchen wagon with in front of it a small group of people cleaning the dishes.

> Workshop circle. The speaker continues his reasoning, while Wannes goes for a walk. Hanne is attentively listening and nodding in confirmation. (VO - Gaspard) ... and they are not here, they are in their offices.

> A fanfare of trumpets, sax and percussion plays a jolly music. The sky is bright blue contrasting with the deep green of the trees.

> Fragment Archibelge. View of the working group around the table size model. (VO - Martine) On commence juste avec une petite hectare, demi-hectare, et puis, éventuellement continuer.

> Fragment reportage Nostalgie. We see a wintery scene of the Recup'Kitchen wagon. On its left side there is a large white tent that extends the kitchen space. A lady is walking toward the group of people in and around the wagon.

> Top view of a sketching book. Fast forward. With a thick black marker, a hand draws the invitation for an event on the 10th of June. 'Josaph'Aire = tijdelijk gebruik / usage temporaire sur la friche Josafat'.

> Toha and Hanne presenting the poster. Both are very expressive, using their hands, smiling and talking to the camera and to each other. (VO - Hanne) Een collectief bestuur...

- > Continuation of the written invitation. Fast forward. '13:00-14:00 kennis-making / venez découvrir' etc.
- > Recap 'Kitchen scene of people cleaning dishes and chatting. This peaceful and rather slow scene contrasts with the fast changing of images.
- > A group of people carries a metal frame (of a tent) in the collective garden. The image is manipulated as a boomerang, moving quickly back and forth. (VO - Sophie) Net voor de verkiezingen hebben we ook een politiek debat georganiseerd.
- > Top view of the notebook. (VO - Hanne) Just a month ago in Brussels, with the government falling down over scandals of our politicians stealing money from homeless organizations...
- > Fragment reportage Nostalgie. A man, holding a beer, is walking in the neighborhood garden of Josaphat.
- > Fragment Archibelge. A woman walks through the long grass of the Josaphat site. Her figure fades away in the scene of green and rough nature. Silent image.
- > Fanfare is playing. The camera swipes along the musicians.
- > Top view of the notebook. This time its empty and in a fast forward we can see how the scheme and illustrations get drawn. (VO - Hanne) Because the plans are being developed and as citizens we wonder what a sustainable neighborhood could be like.
- > Fanfare.
- > Desk view showing the making of the cut outs for the collage. (VO - Hanne) What it is actually all about and experimenting and exploring it.
- > Fanfare. The camera moves towards the audience. Children are dancing, adults are clapping their hands or chatting.
- > Top view of colorful drawing. Central the viewer can read 'UTOPIA' in yellow, green and brown letters. The dot of the 'i' is a shining sun. Fast forward the lens moves away from the central word and follows the colorful lines of the scheme that is made around it. (VO) Welcome to utopia ! (VO - Hanne) I believe that the design statements that we make through everyday moments can manifest what we are aspiring for our future city.

ACKNOWLEDGEMENT

I would like to thank all those who join in the various place-making initiatives at the Josaphat site. Without all these colorful characters it would have never been possible to build up the work in which this research is grounded. A special thanks goes to those actors that are visible and/or heard in the film assemblages and whom were so kind to give their permission to use the recordings I have made of them or the photos they have made. Toha, Sophie, Wannas, Gaspard, Paula and Martine, it is a pleasure to work with you.

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Unless a reference is made in the script (and by subtitles in the film assemblages), the images and recordings were made by the author of this paper.

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