

European △rchitecture Platform

Connecting
established players
with emerging talent

Mobilising the
sector to confront
the climate crisis

Each year, we hold an Open Call to find up-and-coming talent. The featured LIN△ fellows are invited to present their work at the LIN△ Conference and are matched with our member organisations. Collaborations between LIN△ fellows and LIN△ members take place throughout the year as part of the LIN△ △rchitecture Programme.

Navigations: Scoring the Moment

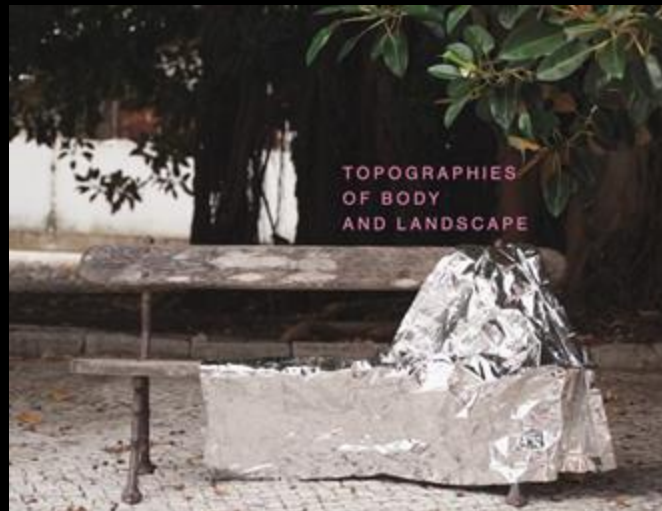


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Encounters



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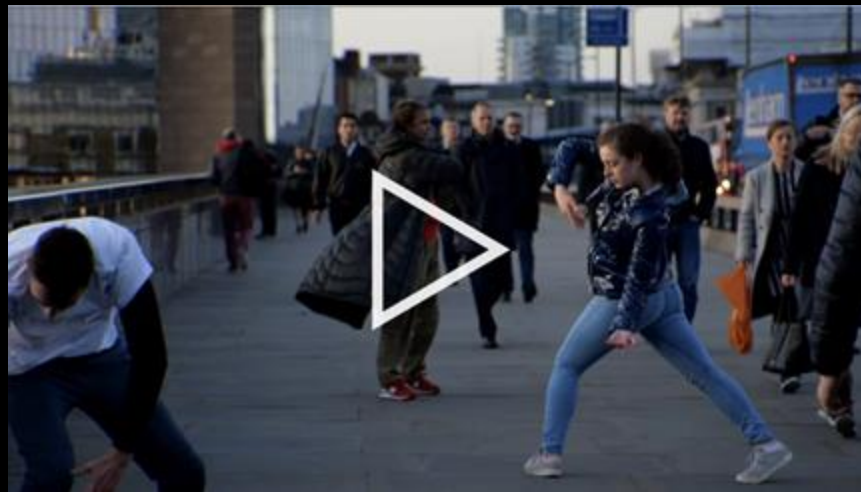


Embodying Otherness



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CHOREOGRAPHING THE CITY





ACTS OF CROSSING





INFRASTRUCTURAL DRAMATURGIES

In his essay film, Jonathan Steiger focuses on the way the Boulevard Périphérique in Paris conditions the movement of people, bikes and vehicles and the possibility of creating spaces for digression around this infrastructure.

Paris's inner ring is an infrastructure that highly regulates behaviour and movement. It allows one single direction and requires a determined velocity. Once a car enters the Boulevard Périphérique, it cannot stop anymore. There is no possibility to go left or right; not even a service lane allows for a stop. The cars behind push relentlessly.

In this project, Jonathan Steiger is interested in spaces that allow a different form of movement across the Périphérique, spaces that offer an alternative to the types of movement the Périphérique determines. This means spaces that allow a multitude of directions, deliberate decision of pace and route as well as digressions, rest and encounters.

Through extensive site visits by foot, Steiger tried to understand the different movement systems that characterise the zone around the Périphérique



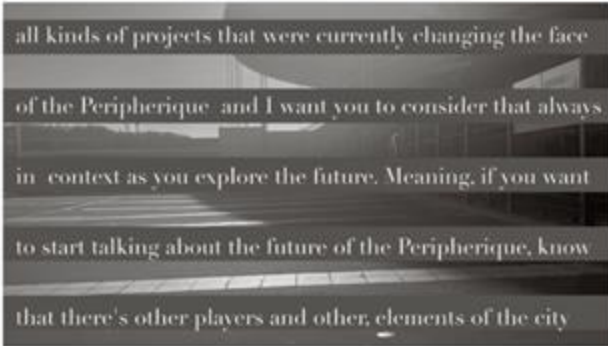
On a morning at the end of March
I look out of my hotel room on the eighth floor



Film Still from "Roaming the Périphérique",
2023.



The most interesting part are going to happen after Olympics So I really don't care about the period of the Olympics. But I think the most interesting will be after.



all kinds of projects that were currently changing the face of the Peripherique and I want you to consider that always in context as you explore the future. Meaning, if you want to start talking about the future of the Peripherique, know that there's other players and other elements of the city

File stills from Grand, Grand Paris!

The following people contributed to the work in interviews and conversations

Amel Doghmane, Alliance Citoyenne Aubervilliers; Carmen Atias, Grand Paris Express; Cécile Gintrac, Comité Vigilance JOP 2024; Jade Lindgaard, Mediapart; Magda Maaoui, Harvard GSD & APUR; Marion Waller, Pavillon de l'Arsenal

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Explore the residency project at: staging.city/project/grand-grand-paris/

As part of the Staging Ground residency, Neo-futuristic Walks led a workshop for the artist-researchers undertaking the Master ArTeC. It focused on water infrastructures at the edges of the Plaine Commune suburban district and the borders of the City of Paris.

While following a variety of aquatic bodies, this group of neo-futurists became agents of their own bodily organs, drawing speculative parallels between the urban water systems and those of the human body. In an unexpected spring heatwave and under the hot sun, the group moved slowly along the Saint-Denis canal, passing by the *Cité des sciences*, the remnants of the former *Petite ceinture* rail line, and finishing their walk in the paradisiacal terrain of the Buttes-Chaumont park. On their way, the neo-futurist walkers carried out three water-drinking rituals by sharing a bottle of water and filling each other's glasses.

In the following pages, you will find glimpses from this walk—echoes of bodies in movement, fleeting thoughts, city inspection scribbles, and the visual dramaturgy of spaces connected through a watery cartography.



Scenario

Paris has gotten 2.3°C warmer since the preindustrial era. It is projected that by 2100, global temperatures could rise by 2°C or even 5°C.¹ Imagine that your body temperature rises from 36.5°C to 41.5°C. You have a fever, you sweat, shiver, or even experience hallucinations. Will Paris also experience different sorts of delirium or fatigue in the case of the Great Drought? Even though these future predictions seem depressing and inevitable, neo-futurists have already lived through many apocalypses. They are constantly envisioning how to prepare for new environmental extremes and reorganise their daily lives before their cities turn into complete chaos.

While walking along the rivers and canals in Paris, in the early spring of 2025, neo-futurists experienced a heat wave, causing dehydration and sunburns. Since then, they developed an obsessive interest in their body fluids. Knowing that 60 to 70% of their bodily matter is composed of water, they consider human bodies as the most perfect water systems. Neo-futurists believe that the knowledge gained from their bodies could be translated into valuable lessons for the city and its infrastructures. What can we learn about water from our bodies? And what can we take from these parallels to survive the Great Drought? *Hydro* neo-futurists are gathering knowledge by focusing on four organs: kidneys, skin, brain, and blood vessels. By filtering, reabsorbing, recycling, transmitting and controlling fluids, together they showcase complex, intelligent water systems within our body.

1. City of Paris (2021), *Paris in the Face of Climate Change*.

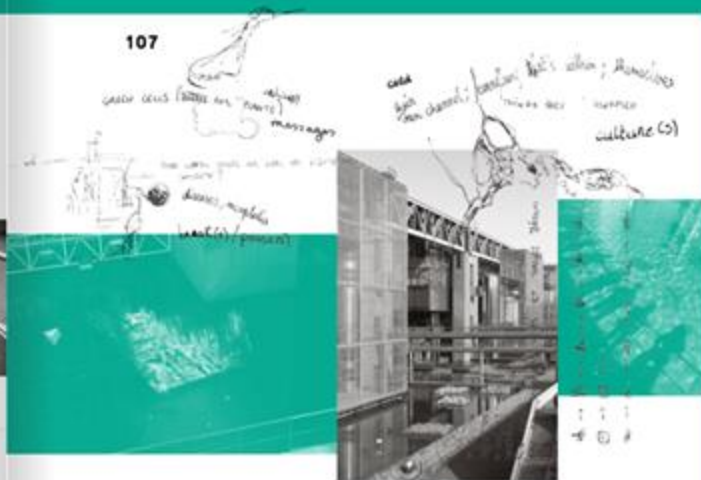


Saint-Denis Canal

The construction of the canal network was ordered by Napoleon I in 1802 to supply Paris with fresh water and to transport goods. At the time, canals were used for both navigation and drinking water. Today, the canals of Ourcq, Saint-Martin, and Saint-Denis provide coolness as their waters gush out from overheated pavements, and hydrate the city's public gardens. Still, local neo-futurists quietly dream of one day tasting a sip of fresh canal water once again. While drifting along the Saint-Denis canal, we pass under the Boulevard Périphérique—a physical, historical, and often psychological boundary,

isolating urban elements, infrastructures, and even lives that are often pushed into invisibility. The Saint-Denis Canal has been flowing through and dissolving this boundary for over 200 years. Parisian canals are also silent archivists of the city's murky stories, preserving objects from the past and carrying them into the future. While Saint-Martin is pumped out to be cleaned every 15 years,³ Saint-Denis stores much older secrets. What kind of messages from the past could be uncovered here? What could we learn from them when the Great Drought comes?

3. Chizaën, *The Sunken Treasures of a Paris Canal*.

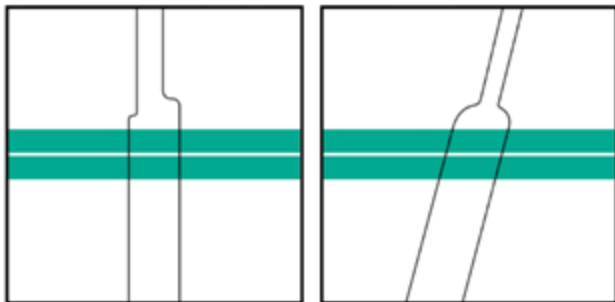


Cité des Sciences et de l'Industrie

The Cité des sciences was constructed in 1973 and later redesigned by the visionary Adrien Fainsilber.⁴ Its gigantic concrete, steel and glass structures expose technocratic muscles, reflecting trust in technology and bioclimatic innovation (the energy and light filtration systems of the façade) to face the climate crisis. At first glance, water here serves an aesthetic purpose and symbolises complete human control over the natural elements. But do not be tricked by that! Everyone knows that water is a great force, capable of flooding, drowning, and overwhelming. At other times, it can vanish, putting all forms of life in danger. The floating islands you find here are small-scale examples of *phytopurification*—a natural process using plants

to filter and purify wastewater. *Phytopurification* uses bacteria present in the roots of plants like bamboo, reeds, cattails, and sedges, to remove pollutants from our water sources. Could these floating islands help to clean the Parisian canals and the Seine River? To swim or even to drink from them one day, as was possible centuries ago? Some weeks, hydro neo-futurists obsessively investigate new filtration technologies, draw fresh water schemes, and map hidden streams of Paris. Other times, infected by sudden apocalyptic hopelessness, they take a break, gather here, at the Cité des sciences, for a sip of water, and have a good laugh at the madness of all the innovation required just to survive.

4. Bathan, Luzz, Cole et *Technicité*.



Vector images of streets crossing the Périphérique at the portes of Clignancourt and Saint-Ouen.

Case Study 1: The portes of Saint-Ouen, Montmartre, and Clignancourt

I first observed how these corridor streets replicate the Périphérique when walking through the Porte de Saint-Ouen: a feeling of being sucked through the underpass with a pace and an inner tension that I have rarely experienced along other streets in Paris. I felt misplaced, almost like this was something prohibited.

The non-place-ness of the Périphérique has spread to the roads underneath. Nevertheless, there are points of interest at the Porte de Clignancourt, Porte de Montmartre and Porte de Saint-Ouen (which are in many respects similar). Vendors, informally part of the flea market at Saint-Ouen, sometimes sell their goods, and by that they change my route and my pace, establishing a sense of place.

43 Case Study 2: Trails at the Porte de la Chapelle

The Porte de la Chapelle is another straight corridor crossing that felt extremely uninviting on foot, though has since been redesigned. The multiple traffic lanes and overpasses amount to a confusing and overwhelming experience, but I was enlivened to see a small trail that led from the sidewalk into a green buffer zone.

For many years already, the Porte de la Chapelle has hosted unhoused, migrating, and other marginalised people. A quick examination of Google Street View imagery—which roughly covers the past 15 years—reveals a pattern of repeating expulsions and re-installations of encampments. In these images, we can also see trails appear and disappear again and again, trails that speak of the human presences beyond that constant flow of traffic getting from A to B. On the afternoon in April 2023 when I visited, the trail was testimony to this system of movement, while those who had trodden it seemed absent.

This must have been due to a recent violent clearance of the area for the upcoming Olympic Games, as the massive police presence suggested during my walk. The transformation driven by this event presents a paradox. On the one hand the city promises to establish new green infrastructures, walking and cycling connections across the Périphérique, which is of course most welcome. On the other hand, existing green infrastructures—trees and grass between the traffic lanes—are indicated on the plans as *espaces verts non accessibles*, inaccessible green spaces, a strategy which already has been proven by the informal paths to be futile.



Trail at the Porte de la Chapelle.

44 Case Study 3: Batignolles Cemetery and the Scholl Garden

Between the Porte de Saint-Ouen and the Porte de Clichy, where the surroundings are clearly more affluent, I finally come across a space with a completely different system of movement. When the Périphérique was built, as Magda Maaoui had explained to us, it was partly sunk underground in order not to interrupt the urban fabric and subject neighbours to noise pollution. In the north and east of Paris though, through less privileged or formerly industrial neighbourhoods without the means to mount an opposition, it is raised up on a viaduct. However, where the projected route of the Périphérique met the cemetery of Batignolles, the viaduct was constructed with great care to span over the existing graves, putting a layer of eternal movement over a place of eternal rest.

To the visitor on foot, the cemetery itself also constitutes a strict choreography through the arrangements of the graves, but one that is radically different from the motorway above. The possibility to roam freely here, in multiple directions, allows the Périphérique to take on a completely different character. This unique situation proves that other modes of place and movement are possible in the shadow of the motorway. This possibility is taken up in a brand new space, the Hans et Sophie Scholl garden. Right next to the cemetery, almost under the motorway, but also in complete opposition to the movement it determines, it contains a large triangular meadow, a pavilion, children's playground, and sports fields.

The Périphérique cannot be built anew with more care. Places like the cemetery and the garden, that stage alternative choreographies of movement to its linear flow, will remain an exception. But I hope to have shown that there are other ways to imagine the portes, the places of crossing; slowing them down; introducing a multitude of directions; through an appropriation of the streetscape for temporary, transgressive, unexpected usages.

Explore the residency project at:
staging.city/project/deambuler-le-periphérique/



The Périphérique in construction over the Batignolles Cemetery.



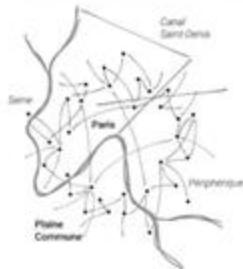
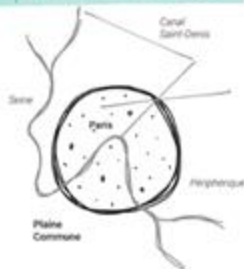
Workshop crossing the Périphérique on the Quai du Lot, the bank of the Canal Saint-Denis. Credit: Daniel Mazarak



For the residency, Eileen Stornebrink (representing Studio Inscape) identified a set of actors around the Boulevard Périphérique, including a 'truck driver', a 'maggie', a 'chestnut tree' and an 'unhoused person', among others. Each of the ten participants of the workshop represented one of these actors, and was tasked with imagining their speed, direction and rhythm of movement as they move through and across the Périphérique as a first act.

After the participants got acquainted with their actor a network was made with threads expressing the actors' relations. These relations were open to interpretation, and opened a discussion around different ways these actors might feel connected, like the dependency of food or a financial need. The final act was to cross the Périphérique, holding together as a network, while still representing different actors and their speeds, directions and rhythms, creating a chaotic scene with pulling and pushing bodies moving through the underpass below the ringroad.

60 At the end of the workshop, the participants were asked to answer three reflective questions with text and illustration from the point of view of their actor. Their responses reveal the overlapping modes of movement and interaction that constitute the rhizomic ecology of the motorway. As a continuation of Studio Inscape's previous experiments, this workshop specifically focused on the aspect of time through the speed, direction and rhythm of each actor. The interpretation of the participants of the speed of grass, the direction of nitrogen or the rhythm of a truck driver seemed complex. With limited information about a person, species, or material, the representation is based on prejudices and can cause a superficial dialogue.



61 Yet, the act of representation through movement, and the sense of a physical connection via the network made of nodes and strings, together forced a more intuitive experience of crossing the periphery. It challenged the participants to move from the middle of the network and to be part of the rhizomatic structure, rather than its monolithic presence. A positioning of actors central to a landscape, instead of on the outskirts. This embodied exercise encouraged participants to rethink infrastructure not just as a backdrop, but as a shared, negotiated space of encounter in which everything matters.

Explore the residency project at:
<https://staging.city/project/gestes-de-soin/>

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Act 2: Scene 1:
Urban Synaesthesia, Skin Sight

touch a surface with closed eyes, see with your skin
5 min

trace your fingers – unbroken contact – across this surface,
where it meets (an)other surface(s) until you encounter a
fragment that you can take in your hand



Workshop participants

Alice Mériaux, Alisa Oleva,
John Bingham-Hall, Luca Senou,
Mai Linh Guinet-Brigitte, Mina
Chesneau, Nathan Zekri.

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Act 2: Scene 2:
Urban Synaesthesia, Touched by Sound

soften the strain of your eyeballs

as the primacy of visual perception surrenders to more
subtle modes of sensing

soften the skin behind your ears

let the loudest sounds rise and fall, unsilenced between
beside under

in and around,
can you cultivate ground space

for that which is quieter to settle? subtle registers,
expansive soundscapes

where do sounds land in the typography of your flesh
and bones?

in your ribs or the soft skin between your fingers?

does the sound bear weight, take a shape, carry a
texture, conject a spatial orientation?

invite the place where the sound inhabits your body
to move towards or away from it's source

as a new sound touches your skin,
interfaces with your body, beyond, let its force

rhythm

evolution in time move you again

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52 For its realisation the project unfolded in two cities (Athens and Paris) in correspondence and field research. The embodiment of this practice included both indoor and outdoor kinetic research that initiated multiple conversations on sustainable tactics of kinetic approach and reception, and enacted somatic, cognitive and relational analysis. Conversations and written experiences, historical elements and urban analysis informed the process from the beginning. As it moves further, its future realisation intends to create visible points of rest as an open invitation to be integrated in daily routines and planning.



Both films can be seen at:
staging.city/project/reflecting-bodies/

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Movement Scores

City Hiking

Do a 6h walk within the city without purpose, city as destination not as a rushed intermediate trajectory, digest the various rhythms and information through a small dance after the end of the walk rethink the idea of promenade.

Materialities as Memories of Site

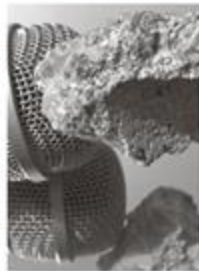
Narratives of matter, sound and activity. Collecting objects as a practice to collect memories.

Structures as Scores

Move the scales, the injustice, the moods of the infrastructure.

Unnecessary Movements

A score to explore the city, bring it back to the studio, share it with others, keep notes.



Objects collected on research walks.

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