

arts vivants | recherche et création

opport

DÉBORDEMENTS :

PRATIQUES
EN PÉRIPHÉRIE
DE LA SCÈNE



Claire Dehove/ *WOS agence des hypothèses* (Traduction by Oskar Davies)

A CASE OF XENOTRANSPLANT IN BOBIGNY FREE HALL



Public Commission¹ is one of the viable paths for art towards an *outside*, it allows both working *in situ* as well as working with the uses of space. Its institutional and restrictive nature could seem **A PRIORI** contradictory to any emancipatory status. Urban esplanades and roundabouts, tramways and car parks, administrative buildings and churches are occupied or adorned with art commissioned by the state.

From sculpture to graphic signs, from light or sound installations to shallow mosaics, state commission must be a work of art. The expectations of the juries, who draw up the specifications and who have the decision making power, relate to a form of charter that has been established by a ministerial commission that sets out the major orientations the work must take. The local councillors or territorial state employees, members of the jury, even silent partners, stay faithful to the autonomous art object without security or maintenance problems. Visibility, a strong artistic gesture and a combination of sustainability is still the prescribed standard. Propositions, which need, for their existence, to be 'taken further' by inhabitants or other users, are often *undesirable*. They are distinguished by their rarity.

At *WOS/agence des hypothèses*² we venture strategies within the tight frame of the tightly regulated state commission.

WOS works to make a splash in the world of public art.

Which is mainly an *art of the Court*.

WOS takes the risk of reorienting the commission by approaching it on a political front. The agency submits civic protocols are established within a long term time frame. It considers the experimental study phase as an opportunity to model it's interests as well as being remunerated.

AND SO economic strategy + political strategy = artistic manoeuvre.³

¹ " Important issue for the development of contemporary creation in the visual arts, the 1% allows artists of diverse tendencies to create works of art in an everyday life location, to collaborate with architects and enlighten the public to the art of our time"

See Centre National Des Arts Plastiques : www.cnap.culture.gouv.fr.

² See site wos-agencedeshypotheses.com

³ A reference here is made to the phase of the commission where three artists are withheld to compete, one wins and the two others are reimbursed for their study.

2008 CANDIDATURE APPEAL FOR THE ARTISTIC 1% AT BOBIGNY (93)

Direction Générale de l'Administration et de la Fonction Publique (DGAFF)
32, rue de Babylone 75007 PARIS

Represented by Monsieur le Préfet de la Seine-Saint-Denis, Préfecture de la Seine-Saint-Denis
1, esplanade Jean Moulin 93007 BOBIGNY

Objective :

Conception, creation and installation of a work of art under the 1% art initiative on the site for the new Restaurant Inter-Administratif de Bobigny (93)

Principal Characteristics:

Architectural Context:

The project for the new Inter-Administratif Restaurant stands between the square of the préfecture and the listed wooded area.

The project is situated on a site defined by the two main buildings occupied by DDE and the préfecture, simple and austere, typical of the 60's era.

In order to free itself from this "right angle" strictness, the RIA has been conceived entirely in a curved and very fluid fashion.

The project for the new restaurant is defined by five main areas :

1. The square
2. The main/central hall
3. The self-service/ restaurant area
4. The cafeteria
5. The exit corridor (ambulatory)

The detailed and technical program predicts the preparation of roughly 1850 meals on a daily basis at peak time. The beneficiaries of the future Inter-Administratif Restaurant are the state employees working in the administrative cities 1 and 2 in Bobigny.

The project is suitable for the High Environmental Quality (HQE) procedure, for an improved awareness of the environment.

Orientation and Objectives of the commission:

The artist(s) will have to ensure, within the limits of the study, that they will be trusted with, that the materials at their disposal do not lead to complicated or expensive maintenance.

The final work must be of a permanent nature.

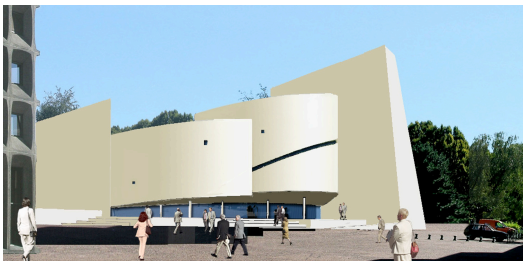
The artist will place his main artistic intervention in the central hall, with the eventual prospect of an initial signal or reminder in the ambulatory and possibly in the cafeteria.⁴

⁴ /www.culture.gouv.fr/culture/dap/dap/unpourcent/uFiles/appe/70_doc1.pdf

WOS is pleased to take this opportunity to closely reflect on the architectural, landscape and social context, while side stepping the project's specifications and even going **AGAINST** them. When facing the jury **Wos** opts for a maximal radicalization of it's proposals. A re-oriented approach to the commission becomes a precious tool for inventing proposed lay outs and methods which behave in space like bacteria in an organism. To activate, with actors, spaces within the proposed lay outs which giving rise to the communal, the alternative, the anarchic, the out of the ordinary. Proposed lay outs that negotiate with the architecture and toy with the supposed uses. Which even transgress their finality as art.

BY LUCK, either on a personal level or with **WOS**, certain projects have won and have been conducted in good conditions. **ESPECIALLY** when the construction of the buildings were still at a conceptual stage and that the architects were open to possible modifications. When also the study was developed with the day-to-day users.⁵

Operating within peripheral grounds to art, means finding the opportunity to work within the real.



2008 AFTER the call for candidates for the artistic 1% artistique 1% for the R.I.A of Bobigny, **WOS** studied the architecture of Jean-Pierre Lott's

building. Following the line of Oscar Niemeyer, it is organic and foster's an esthetic of whiteness and natural light. It replicates the slopes and slants of a countryside landscape.

WOS analysed **the blueprints**: the curves form a sort of wine skin or a belly. The building comes across as a large, hollow mould, embodying its logical function, *a source of nourishment.*

⁵ More on these projects see Claire Dehove's, « Produire des S-places », in *Espaces et autres représentations*, Revue Frictions n°9, Paris, 2005. See also, Dehove Claire, « Les Espaces : Scénarisation et ouverture », in *Arts de la scène, scène des arts Volume II, Limites, horizon, découvertes : mille plateaux*, Revue d'Etudes Théâtrales n°28-29, Centre d'Etudes Théâtrales de l'Université de Louvain, 2004.



Cabafrip Chariot



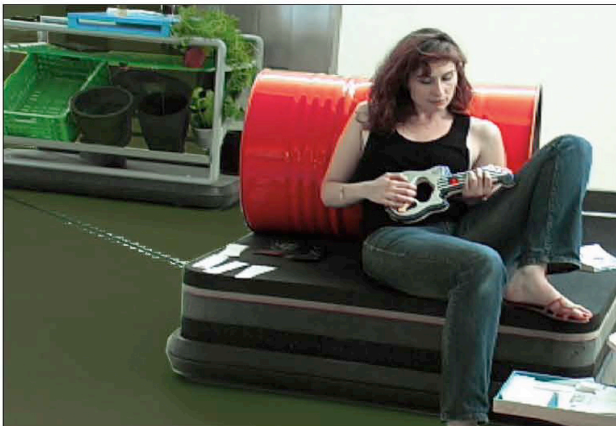
Global Hall view



Palett Chariot



Duo Chariot and Green Ratp Chariot



Tin Can Chariot



Chariot 1000 Plato



Through the long walkway towards the exit



Chariot Bivouac

The use of the available areas, is optimized according to the specific assignments devoted to each portion of space and the movements



predetermined in the specifications. The building creates *arteries* and *organ-zones* (restaurant, cafeteria, kitchen) that interact with each other on different levels of contiguity, porosity or impermeability. These transitions are managed with extreme pragmatism. The building orchestrates the direction and density of the circulation by the stairs and corridors.

IF the visceral metaphor isn't visible from the exterior then it is discernible within the building's layout, which absorbs ↪ ingests ↻ contains ⊕ and evacuates ↺ **1850** people in **2** hours.

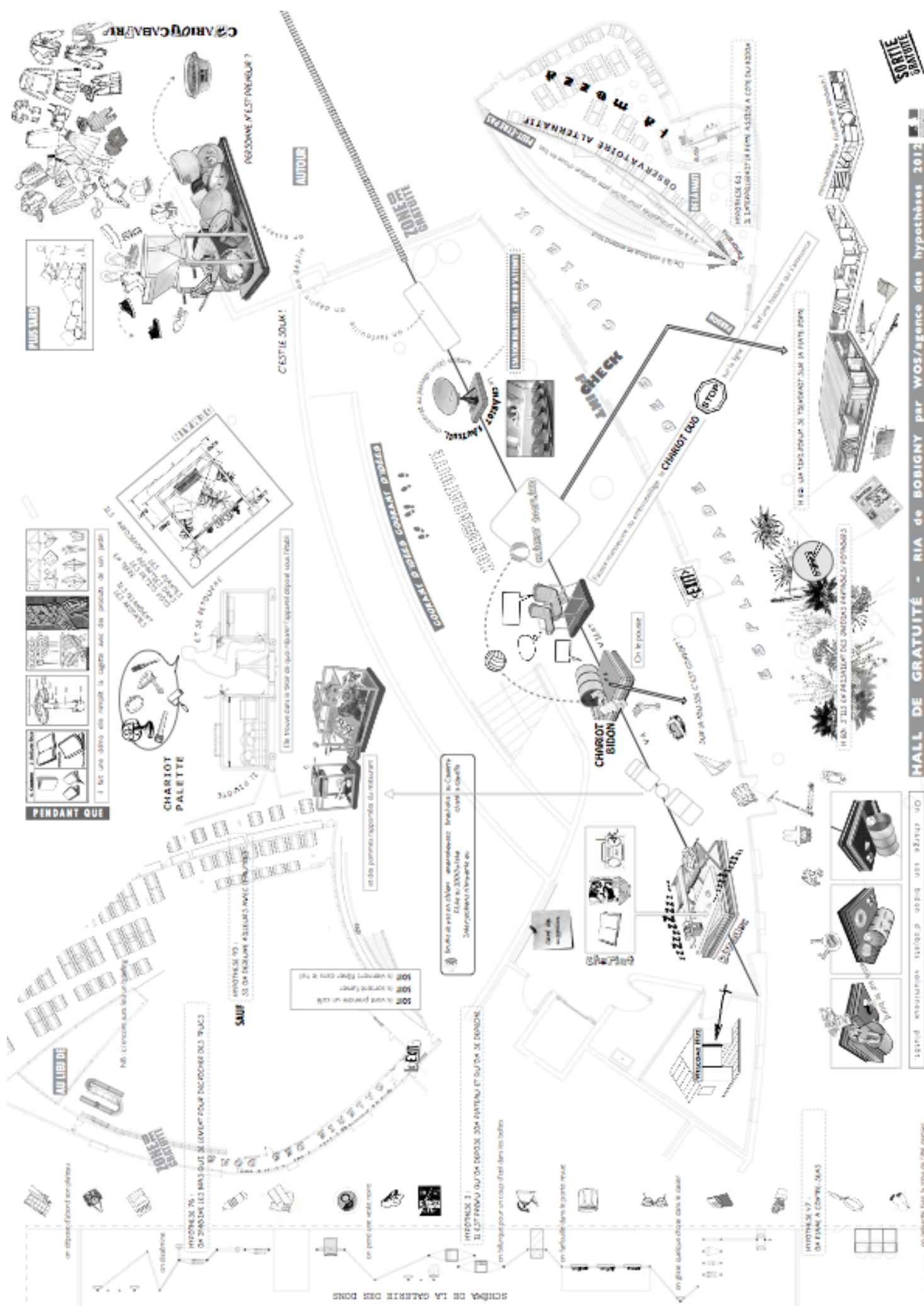
The areas in which the transit takes place follow the steps of a meal's consumption and the food chain (stocking, preparing, distributing).

The architecture allows the building's employees to handle meal times in a successful manner, with the standard preparations and within the time limit. The architectural program does not only integrate the building's functions and it's predefined biorhythms, it also conditions them.

DURING the employees meal-break, the mechanism works so well, that this seemingly unproductive moment in professional **life** **A PRIORI** runs just as perfectly as a day spent in the offices.

The architect has drawn the restaurant's **hall** in the shape of an almond nut or preferably a **()**. A high wall orientates it's verticality. Big curved surfaces surround the stairs and the ramp leading to the upper floor.

The architect multiplied slanted / windows facing the square.



The mezzanine is supported by columns, making the area *so complex that the ideal space required for the conception of a project is missing.*

Intermediation ← interior → exterior ← the hall is designed to be a place of ↓↑ passage ↓↓ crossing ✕ waiting ■ As well as the access point for various information including the day's menu. You could sit and wait to meet somebody **FOR**

INSTANCE.

A system filters the flux coming through the entrance. The exit is through two glass doors.

Hypothetically the expected work would encompass the plastic qualities expressed by the hall, a design reflecting the role of a communal room. Being an aesthetic envelope (a legitimate one, within the terms of contemporary art) for the architectural programs predetermined uses. By making it *arty*, the work should provide the area with extra soul and an identity that it can take pride in.

AT LEAST, this is an hypothesis that WOS is wondering.

While the public squares of our town centers are now replaced by commercial complexes **OR EVEN** reduced to being but a picturesque decoration, at the service of the tourist industry, the entrance halls of our diverse administrations are trapped in well established conventions that are dedicated to welcoming and informing. The halls archetypical conception, result's in them being flooded by suppliers with various "welcoming" products; potted plants, washable couches and artistic decorations. Not to mention a trend in office design that inevitably calls on neo-capitalist companies. However the public sector is still relatively untouched.

RARELY is the entrance hall left to its pure and primary function. It's considered as the *window display*- for the building it leads us into. As the holding area ~~where more or less politely~~ the entrants are sorted.

After having studied the RIA's blueprints, it's commission agenda, the photos taken on site and before the construction of the building had started, WOS explored the **TYPICAL SCENARIO** on everyday life **ON THAT LOCATION.**

Backstage lorries deliver the merchandise in THE MORNING. It's stocked, treated and heated in the kitchen, THE WHATERTIGHT ZONE. The meals are on display at the self-service, INTERMEDIATE ZONE.

Onstage 600 people arrive at 11h30 for the first service.

They go through the airlock's monitored door with their badges.

They walk across the hall and up the stairs.

On entering the restaurant they take their meal tray and proceed to join the tables in groups, with the usual colleagues, unless exception. They eat, make conversation and when finished they leave their trays on a rotating belt or a collecting cart.

AFTER that, they walk down the ONE WAY ambulatory.

EITHER they go to the cafeteria for a cup of coffee.

EITHER they walk down the ramp, across the hall towards the exit.

Some smoke outside, other park themselves in the hall waiting for a colleague.

OR to say hello to the new comers coming in for the second service.

MAYBE slip a word to a chief of staff.

This scenario repeats itself almost identically for the last service customers.

Backstage, cleaning and tidying in preparation for the NEXT DAY.

More activities invisible to the restaurant's customers.

EVERYTHING goes as planned in no time at all.

2009 **HYPOTHESIS THE HALL WILL BE A PUBLIC PLACE** CHANGING THE COURSE OF THINGS.

This could unlock the potentials of the **hall**. Creating places, reinstates the initial meaning of the idea of "public space". It allows exterior forces to penetrate and prevents the debarment of uses and effects with which they are associated. It favors the transgression of correct conduct.

Creating a space, in this building, is returning civic and political dimension to it. It puts it in a position to accept events which are likely to happen there. **CONTINUALLY.**

INSTEAD OF JUST being a transition zone ➡ the restaurant and it's dependencies, the hall would be *re-situated*. Linked to it's urban surroundings, it would become one of ⊕ the centers, an alternative center.

The Hall would virtually be intertwined with the activities of the working-class town of Bobigny as with the passers by of the adjoining square and gardens. By integrating the transitions with the surrounding area, the topography would be seen **DIFFERENTLY.**

The Hall would extend beyond it's restricted proportions because it would have a potential link with the domestic spaces where the employees and managers of the four administrations, who constitute the RIA's users' live.

The space "de-categorizes" (...) it permits a disruptive halt. It not only creates conversation but makes it visible and gives occasion to situations (...) By de-categorizing, we can bring about community in the terms of Toni Negri who speaks of the multitude as "an open and expansive network which can reveal the inventive tendencies of the subjects whether it be in their professional activities or in their communal way of life".⁶

If the hall is a place, it becomes an emancipatory vector as well as an unlocking one for the ritualized uses of the restaurant

⁶ Goetz Benoît, *La dislocation, Architecture et philosophie*, Les éditions de la Passion, 2001, p.76.

To dispose is also to entertain existent, it is to envisage areas of play, of coexistence and dispersion.⁷

WOS sets about reorganizing the layout of the **hall**.

The agency decides to use the architectural characteristics while distancing itself from the spacial uses that these characteristics produce. WOS treats the **hall** with a certain casualness. The **hall** will no longer represent but live, likewise in the hall's extensions (cafeteria , access ramp, ambulatory).

EVEN IF this is only limited to a few hours a day.

WAT KAN HAPPEN IN A SQUARE? COLLECTIVELY OF COURSE.

A MARKET, A BOOK SALE, A COFFEE TERRACE? SURGES OF LIL' SURPRISIN EVENTS? NEWSPAPS HANDOUTS, FLYERS, STREET HAWKERS SALEZ?

ASSEMBLE POINTS, BENCHES 4 READIN, SWEET-TALKIN, CHATTIN,TINKERIN, NAPPIN, LUVIN? WHICH OF DESE AKTIVITIES RISES FROM PURE UTILITARIANISM? OR D-D-D-D-D-D-KOMMERIALIZATION?

WAT CREATES DE-ZELERATION, I-DILNE\$\$,A-VAILABILITE, DIS-JUNKTION?

WAT CAN STOP D LINEAR PRO-FESSIONNEL ROUTINE?

WHICH ME-THODS AND DVICES IN *OPEN SOURCE* BECOME A TOOL 4 DIS SPACE?

A transplant consists of replacing an sickly organ with a healthy one. It's an act of transplantation.

Xenotransplant is a medical term used when a donor is of a different biological species to the recipient.

The pig is one of the best animals for human organ donating, it presents far more advantages to that of a monkey.

Anastomosis is the cross-connection between two structures, organs or spaces, this operation is undertaken by stapling or sowing (the anastomosized).⁸

WAT TRANSPLANT SHOULD WE DO 2 CORRUPT THE RIA OF BOBIGNY?

⁷ Goetz Benoît, opus cité.

⁸ [http://fr.wikipedia.org/wiki/Grefe_\(médecine\)](http://fr.wikipedia.org/wiki/Grefe_(médecine))

WOS UNDERTAKES IT'S XENOTRANSPLANT

ZONE=GRATUITE

WOS implants the transgenic tool

Into the French Central Administration sector.

It performs the incongruous welding of two separate worlds in which the

set space is provided by the public service **FOR FREE!**

WOS delegates the anastomose to the RIA's users, who are responsible for stitching them together.

Aware of the risk of rejection WOS relies **here** on time ...

GRATUITOUSNESS as a statement, finds it's initial acceptance, before being exploited by marketing strategies in the desirable and selfless practice of the **GIFT** within the architectural belly.

*In it's state controlled form, **gratuitousness** is a non-commercial sphere in the economy. This is, in principle, the exact definition of a public service. It's obligation resides in it's non-profit nature and the funding obtained by the fiscal return on revenue (school, public lighting, libraries, hospitals, waste disposal...). Often the system doubles with contributions required from the beneficiary who becomes a beneficiary with access to resources and semi-free and free services of **gratuitousness** overrides, both in theory and in practice, the eternal opposition of State /market because it is a non-market dynamic, all the while being outside state control.*

*In its libertarian form, **gratuitousness** is an **act of disobedience** that anybody can take on, refusing to submit to the laws of the market: cooperative action, development and distribution of **free software** like GNU/Linux, but also **squat**, gleaning, hackivism, **piracy**, **wigs** in the workplace, **self-reduction** in supermarkets, in a word any individual or collective initiative that seeks to undermine the capitalist system from within.*

*If some forms of volunteering are relevant to **gratuitousness**, it has no relation with charity⁹ One of the most radical critics of **gratuitousness** comes from the flow of **Commons (public goods)** falling under " the governance of human architecture and collective goods " as well as the common sharing and availability of tools for learning (**Access to Knowledge**) that's expanding in the Web.⁹*

⁹ *Pour la récupération des biens communs*; World Social Forum Belem; january 2009. And also Ostrom Elinor; Calvert Randall, Eggertsson Thrainn, Governing the Commons: *The Evolution of Institutions for Collective Action*, 1990.

"Philippe Aigrain explains that we have a ternary structure, where the producer of **common goods** gives back to the common good and the user takes from the common goods without there being any contractual link between the individuals. The logic is non-transactional, in the sense that, to take something from this system does not mean you have to ask permission: no buying, no subscription not even a contract is required. This is the acknowledgment of these phenomena of the use of common goods."¹⁰

The immaterial riches produced in this way stresses the law of rarity which governs the dominant production of the intellectual and artistic fields. Everything leads us to believe that the Copyleft or Creative Commons will little by little wipe out traditional copyright. This non-economic wealth also changes the idea of free time and re-inserts the free within the ancestral strategy of **GIFT /COUNTER GIFT** still very alive in numerous communities, mainly in Africa.

Today marketing techniques have taken hold of ~~the free~~ as THE most sophisticated of sales strategies. The consumer is wowed with ~~free products~~ to encourage him to buy their line in paid for products. All media, publicity and spam mails expose themselves ~~freely~~ to our available brain-time while alienating us from our freedom to choose what interests us and what we direct our attention towards. We become the forced beneficiaries of by-products which we don't know what to do with.

This manipulation of the idea of free is one of the most pernicious mis-uses.

The range of gratuitousnesses is the object of numerous polemics at the heart of the political class.

Degrowth

As Paul Ariès, the theoretician of **Degrowth** says; "the idea

of a

good use of gratuitousness, in the face of growing expense, or **the banning of its mis-use**, seems to me to constitute the base for any radical reform of a really **alternative politic**. Not just because it allows a response to the **anticapitalist and anti-productivist issues** but also because it is able to arouse **desire** as we hang on grimly to the idea of **the free** of charge. Drinking water will become ever rarer in the 21st century, all the more reason to make its everyday use free of charge and **to ban its mis-use**, such as its wastage and not only on golf courses."¹¹

As well as these abuses, gratuitousness functions as a veritable political laboratory of potential alternatives. It can be an ephemeral or regular practice.

As it is tried out and materialized in different ways according to the socialized fields. Gratuitousness is an action which genuinely abolishes market laws and in so doing distinguishes itself from barter. With gratuitousness, helping oneself does not commit one to any return favor or obligation to reciprocate.

Gratuitousness like the gift is not an investment.

continue to take notes on all these ideas

¹⁰ Aigrain Philippe, « La Culture en Communs », entretien avec réalisé par Lalande Aude, Mangeot Philippe et Patouillard Victoire, in *Chantier défendre la gratuité*, Vacarme N°50, janvier 2010.

¹¹ Ariès Paul, *La Décroissance, un nouveau projet politique*, éditions Golias, 2007.

A **ZONE=GRATUITE**

can be placed temporally

ANYWHERE in towns and the countryside, **IN** a pick-up **OR** a tractor. It materializes from ground cover, of supports or of recipients, made, recycled or found on location.

You can **UNCONDITIONALLY** take what you want or need for you or your close friends and family and use it, as you see fit. It can materialize by a simple discarded item **ON** a wall.

It can expand **WILDLY**.¹² or not be materialized **AT ALL**. In this case, it doesn't take the form of objects but of behavioral and convivial ideas.

Therefore any space where debates and decisions are made on subjects concerning those assembled,

can be designated as a **ZONE=GRATUITE**

One gives a **GIFT** of one's presence, of one's listening, of a voice, an idea, a reading, a dance, a competence or a simple gesture of solidarity. The space occupied becomes a zone of thoughtfulness and sharing: commodities and information **MADE ACCESSIBLE**, service and help available ...

A **ZONE=GRATUITE** can be **CONTINUOUSLY** reconfigured
if it is self-managed like

FREE HAAL

that *WOS* is placing in THE Hall of the R I A in Bobigny.¹³

According to the micro-logical methods of *WOS*, the proposed lay out is mobil, evolvable, adaptable. It can not be dissociated from its own ecology and everything outside of it that contributes to it, which it confronts and which allows it to exist. It promotes the potential for the events taking place, it effects situations getting underway which the users experience in relation to their wishes.

¹² In the setting of the 12th of June 2010 action day organized by the *Collectif Pour un Autre 104* (initiated by the magazine *Mouvement*) I installed a completely illegal COOP in the open air, between the two big naives in 104 Paris, by asking people to bring a container to fill and something to fill a container. This zone was also made with useable elements found on site with the complicity of the personnel. The 104 was full of people that day coming for the literary manifestation *Paris en Toutes Lettres*. The gratuitous zone is an emblematic notion within the 104 from which we denounce the disrespectful commercialization of spaces detrimental to public use, civic and artistic establishments.
See : www.mouvement.net/critiques-34c60bf5de0f4d7a-le-ministere-de-la-culture-et-le-104-meme-debacle.

¹³ *Free Hall* the winning project presented in May 2009 by Claire Dehove with Lorraine Djidi and Cleo Laigret / *WOS* / *agence des hypothèses* pour le Nouveau Restaurant Interadministratif de Bobigny (93): architect Jean-Pierre Lott in charge of the work: Direction General de l'Administration et de la Fonction Publique/ DGAFP.

The principle of the **cooperative** supposes that members belong to a communal entity in which they feel a sense of solidarity. *This definition is simple, is it necessary?*

Cooperation is a **voluntary, free, progressive association**, evolving on its own accord in an hostile environment but cooperation forges its weapons and adapts by its own organizational and intelligent skills. *The hostile environment that it spreads in, is always one of ambient altruism that leads it to withdraw into itself.*¹⁴

FREE HALL of the RIA in Bobigny is considered by **WOS** like a **pilot coop** that the agency is going to elaborate in other contexts. In Africa, for example, where this would allow the population to reunite with the traditional culture of the gift or counter-gift.

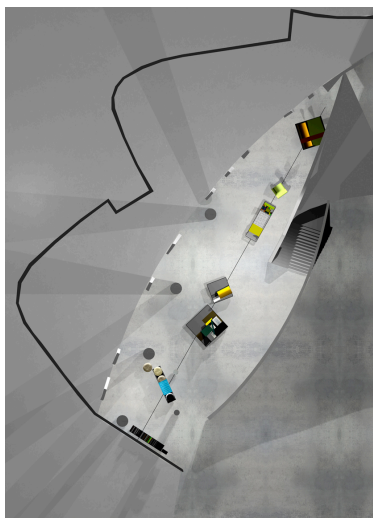
The act of naming it **FREE HALL** creates a group based on their common values which are realized in a defined space.

No **FREE HALL** exists to this day. The RIA's users, progressively concerned and implicated in the cooperative are the pioneers of a movement **NORTH/SOUTH/SOUTH/NORTH**

The movement convey's the sequence of gestures, depends on the speed being slow or fast and associates not only an essence that can take different appearances more or less mechanical and/or organic as well a decisive aspect from its various contributors. *The link between any gift to movement* is a simple and recognizable one to establish. *The repetition* (on a periodic form) is arranged within space and time, it employs returns and repetitions. *However there is no absolute repetition, that's identical and indefinite. On the contrary there is always unpredictability.* The gift's poly-rhythmic relation fades into our lives not only by the alternatively the *giver-receiver-giver* but also by the plural existence of gift, receiving and returning, gripped by the multiple temporalities that underline the divers rhythms orchestrating our day to day life; if the banality, the permanent flux without discontinuity or randomness and the moment individualism translate the absence of rhythm, they then also abolish the virtuous effect of the gift's cycle; breaking the rhythm is *breaking the effectiveness of the gift/counter-gift* ; finally the idea of rhythm being an art of marking and structuring within time strongly implies and induces that of movement and sequence animated by the driving role of energy. *The reciprocity, that suggests connection and distance, are results of the coexisting exchanges of energy.* With this perspective, *the gift is like a converter of energies*, taking the role of alternating and commuting, it brings into play the harmonious drumming of the world's rhythms.¹⁵

¹⁴ Mauss Marcel, « La coopération socialiste », *L'Humanité*, 3 août 1904, p.1

¹⁵ Fixot Anne-Marie, « Le don est un rythme... À la rencontre de Marcel Mauss et d'Henri Lefebvre », on ligne magazine Rhuthmos, mercredi, 22 décembre 2010 / http://rhuthmos.eu/spip.php?page=imprimer_article&id_article=223



WOS traces a diagonal axe from length of the hall going through the bracket shaped curves, the windows giving out onto the exterior and the two ramps leading to the second floor.

Wos lays down a rail onto the virtual axe which cuts through the building. Trollies slide on at the speed they gain by pushing them.

Big lumpy **black** rubber rolls, these **chariots** look just like bumper cars turning in slow motion. Towed, pushed, pivoted and redirected back and forth.



If each chariot is different, some of them are platforms which suggest uses that are impossible to determine. The addition of seven chariots combine functions...seating, sofa, shelf surface, workbench, display, storage, library, second-hand store...



MORE OR LESS all in reduced form.

The polysemic nature of these manufactured and recycled objects creates an atmosphere of storage, makeshift, improvised forum, flea market, DIY and artisanal. The unpredictable happens through the configurations of the the lay out transformed by the human actions with or without brought or found objects .



The **green** RATP Chariot grabs you as it passes by and forces you to look on at the fleeting events taking place on the stage.

The little stage, it is the top of the big sandwich on wheels named Chariot 1000 Plato.

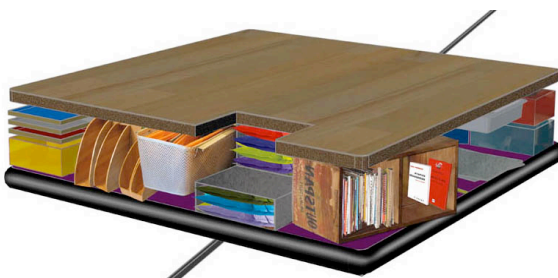
It's stuffed with **containers, shelves, cases, boxes and draws** from where one can take newspapers, revues that they start reading or commenting on to no one in particular.

Wos compiles its information on civic experiences of eco-sharing and economic solidarity. And also on civic disobedience.

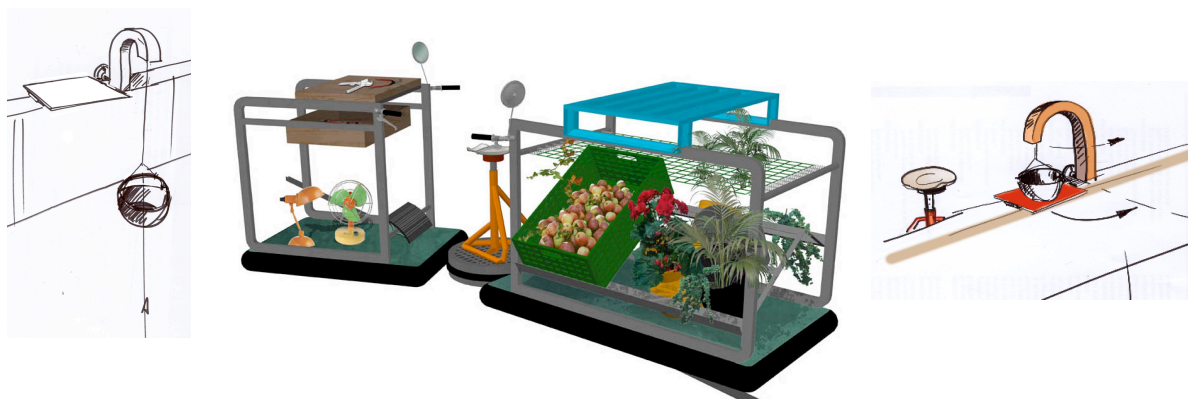
SOMETIMES Chariot 1000 Plato's upper platform is covered with pillows and its centre becomes a small stage. Some people put up drawings, posters, music sheets, maybe even a fishing rod. From the mezzanine, somebody unravels the HANGING microPHONE to amplify his or her friend's song.

Somebody else decides to start dancing the tango.

The assembly **NOW** around the Chariot 1000 Plato starts to make it turn on itself.



She and he go and sit on the **Uni's orange bench** just outside of the **Hall** so that they can have the best view on the busy little group around the **Palett Chariot**. Comfortably sat on the **Tractor Stool**, a colleague pulls the **Etal Module's tablet** to repair a *rice cooker*. He then pivots and adjusts the **Market Stall Module** to make the Wicker Basket steady, which is leaning downwards from the sheer amount of cherries from Thingy's garden. Mrs so and so scoops them up and pours them back into the crate. Her colleague waters the Rosemary seeds that she'd planted in a series of little clay pots. The whole group surrounding the **Palett Chariot** suddenly turns to the demonstration of an origami specialist.



tin Can Chariot arrives right on time, he sinks into the cushy platform as she delves into the tin can on to produce a toy.



Calm, in the tightest corner of the hall, he comfortably spreads himself on the Chariot Bivouac's mat. Headphones on for a 15 minutes nap.



She, prefers the supple flexibility of the **military cot**. Using the **mini Hi-Fi system**, they share a cd that's just arrived. A lady skims through a book left on the **red formica shelf**.

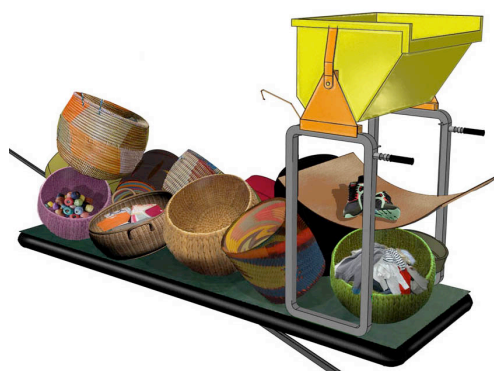
At the other end of the



it's inevitable chaos, with the **Cabafrip Chariot** swelling with african baskets, some from recycled tires, from tissues of every color, some with clothes of all styles.

In this transporting mechanism the **Cabafrip Chariot** is a caravan in exodus.

The recycling process included:



people throw shoes into the **yellow** funnel. Then tip it over to see its contents spread out on the **leather sheet** that flips into the trashcan. A pair of trousers passes from one basket to the other. A dress lands in the boiler which has been placed on the ground. Another life for it. And no end to the storytelling. Rummaging, unfolding, folding, hanging from the large nails planted in **the column**, tried on, and exposed.

A boy in a suit at last tightens **the straps** that compresse the overflowing of all this caravan of second hand goods.

Layers of foam, wood and rubber, one above the other, disparate materials assembled, the low horizontality of the platforms, the

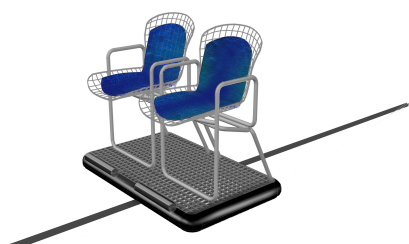
abundance of objects dropped off, **could we say that we're**

in some kind of Asian or African market?

According to the simple principal of Cradle 2 Cradle (C2C), the thousand and one lives of objects, the discard becomes a part of a reintegrating process towards production.

The nothing is lost and nothing is created fits the eco-conceptions model.

Everything that can be recuperated and used again is part of a recycling by transformation, adapting, and customizing.



Except that here *the notion of gratuitousness* endures and is required.

MEANWHILE, two young people talk together on the **Duo Chariot** just like on the 46 bus.

Along the ramp, towards the upper level, a **magnetic strip** unravels where the day's menu and the union and associations information are put up. People can write ideas for services they can offer or any other ways they can think of for giving to others.

FREE HALL

is extended by its dissemination through the long walkway towards the exit → →
→

Shelves held by rubber straps full of books, dvd's, photos run through the corridor, small coat racks line the walls, little lockers, all in all loads of stuff that nobody thought to leave in the hall. Thus we no longer have to allow to follow the compulsory route or rhythm, we walk back, we split, we turn

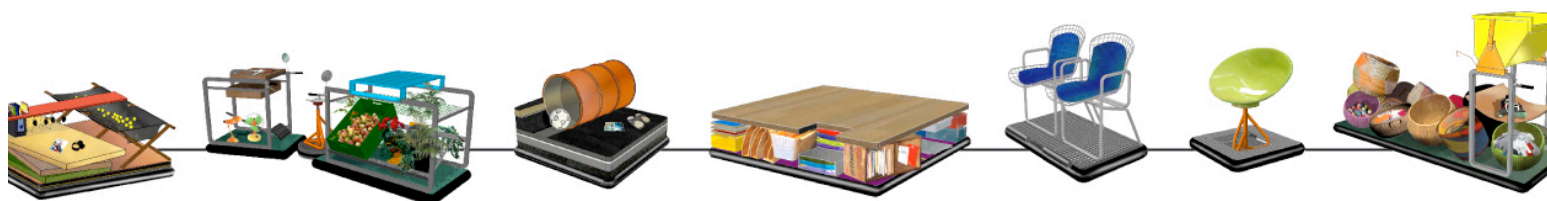
around, we park.

aparté | arts vivants

INSTEAD OF eating with the usual office colleagues, you
can sit next to the people you bonded with in **the hall.**

We get used in our domestic space to think about what we can
give. Private spaces, communal or professional interweave.
You grow accustom day by day to the GIVING CULTURE.

As well as with the "do it yourself"



For the beauty of the graceful gesture.¹⁶

WOS est prêt à accompagner les usagers en amont et en aval
WOS is prepared to accompany the users in the ups and downs

**WOS CULTIVE définitivement UNE ATTITUDE
REFUTABLE**

WOS IS DEFINITELY CULTIVATING A REFUTABLE ATTITUDE

¹⁶ I borrow this expression from Moreau Antoine, *Rendu à discrétion. Ce qui fait le copyleft à l'autorité tonitruante de l'auteur.*
Revue Pratique n°21, Automne 2010, Presses Universitaire de Rennes.