



ANAGRAM and its architect Bertrand Leclercq
Back on site, story of a pioneering group cohousing in Villeneuve d'Ascq (Fr) <https://youtu.be/cAveyy5XMh0>

Exercise: look at the film and tell back - What you learn? What you thing about?

Surligne in yellow what you learn & in red the messages you like

**Présentation du film ANAGRAM et sonarchitecte Bertrand Leclercq
Retour sur site, histoire d'un habitat groupé pionnier à Villeneuve d'Ascq (Fr)**



Cinquième de la collection des « **Retour sur site** », produits par MALTAE, ce film documentaire de 62 minutes, réalisé par Philippe TERRAIL, aide à retracer une histoire d'architecture, où l'opération est d'abord analysée *du point de vue du projet* et où *passer de l'histoire à l'évaluation*.

Programmé dans le cadre d'un projet Erasmus+ de coopération stratégique, cette réalisation a notamment pour but de disséminer à échelle européenne cette proposition méthodologique d'un « *autre exercice de l'histoire* »

Fifth in the collection of "Retour sur site", produced by MALTAE, this documentary film, directed by Philippe TERRAIL, help to retrace a history of architecture, where the operation is first analyzed from the point of view of the project and where to move from history to evaluation. Programmed in the framework of an Erasmus+ project of strategic cooperation, this activity aims in particular to disseminate on a European scale this methodological proposal of "another exercise of history »



Minute 0: Returns on sites is a collection of films on history, architecture, which has been invented by

Mémoire À lire Territoire à l'écoute to enable inhabitants to say thank you to their architects, it's not quite that, more seriously it's invited to another exercise history that will link a story at the base of the project and a collective expertise that will allow to see the reception by the inhabitants of their appropriation, and to see how the How have places evolved over time, how have people and buildings aged? And for Anagram, its really the link between the participatory housing movement as it stands today, and the is developing today and to link it to its roots as a self-managed movement of the 1970s. Within the framework of an Erasmus +, European project, there was the ambition to spread "this practice of history, another exercise of history" on a European scale.



Minute 2: Hello Bertrand Leclercq, is this a return to the site? Hello Odile, Well I come back, it's been ten years since I've been here I feel like

yesterday I left everything behind. Well, shall we take a tour?



Minute 2:45 / this project came about quite by chance, because I was not at all to do this kind of programme; they kept

me on file because I had done a lot of single-family

homes that they had liked I was both surprised by the programme and especially very interested because it was new to me.



It's an old farmhouse. The building that you see here has remained otherwise everything

else has been demolished because it was usually unhealthy it was even a ruin so we demolished everything and put everything back to flat and I was seduced by the terrain which was really very well exposed with a wonderful environment



Minute 3, 21: [music] Heron Park



Minute 3, 51: Hello, Hello, the last Anagram resident is coming It's a moment symbolic You know each other? but

you won't remember me? But Antoine was still 7 years old. I was 7 years old, yes okay, it's the architect Leclercq, isn't it? Yes. Here is Bertrand Leclercq, You have grown up well! Yes, I think that thirty years ago that were almost sold out. Yes, that's right. (laughing)

(TITLE: "BACK TO THE SITE 30 YEARS LATER", imagined and written by Odile JACQUEMIN)



Minute 4, 33: you were two couples who lived in "the criers" and you are still today a resident

of Anagram. So there we have a real palette of inhabitants of the "Crieurs". and the starting point, prehistory of Anagram. Would you be willing to tell us the story ?



Minute 4.51: Prehistory began with "the criers" in the context of construction of a new city, at a time when there were new cities in several places in

France that was developing and the new town of Villeneuve d'Ascq was being built and a group of people have come together around a neighbourhood association in a social sense and one day they had the idea of throwing the " the criers", and the context was quite favourable ; we went to see the managers of the Public Establishment, responsible of the new city who have found this rather nice, innovative idea again, and in the era of what they wanted to and who helped us negotiate with a social promoter the creation of the first grouped housing with the shouters in rentals with participative housing.



Minute 5.40: There are many things that have been organised in the neighbourhood around "the Crieurs" house

because when we arrived, the house was new, but it is true that between yes if there were a lot of animations, at least until at least like it was gone at the time, well some had invested the LCR, of course. Yes between the LCR, the school and the day-care centre.



Minute 6.20: The Crieurs's building, in the Cousinerie quarters.



Minute 6.25: (man: Philippe Gantié): Those who have appropriated, without doubt, the most quickly the common

rooms are the children, it was foreseen for that on the ground floor large playrooms that you had to decorate with them, fit out a small house to inside and it opened on a green space that we had been able to "privatise" through a small fence and uh it was uh after school, and especially on Wednesdays, a place very much frequented by our children and friends.



Minute 6.50: we lived for a number of years at the Crieurs's since we arrived to "the Crieurs" in 1982, and then in 1985, we had our third child, and we said

to ourselves that we weren't going to be able to stay there for very long with three children that we were going to have to change from housing,

and at the same time we wanted to keep this idea of a grouped housing where we could with the children live in a collective but in individual accommodation but have collective spaces to be shared have play areas for the children, but also to have possibility for them to have other adult referers than their own parents.



Minute 7, 37: In other words, we were part of an operation that already existed, so there was a fitting out of the premises, which was for us, but we

didn't think of everything together, and in particular we

didn't have our third child, we had two, but when they started to grow up, the space, especially the common space, which was very much used by the little ones, turned out to be too small, they couldn't find a place for them.



Minute 8 The "criers" we were living there very well; and then we were in renting so we said to ourselves we would see our professional life here in the north, finally the criers we were there at the level of the formula, at the level of the building we want to push the walls ... uh there are other interested people in the neighborhood, we said to ourselves "let's go". And so that's how we joined the Anagram project.



entrances to the houses, and not too wide, not too present, but still a meeting place, it's very important to design the traffic routes".



did it go?

Minute 8, 45 : (with B Leclercq in the garden): did you evoke the circulations you drew? (with B Leclercq in the garden): "quite then to talk about the traffic routes, it was very important to channel the pedestrian path so that it would be clear of all the

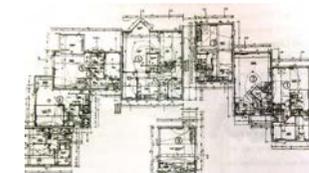
Minute 9,18 : I imagine that it was you, who first gave them a mass shot or a principle where they already had ideas? How



the programme? it's all you can put in writing, that is to say everyone's wishes



priority, because I can't satisfy everyone and after that, I was able to produce an analytical diagram which I submitted to the group; it wasn't a plan, it was a layout on the ground, different accommodation and above all the common house to define a principle.



Minute 10,22 : I imagined a 6-metre grid, why 6 metres? Because it was relatively easy to do it from a constructive point of view, we had standard 6-metre thick elements that worked very well, and above all it allowed me to have a very free interior layout, to be able to use these 6 metres in two or three parts with comfortable rooms, and above all a freedom of interior design.



house with a lot of volume, and he was afraid to

Minute 9 25: BL speaks: "so to say how it went, first of all there was a lot of work to set up the programme So what is

Minute 9 44 : So I made a very precise form where each of the 10 families had to tick off their desires with an order of

Minute 10,22 : I imagined a 6-metre grid, why 6 metres? Because it was relatively easy to do it from a constructive

Minute 10,45 : interior plan at Marie Cécile (Marie Cécile).

Dominique, my husband, was lucky to live in a

come here with a ceiling like this and it was him who asked for it, he said I absolutely want to have volume because otherwise I won't get used to it, I'm lucky I know there aren't 36000, here ! I'm the only one who has light on all four sides !



Minute 11,13 : In terms of architecture, I have remained very traditional. When you see these stone bands,

it's very much in the traditional spirit of the farms, it's called rougebars, it's an alternation of traditional brick, red brick, and lezennes stone, it's a limestone with which the lintels were formed and which helped to structure the walls so that they had more stability.



Minute 11,53 : As far as the choice of materials was concerned, the members of the group gave me "carte blanche"

and I proposed the materials that you see, there was never any discussion at that level since it was really in the spirit of what they were looking for and I was trying to respect since we have a listed building, a hunting lodge which is close to the lake, here very close so in every way, we were subject to the controle of the "Architect des Bâtiments de France".



Minute 12,28 : (about the entrances) Are all the entrances covered?

BL : So all the entrances, I tried to cover them as

you can see, we often have like today a little rain. There is a lot of rain here, because we are in the North so I tried to make sure that in front of each

entrance door there is a small sheltered area so that you can take a little break, get your keys out and not get wet. when it rains I wanted each entrance door to have a little touch of light that passes so that it is not something to close while keeping privacy.



Minute 13,15: I'm going to show you the common room; its is completely detached from the rest of the

building, firstly for sound reasons, so that there is no noise pollution, and secondly so that it's really in the centre of the village, because it's a small village here and you have to pass by it, well, it's not an isolated building, it's a detached building which is really part of the whole, and it's very easy to get to because just opposite there is a passageway which connects to the south garden.



Minute 14.00: So this is the geographical location of this common house, it was a very important element in the design, in the analytical scheme.



Minute 14,16: So this common house is exactly on the same grid as the rest, that is to say a width of 6 metres, so you

can see it's an almost perfect square where we have a mezzanine, which is also used a lot, a bedroom, and bathroom and toilet so it's a full-fledged dwelling here, a supplementary dwelling, eh although it has already housed a refugee family.



Minute 14.48: If we want to talk about innovation, um, in terms of architecture, we can't say that it's innovation,

it's rather the principle of grouped housing which was totally innovative at the time, the proof is that I myself didn't know that. It's a programme that really interested me a lot.



Minute 15,11 : If I have a message to pass on to my young colleagues who would be led to build this kind of

programme; I would tell them to be very very attentive to the needs of the future occupants but above all to work a lot on the programme before the architecture.



Minute 15,30: (in the Garden, with Odile and Marie Cécile)

The fact that, being with the architect of course,

he indicated some constraints in terms of construction, we had ideas that went a little in all directions, uh, imaginations that were a little disordered, and he told us that there were certain constraints that had to be respected, notably the fact that all the houses were going to be spaced 6 metres apart by 6 metres, how to find light on two, three or four façades of the houses, and little things like that. It is with him that we thought about these points.



Minute 16,13 : (the architect) So, as far as the distribution was concerned, the inhabitants had expressed wishes that I

tried to satisfy and some wanted to be on the ground floor and others on the first floor as here, others on three levels, on two levels or on the same level or on the first floor and with that, there are no two dwellings same, they are all personalised in a very characteristic way, so what you see here is very important in the project, it is a collective garden, there is no individual space, it is open at all times, everyone shares the tasks of maintenance and from where you are you have a view of almost the whole garden.



Minute 17.00: I think all the fruit trees that you see there were planted by the inhabitants because there was

nothing there, it was the site of the farm that was demolished.



Minute 17,17: I have a real pleasure in gardening and that this gardening pleases the children, who are visiting

where they live here, they have the possibility to come and pick strawberries or raspberries and for me it's a real pleasure because I had this pleasure when I was a child to pick raspberries in the family garden, so the fact that it continues is a pleasure to be in this offer for them.



Minute 17.48: These are small square gardens. There are small square gardens that are more or less maintained at the

end of the season but where there are also a lot of herbs and strawberry trees, well, there's a lot of production each season



Minute 18.00: (Marie Bertille) So I arrived at Anagram, uh, it was the first time that a family decided to leave the group, after 5 years of operation,

which was relatively early, whereas the project took several years to see the light of day. I was aware of grouped housing, I was looking for a home for myself and then by chance this period I learned about selling a house and I was immediately seduced whatever the configuration of the house, I was seduced by the environment and then by this project to live together or live close to others, while being independent whenever needed. I participate a lot in the gardening activity both on a more individual basis with a small experience of vegetable garden, some fruit plantations and I also like to participate in our weekends of common work where I work mainly during the winter weekends. I have a lot of pleasure in doing this collective activity which takes a lot of energy but to which we remain attached but which we delegate only in a very partial way for the very difficult work.



Minute 19.25: I have never regretted my choice and I have done so for 23 years, and I find that there is often a field

of possibilities here, which is very particular.



Minute 19.37: Do you feel like you're spreading your gardening talents? I don't know if I have any gardening talents but I've got to know the

plants and it's a bit of a special place to garden because it's in the shade but I've managed to flower this little patch of shade.

Minute 20,00 :Shall we go and see the tomatoes? There's just one thing though, it's important that I don't



have a green thumb and it's really great to have neighbours who garden, who have a green thumb and who explain to you Bruno, you can prune like that, now is the time, now is not the time, or when it's children who are going to plant seeds with them at last with her but it's really great because it's something I don't know how to do and clearly I don't want to do it, I like it when it grows but I prefer to spend my time on other things but it's great to see the children saying look there we plant it, we plant this and everything, it's great.



Minute 20.37: In 1970 - 68, were they interested in grouped housing, intermediate housing?

So if I can talk about my training, I went to architecture school, I wasn't particularly trained for this type of programme, although I was good at final-year projects, paradoxically, I chose it, and it was something a bit similar to the anagram programme, that is to say that it was a grouping of individual houses, nested within each other with pedestrian walkways, cars

outside, patio houses, As far as the mission is concerned, it is very important that an architect is the complete mission, i.e. from the study of the programme to the realisation with all its intermediary phases, the call for tenders and so on, the contracts and, uh, it is very important to follow the construction to the end so that we can see the constructive details, and when we only have a partial mission, I find that we deprive the project of competences, it's a pity.



Minute 22,23: You can immediately see the difference in temperature here, we are in the south.



Minute 22.35: The garden is collective, but we wanted everyone to have a little place of their own, hence the idea of a garden that was to be shared. The architecture is staggered so that everyone has a small terrace space that is finally convertible and everything that is rather collective is in the North and everything that is individual is rather up to there, and then in this corner it is rather the domain of the children.



Minute 23.00; If we're talking about fences in individual housing, ah it's still a big task, here we see that if we had put up fences what would be the point? because it's collective housing, so no, no fences.



Minute 23.34, The private gardens in fact they are not at all delimited at all even the surface it is written now- here, we just know that it is the space in front of the windows of each one bah voilà qui est privatif, and worse we have always accustomed the children here not to stick the nose to the window of the neighbours what, they know that we pass just at a distance but there is no regulation distance and on the paper in property everything is collectif.

Minute 24,10 : So there indeed, the architecture is a little different on this façade where there are small contemporary elements, glass canopies, hooks, precisely so that there are small spaces, a little privileged and above all to have a solar contribution even with the glass canopies, a small terrace up there also so that we can enjoy the garden.



Minute 24.42 : Véronique and I followed all the site meetings, so it was a great discovery, a lot of fun and joy, and a lot of learning because neither Véronique nor I are in the building field, not at all but we learned a lot and I liked it a lot and our role was to bring information to the whole group because obviously at each site meeting problems were brought out so we had to do it all at the same time, It would have been too complicated but extremely enriching to exchange with the professionals, and in return the professionals told us that they found it very nice because they were not used to seeing inhabitants,

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especially women at the time, even in 1990, and we exchanged on many points and I think that we obviously brought a lot to each other.

And we, the rest of the group had a lot of things to do, following the work site, meeting the companies and bringing back questions, we had meetings every week.

Minute 25:54: It's a construction site that I followed very closely, because it's located between my office and my home, so I spent almost every day here.



Minute 26,20: During the construction, I hadn't planned to live there and as the construction project was being drawn up and above all the contact with the inhabitants made me say that well it's the kind of place I would have liked to live in and that's why, in my opinion, I was able to put my guts into this project.

Minute 26.55: Nice to meet you. Bruno, I'm also delighted to meet you because we've been here for 3 years. Do you



have any comments to make me about this accommodation perhaps? First of all, the first time we arrived it was here, it's our home, not here it's our home, above it's not our home but here in Underneath it's not in our house (laughs) it was complicated but at the same time, when you're in the house there are never any corridors, well there's no big corridor, it's us who added the corridors because of the restructuring of the interior, of

course you reacted to adapt it to your lifestyle, very good. Otherwise it's very complicated and the children go around the common house on scooters but thousands of times they have done it. There are people at the beginning who told us but where they are going to live? but what are they doing? They go to a sect. So I suggested putting a representation of an eight-legged goat, (laughs) you know, on the porch, you see something where you could leave a little room, a little candle lit and all that, nothing that you see to fuel the rumour, the fear that people could have. But then people understood that it wasn't like that at all, they understood and now if my family comes they're just happy to have the house together, to be able to sleep at their house but at ours, without this separation, and then I tell myself that you've done a job that is incredible. It's incredible to be able to get everyone to agree on, let's keep it, I want this, you want that, but as we manage to fit everything together and it does something like that, I think it's fabulous, really. Well, that's our job as architects. Yeah, but I think it's very complex, it's not just a matter of doing a bit of fun, we do it by 6-metre bars, it's really very strong, I think it's great.



Minute 29.17: It's 5 / 1. Put your second foot in, but it doesn't work. Stay on the ladder, wait for me to tie my shoelace.

Minute 29.54 : (Guislain Baudalet) As I am an architect, and there has been a lot written about grouped housing, participative housing, well I realised that all his research was in the field of sociology, and finally I



realised that architects had not paid much attention to this question, In any case, I had found very little written on the subject, so that's what motivated me to write this research paper to try to question what makes the architectural particularity of these projects and the conclusion of this research was to say that it was all a question of scale, and that architecture, it concretised this desire of the groups to express at the same time, the individuality of each home, how each family expresses its particularity in the project that is built but also each time, to express the unity of the group, so by what architectural means is it possible to see that each family is different, but that the group is unified and this very particular scale of grouped housing what is interesting is that it is neither the family scale, nor the neighbourhood scale, it is an intermediate sociability scale, the group scale.



Minute 31,15: (On the sofa of the house common) What is different with our friends, It's that here we have a closeness, a daily life together, so I think that's what makes the difference with our friends, and we manage, and above all we manage something together, the common premises we manage together, and that creates a lot of links, and our children create links with adults from other families, which are very intense relationships, quite different from family relationships, but very rich relationships.

Minute 31,46: Being small and not so small because in high school and secondary school we went to have snacks



very often from our neighbours and in particular my direct neighbours Jerome and Jean Louis, with my kindly neighbours who are almost the same age and from whom I borrowed kilos of chocolates and milk on a long-term basis for my small snacks that I would almost take from them. I arrived when I was 3 years old as a souvenir of my childhood, it's a lot of rollerblading and biking that we used to do here around the common house, the huts that we used to do in the garden, the chestnut and beet fights that we used to do when we were little.



Minute 32,38 : When we were little, the common house was the place where we could watch TV

far away from our parents, playing console games, birthday parties, that kind of things and as we grew up, it became the place where we could have small parties, on weekends under supervision since the house is central but suddenly it was very nice to have a place where we could get together.

Minute 33,05 : Odile and Marie Cécile The presence of a shared common space really gives the opportunity to experience things once again that one could not live at home, once again welcoming refugees into one's own home is something extremely engaging and burdensome when it can be done by several people, it becomes much easier to implement, in the same way that yes indeed,



hosting cultural events such as a troupe in the common house is very quick to set up, everyone brings their chairs from home and in one hour it is transformed into a theatre, as we have done many times. A cultural event is very quick to implement.



but you can always count on them and they can also count on you.



Minute 35,37 : party for the arrival of Samuel

It's what I could say to young students who would like to practise this profession.!



Minute 37.48 veronique Here at Anagram, we were lucky enough to work with an architect who was very attentive



Minute 33.53 Interview with Bruno's family. What do you see as the advantage? And well it's very convenient, the



Minute 36:01 little girls play witch soup

to our needs, and who knew how to put us ahead of our requirements at the same time!

"We can't do everything, what are you willing to give up in relation to your requirements, in relation to orientation, price too, and the organisation of space? »

neighbors can us

give a service or they can ask us also practical services is really a living together after there is also that it is very finally being in participatory housing is also the sharing certain things. Like what by example ? For example cars.



Minute 36,20 the welcome party for Samuel

Minute 38, 01 Véronique continued

At the beginning, we had said we should all be able to go to the common house in our pajama pants, but hey, it was pretty realistic! We made little bits of them.



Minute 34,34 (Bruno) When you want to play the trumpet, ? Where are you going to sound ? At Francois's!



Minute 36,40 : (Bertrand - the architect) If we're talking about the financial side, in terms of the architect's

remuneration, it doesn't make sense to do this kind of project to get rich. It's true that I didn't count my hours, I didn't care because even working a weekend on a project like that didn't bother me, on the other hand I was very very vigilant because I had employees who were at the drawing board putting all my ideas on paper and I followed them closely precisely to be sure of being able to balance the operations financially.



Minute 38.46 Helen. The architect, do you have memories of having met him before? Honestly, now that we're talking

If you want to garden? At Marie Bertille's!

If you want to play imaginative games? At Martine's! All right, if you want to read books or tinker? At Catherine's, here's why not and jean louis ça marche and at Dorothée and Philippe's...

Janelle: and if we are sick, we can ask Catherine

And if you are sick you can ask for catherine, it's very convenient.

about it, yes!

but when I was a child, it didn't occur to me at all the way he thought, to be able to go around it, it served us a lot as children.

Minute 35,10 (Bruno): All adults bring you something that we don't necessarily bring you



Minute 37:27 / But I find that from the moment you balance, it's a question that doesn't even arise any more, it's that you really have to have the sacred fire.



Minute 39,32 Odile: It's true that there are many people who come, we have many people, it's true that we were lucky to have this parcel. We were lucky to have this architect with whom it worked very well and who

created an architecture that doesn't take age and that is nice and sympathetic.

Here we built, so we had a hlm landloHere we built, so we had a hlm landlord who is a social landlord. The basic service was at the price of the hlm construction. There was a basic service where we had put a basic tile floor, simple with an extremely simple carpet, simply a layer of after on the walls, and after each one if he wanted a slightly different service asked for it and paid the extra cost and then afterwards over the years, it is true that each one could improve his own housing but at the beginning from the financial point of view in particular at the time we had Prepap at the time (Prêt d'Accession à la Propriété - Loan for Home Ownership). Nowadays we would call them PSLA (Prêt Social de Location Accession), i.e. they were loans which at the time, to be eligible for them you had to be below a certain income and there were several of us at the time who had had it.

Minute 40 So I would say that financially speaking, at the time it was not at all an expensive achievement. It was a constraint: keeping within the budget.



Minute 41.05: Exactly what we had seen with the architect; the structural work, the bailiffs, all of that is of

very good quality and the rest we've made savings on the paint, on the plumbing, things like that. We haven't cut the cigarette butts on what's left, that's it, that can't be moved.

Now that the children are gone, looks more luxurious, big houses. This is also everyone's story, our incomes have increased over time.



The children have grown up! We arrived here with 22 children, one of them still lives here. Moreover we have a rule which is:

every time there is a resale, we want a young family with young children. This is a collective decision, it is a criterion for the next ones who come here.

Minute 42,00 We don't want any more old people! The old people are us! We want a family with young children. (laughter)

So there's a family that's arrived, with young children, we have the project, perhaps one day, to be able to welcome additional families with young children, either when the people here grow old, or even move around in the accommodation between us, or when people from upstairs come to live on the ground floor.

Minute 42.29: Perhaps one day, perhaps, a single-storey dwelling could be built, so that people who are on the first floor can go downstairs and replace them again only with families with young children.

Minute 42.45: Then there are the small children, more and more, we see more and more of them coming for a week during the holidays, even at weekends, they come on weekday evenings.

Minute 42.54. About ten, who come regularly. Dorothée's are always there, they are at the school next door. At Christelle's, they have a little girl.

Minutes 41, 40: Question from OJ: You are talking about the children who have left: how do you see the future?



Etienne often comes on school holidays for at least a week. Ah yes, there's life!



Minute 43.21: (Interview with Christelle Violette, daughter of Christelle and her daughters Juliette and Lili)

That's three generations at Anagram, what do you have to offer us tell?

Minute 43.45: Violette can be first; how did you grow up here? How old were you when you arrived? Violette : I came here at the age of seven to grow up here for me, it was like growing up somewhere else but with a security in addition to having an It was a very special experience for my mother who raised us alone with my sister and to be less isolated than in a normal house, we'll say.

Minute 44.08: It allowed me, it's true, one thing I certainly wouldn't have done if I lived in a normal house as you say is to go out a little, to go to the cinema eventually.

I waited until they were older because Agathe, my second daughter, was 2 and a half years old and I don't know how old you were, maybe 9, and I could go to the cinema and be reassured, the older one looked after the younger one.

Minute 44.57: Have you made a bunch of friends that you've been able to keep so far?

(Violette explains her delicate insertion)

So no, it's also a question of temperament and a different life, but I wasn't the one who was part of the gang, I was rather the one who was outside the gang and who didn't always live it well.



Minute 45.18: What can also be retained, what I have retained as a striking aspect is the solidarity, sharing and benevolence that I find in Anagram: adults towards everyone as well as neighbours towards each other and their children.

Minute 45.40: We are probably deluding ourselves when we talk about participatory housing, on the fact that at the relational level it could be simpler, more friendly, I think we are deluding ourselves because we are all different.

Minute 46.00: It can also be very lonely in a participatory settlement, which is no different.

Minute 46.19: Violette : This requires great relational intelligence on all sides, because you have to be able to accept others as being very different and understand that you don't have the same rhythm, nor the same needs, nor the same emotions, you don't have the same ease of speaking, you don't have the same ease of diplomacy (ease to say to each other, not to say to each other). Living in Anagram therefore requires a lot of work on relationships and a great deal of interpersonal intelligence.



Minute 47,23 Interview of Samuel (son of Philippe and Dorothée Gantié)

What remains of the shared housing today that lives in a classic co-ownership in fact, of a group of houses that are in a housing estate and that share nothing, .

It is a great desire to work together, except that this desire to work together is not part of the internal regulations, is not part of the way the residence is thought of.

I feel a lack in relation to all this - a lack that is difficult to share with my neighbours who don't even know what shared housing is.

Minute 47.55: (OJ) And is this a lack of commitment driving force precisely?

My commitment must be made elsewhere than in co-ownership where things are too fixed and the need to live things collectively can be done at school, perhaps in neighbourhood associations for example, but not in the place where I decided to buy a house with my family.



Minute 48.16 : (OJ) When you arrived here, a first participatory housing operation had already been carried out

in Hagrobi.

Minute 48.33: No, I've never been there. Is it a voluntary approach?

Completely, I didn't want to be influenced, I wanted to start from scratch, to start on a new programme,

a new field. It wasn't the same people, so now I would gladly go and visit it.

Minute 48.52: Let's go...



Minute 49 Arrival in Hagrobi



Minute 49.15 : Jean Claude & (Architect)

So here it is all the ground that is common.

The basic rule here is that you are allowed to have separations in this direction, which delimits the houses (private spaces), but in the other direction, there are none, but all private spaces are open (that's fine). This is the rule that we immediately gave ourselves (no fences). No indeed, there are no fences.



Minute 49.45: (HA-GRO-BI: bioclimatic grouped habitats, in terms of century, there have been important evolutions in

terms of language elements, at that time the term bioclimatic was very much linked to the building world which was beginning to design and realize bioclimatic buildings, what did the big word bioclimatic mean at the time? 1/ energy saving, 2/ recovering free calories)



Minute 50.16: Here each house has its own colour, and you can find its different colours on the front door of the common house.



Minute 50.24 Pascale arrives and talks about the weft: "At home, it's 9m ... 9m X 7 with a post BL: I chose 6 m for no

post.

Minute 51.00 : Ah yes, so the door and the floor are reduced by the intermediate beam. Yes okay, because I was thinking 7 metres is a lot. Because I had chosen 6 metres in hourdis. I had looked at the maximum to stay within reasonable standards.



Minute 51.34 there is no comparison! Because they are two different terrains that have nothing to do with each

other, the constraints are not the same. I don't think I would have gained anything more from visiting here at the time of conception. But I have a lot of pleasure in seeing a similar programme, treated in a totally different way, it's interesting.



Minute 51.56: The common house of Hagrobi.

Minute 52.09 : The street front

Minute 52.15: So why were there no other Anagrams? Well, as an architect myself, I have tried

twice to carry out operations of this type, but an architect alone can't do it, he has to be behind the financial partners or partners in general, and above all politicians, at the level of the commune that we are helping.



who put me on the spot by telling me there was something to be done and there too we brought together

a certain number of people who were willing to do this project and we had a complete blockage at the level of the town hall so the operation was not done.

The architect discovers the Toimoinous, an intergenerational grouped housing open in 2018 in the neighbourhood...



Minute 53:39 / We have flats that are not served by a corridor so they are a little different, so there is a stairwell inside? Yes, there's a lift. Ah there's a lift? Ah yes, that was the condition of departure, because we left all the same on a senior project, we really needed accessibility.

Minute 54.09 : (Marie-Hélène, the dean) There are a multitude of people, of different ages, from different



Minute 53:39 / We have flats that are not served by a corridor so they are a little different, so there is a stairwell inside? Yes, there's a lift. Ah there's a lift? Ah yes, that was the condition of departure, because we left all the same on a senior project, we really needed accessibility.



families, and that's a plus if you want because when you live alone, which is what I lived through for a few years, you have the impression that your world is shrinking a little and today in the participative housing, it's still a lot of contact that I might not have had before.



idea.

Minute 55.00 : There we have "the knot" which is a constraint? No, it's not awkward, it's not a constraint.

Minute 54.47: Ah yes, it's very interesting architecturally, this passageway. It's a beautiful architectural



Minute 55.11; It's still a bit of a waste of space, isn't it? I would have turned it into a playground...

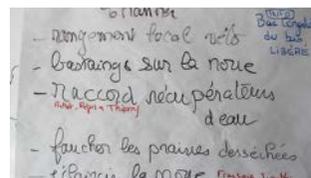


Minute 54.46 : The common house of Toimoinous("You-Me-Us")

Minute 56.21 ; Régis and Françoise : to find a name (Françoise): We had chosen a Roof (Toit =Roof, Toi =You); for you, for me, for us, then this is the origin of ToitMoiNous



Minute 56.32 : (Régis) It's a reflection on the ageing of people of our generation who don't want to end up in a house that's too big, with a garden, and who above all don't want to end up alone in anonymous accommodation and not know anyone.



Minute 56.35: (Table division of common tasks - Rooftop Housing)

Minute 57.55: The Beekeeper and her hives in the share hive

Minute 58.04 : (Thérèse) I lived in Anagram before going to ToitMoiNous with my husband and with our children who



were babies at the time, we went there, we took part in the development projects that became Anagram. We lived there for 5-6 years, long after the ups and downs of life had separated us and we lived in a more normal world. As I kept a very good memory of it, I had appreciated this sequence of my life there. I was trying to take it all in, to join a participatory housing project. After some diverse and varied research, I finally found the ToitMoiNous.



Minute 58:56 : The fact of being in housing like this, grouping together, in participatory housing, allows us to better

create the conditions for something that we want to do.



Minute 59.10: If I had stayed on my own, I wouldn't have equipped myself with a beehive. There I went from theory

to the practical aspect, we are several beekeeping students, we are tutored by an experienced beekeeper and we share this ideal space for beehives, a shared apiary.

Minute 59:34 / I am only here temporarily, I have to look for another place, I still have to argue a lot to convince a



group of beekeepers to accept my hive. In theory it's fine but the idea that bees sting, and that they have small children and so on, and that there are allergic people, it discourages a little bit, it makes people reluctant, but having said that, there's something to be said for it. Anagram didn't want me to put my beehive there, I would have liked it because they have a large plot of land. I go to the ToitMoiNous, it's under discussion, there's no firm and definitive opposition, there's some reticence; I have small children, I'm allergic.



Hour 1.00.23: Some people support me because they would be interested. Is the challenge for me, to

argue, to be a kind of pedagogue. And to explain how we can ward off the dangers.

Time 1.00.30 : That's it, I'm finished. I forgot to photograph when I opened the hive.



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