The project is done as a response to the discourse of gentrification that became omnipresent in the field of urban studies. It represents a personal gentrification project performed in a single inhabited atelier in an unimportant area of the city of Voias, Greece. All areas that could be gentrified are driven if we follow the main stream narrative against gentrification to an idiosyncratic urban isolation. If investment is already a tool to change the value of interesting pieces of the city (for the sake of the real estate business interests) investing private capital in poor areas defines by a definition suspicious procedure since it demands already a change of values and a reconstruction of the area in different terms, always related to this private investment. The contemporary city seems to be more and more fragmented and this project claims the mainstream discourse about gentrification as helping this cluster-like structures of the city to prevail; it will conclude to gated communities, ghettos and commercial areas for selected parts of the population. The discourse about gentrification driven to an acceptability, conceived as a system of distinct islands, it does not possess the possibilities of a unifying discourse about the rationales, it keeps and asks for a rereading of the division rationale. In this project, the atelier becomes a privileged ghetto itself.

The atelier building

The project refers to Flotzel, found, and visited the tranquil of the banality of every place; Flotzel ennitity: he was a prince. This gaze of Flotzel environment it "belongs" forms the center of this age at rule some older urban and architectural projects as area for an archaeological museum in Athens hosted in slightly tranformed, invisibly unified existing buildings. Breaking walls and cell Flotzel atelier uses an existing building and does not alter the elevation of a normal semi-finished Greek polykatoikia (a typical multi-store building in Greece) built in two distinguishable phases. The interior space is transformed into a unified residence while the exterior of the building is left untouched. The atelier space is divided in two levels that function separately; they are unified by an elevator that where a first double bed of the residence is placed: the elevator is a moving elementary bedroom. We use in many cases FALCKO's roof windows, skylights and folding ladders that are very useful for such spaces' transformations. The parking place is found into the ground level of the residence; transforming the car to a sculpture visible from the swimming pool area and the ground floor atelier's space organized with two parallel working desks. The working experience is also facilitated for "immaterial labor" with the use of laptops in different sitting areas, similar to simple lounge spaces or living rooms. The project reconciles the contradiction between a critique of the rigid theology-like discourse against gentrification and an ironic, view to it since this idiosyncratic, personal intrusive project is here operated in secret. The elevation of the building to the city is performed as a mimetic, scenicographic replication of the same elements of an existing building while the internal part of the existing structure is totally transformed with the introduction of an elevator, folding ladders and some roof windows.