TOWARDS SHARING COMMON FUTURES

Celebrating diversity for a more resilient and convivial society through design

EDITED BY
ANNA BERNAGOZZI

Corraini Edizioni

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FORE WORD

The book explores the role of design as an intellectual, creative and humanistic process and highlights the importance of proposing alternative inclusive education models leading to the co-creation of future plural societies. It contains humble but disruptive ideas showing how designers are becoming today the co-creators of convivial and complex ecosystems where new forms of interdependent and heterogeneous collaborations can develop and flourish through horizontal and systemic models involving the social body in theory as well as in practice. What these inclusive models have in common is their ability to stimulate and cultivate diversity, social cohesion and critical thinking, catalyse the positive resources needed to address the impending environmental, social and cultural catastrophe and possibly transform them into resilient concrete actions.

The present selection of texts from engaged design studios, thinkers, architects, activists, artists and philosophers shows their active commitment in theoretical and applied research practices but also in concrete and conflictual everyday realities. It gathers the ideas, actions and perpectives of etheroclite profiles, all of them involved in the perspective of more sustainable futures and particularly in the framework of past and present migrations.

Most of them participated to the conference-event "Towards sharing common futures. Celebrating diversity for a more resilient and convivial society through design" that took place at the École des Arts Décoratifs, Paris in February 5.6.7. 2020 in the framework of the EU Creative Europe Project 4Cs (from Conflict to Conviviality through Creativity and Culture). The project wished to advance on the conceptual framework of intercultural dialogue and enhance the role of public art, design and cultural institutions in the promotion of collective actions through cultural diversity and intercultural encounters by exploring how culture and creativity can be effective resources for thinking about emerging forms of conflict and to devise creative solutions to address and resolve them.

EnsAD being the only design actor of the consortium has the responsibility to clarify the importance of design theories, methodological tools and objects in the process of understanding, provoking and diffusing conviviality through social, political and cultural co-design actions in the framework of today's conflictual situations, with a special concern to the migratory issue.

ANNA BERNAGOZZI

INTRODUCTION

Anna Bernagozzi

TOWARDS PLURIVERSAL CO-DESIGN

The western concept of the world we were used to consider as a physical solid entity[1] is crumbling and we feel like we are losing our bearings. In our globalised hyper-connected societies we were starting to get used to everyday dystopias where founding values such as family, neighbourhood and community seemed to be eroded in favour of ubiquitous artificial networks of highly mobile and greedy individuals, totally disconnected from the local context in which they lived, worked and "thrived".

I'm writing in past tense because I want to believe that the recent Covid-19 pandemic has finally succeeded in proving the urgent need of a generalised prospective turn towards a more symbiotic, inclusive and convivial society that part of the scientific community and of the civil society was already claiming and that I hope will be soon associated with consequent responsible individual and collective (eventually design driven) actions for the sake of our diversified "common world".

Before explaining the pivotal role that co-design and education have in this epocal societal transition and introducing the work of the activists, philosophers and designers that have generously contributed to this book and to the conference that has anticipated it, I would like to reframe the ontologies that I consider fundamental to understand, forge and act on our future plural societies.

Europe is aware of the fragility of its performance in the global space. It can no longer claim to dictate world order, no, but it can offer one example of what it means to find habitable soil. After all, it was Europe that claimed to have invented the Globe, in the sense of space captured by the instruments of cartography. A coordinate system so powerful – too powerful – that it allows the recording, conservation and storage of the multiplicity of life forms. It

1 The statement concerns the world both in the sense of "globe" ("a solid globe – externally presented to life") and of "sphere" (a "lifeworld" that surrounds and sustains life from within through imagination and experience). Tim Ingold, "Globes and Spheres: The Topology of Environmentalism", in *The Perception of the Environment: Essays on Livelihood, Dwelling, and Skill*, London and New York: Routledge, 2000.

is the first representation of a common world: simplified of course, but common; ethnocentric of course, but common; objectivizing of course, but common.

Bruno Latour, *Où atterrir? Comment s'orienter en politique*, Paris: La Découverte, 2017

The before-mentioned prospective turn requires a good dose of humility and will only be possible when we as human beings will be capable of embracing and adopting the philosophical concept of "pluriverse" introduced by the political philosopher William James[2] in the beginning of the twentieth century and more recently developed by the anthropologist Arturo Escobar[3] and sociologist Bruno Latour[4] in the framework of their researches in political ecology. The concept implies the capacity of understanding and assuming that we, humans and non-humans, are sharing the "same earth for all" or that we all belong to "a single common world". To understand the meaning of pluriverse we need to abandon Western conceptual frames that consider that objects, subjects, and phenomena in general exist as isolated essences, independently of their environment and that create a reality based on dichotomies, anthropocentrism and linearity of time while refusing other ontologies based on synergies and symbiosis.

In order to be more precise in the intention of co-creating respectful and desirable futures, Bruno Latour specifies the exact territory on which mankind's future actions should focus and suggests a perspective shift from the concept of globe to the geologic holistic framework of "critical zone", that is, the thin layer that supports terrestrial life on earth by regulating the complex interactions of its natural habitat and determines the existence of life-sustaining resources.

Within this framework to live in the pluriverse will naturally imply the fact of "thinking like a mountain", that is to recognise and respect the complex and dynamic relationships and interdependences, both human and non-human, within an ecosystem[5]. The pluriverse becomes a permeable entity including in its cosmic organisation men, animals, plants and rocks. This ecological hypothesis, that was first theorised in the 40s by a current of "holistic biology" and in the 50s by the ecologist Aldo Leopold, takes its roots in the pagan Greek and Roman philosophy that considers human practice in terms of ontological design, that is, the design of the cohabitation of different worlds and knowledge systems. The biological concept of a holobiont-like system[6], defined by the biologist Lynn Margulis in the early 90s, has been more recently applied in contemporary design researches offering promising paradigms that are helping the understanding of complex systems interdependences and are slowly changing today's political action framework towards plurality, openness and radical interrelations.

2 William James, philosopher of political pragmatism, developed the concept of "pluralistic universe" or "pluriverse", considered by Ferguson the most generative of Jamesian inventions (Ferguson prefers considering him as the father of "pluralism", of radical empiricism and anti-imperialistic politics rather than of "pragmatism"). The concept implies the fact of cultivating "a world of many worlds", or as he explains in his unfinished philosophical treatise *The Many and the One* started in 1903, "the universe as the 'Collectivism of Personal Lives'".

3 "In analyzing the plurality and the reciprocity of the rhetoric of the transition discourse there are relational worldviews or ontologies for which the world is always multiple, a pluriverse". Arturo Escobar, *Designs for the Pluriverse. Radical Interdependence, Autonomy, and the Making of Worlds*, Durham: Duke University Press, 2018. Arturo Escobar is Emeritus Professor of Anthropology at the University of North Carolina, USA. In his writings he wishes to acknowledge the Zapatista cosmovision *Queremos un mundo donde quepan muchos mundos* (trans. we want a world in which many worlds fit), Marisol de la Cadena and Mario Blaser for co-enunciating the notion of the Pluriverse.

4 "There is no living or animated thing that obeys an order superior to itself, and that dominates it, or that it just has to adapt itself to, and this is true for bacteria as much as lions or human societies. This doesn't mean that all living things are free in the rather simple sense of being individuals, since they are interlinked, folded, and entangled in each other. This means that the issue of freedom and dependence is equally valid for humans as it is for the partners of the above natural world". Bruno Latour, *The Politics of Nature: How to Bring the Sciences into Democracy*, Cambridge, Massachusetts: Harvard University Press, 2004.

5 In 1949 his essay "Thinking Like a Mountain" Aldo Leopold writes about biological relations of predation and overpopulation by changing the Western anthropomorphic perspective "Thinking Like a Mountain". Aldo Leopold, *A Sand County Almanac and Sketches Here and There*, New York: Oxford University Press, 1949.

6 The concept of the holobiont was defined by the biologist Lynn Margulis in her 1991 book *Symbiosis as a Source of Evolutionary Innovation*. Holobionts include the host, virome, microbiome, and other members, all of which contribute in some way to the function of the whole. Bruno Latour has rediscovered the work of Lyn Margulis and her collaboration with James Lovelock, the father of "Gaia". This concept applies to any definition of life forms since every element is simultaneously the whole and a part of the whole.

(Roman gods) did not create the world for us (man), why should they? They did not create man, how could they? They had no conception of man until nature and natural causes (the union of atoms) showed them the way. Besides the gods were absolutely happy as they were, and the creating of man could not increase their happiness. After numberless attempts and numberless failures, the concourse of atoms gradually formed the world.

Titus Lucretius Carus, William Douglas Lowe, *De Rerum Natura, a selection from the fifth book*, Oxford: Clarendon Press, 1907

The current "great transition" that the scientific community is calling for would imply starting with a co-signature of the Natural Contract imagined by Michel Serres that recognises all living beings as subjects by claiming the integration of an exosystemic understanding of human and non-human existence into cultural, political and economic organisations[7].

As Michel Serres writes in *Petite Poucette*: "Extremely rare in history, these *hominescent* transformations create, in the midst of our time and our groups, a "crevasse" so large and so obvious that few people have measured it by its size, comparable to those, visible, to the Neolithic, at the beginning of the Christian era, at the end of the Middle Ages and in the Renaissance... I would like to be eighteen years old, the age of Petite Poucette and Petit Poucet, since everything has to be redone, since everything remains to be invented".

The urgency of reconsidering and reinventing conceptual reference points and concrete action frameworks makes it necessary to examine more open, fluid and dynamic social structures. In today's liquid society, already theorised at the end of the last century by the sociologist Zygmut Bauman[8], life forms are constantly changing, increasingly characterised by their fragility, vulnerability and temporary nature. This implies that people, and designers in particular, must adapt their life and business strategies by orienting it towards more fluidity, lightness, flexibility, adaptability and openness to change, while embracing a deterritorialised cultural heritage that allows them to naturally play a role within the civil society by re-valuing local know-hows and skills. The good news is that the younger generation seems more than ever eager to adopt these emerging rhizomatic social entities that naturally include the foreign, respect all kind of interdependencies and spontaneously project into a society of living together, as Ezio Manzini would call it. The time has come for "Petite Poucette and Petit Poucet young designers" to co-invent the future and prove the value of their inclusive common actions.

DESIGN AND CO-CREATION NARRATIVES

In order to better understand the role of this new generation of designers and researchers, it is necessary to redefine here the notion of "project". As Ezio Manzini argues in his book *Politics of the everyday* (2019), "The notion of 'project' is fruitful, and over time it has lent itself to many definitions in different cultural circles. A project is a series of conversations and actions about the world, the objective of which is to bring it closer to what we would like it to be: to make a critical assessment of the state of things, to imagine how we would like them to be and to have the relational system and tools necessary to transform them – and all this both in terms of their practical functioning and their meaning".

Today, the designer is a creator, or better, a co-creator of these relational systems and tools within complex ecosystems where new forms of collaboration can develop and prosper, generating models that go far beyond the people directly involved and improving social cohesion as a whole. These different models have in common the ability to stimulate, cultivate diversity and critical thinking, and catalyse the positive resources needed to cope with the impending and interrelated environmental, social and cultural disasters. These skills require coping and mastering the "other

7 Extrait of the intervention in the conference "Towards sharing common futures" of Patrick Degeorge, philosopher, director of the Anthropocene Curriculum of the École Normale Supérieure of Lyon and member of the Michel Serres Institute.

8 Zygmunt Bauman, *Liquid modernity*, Cambridge, UK: Polity Press, 2000.

world[9]" and refuse of course any kind of ethnocentric approach. As Selua Luste Boulbina explains in her latest book *Les miroirs vagabonds ou la décolonisation des savoirs (arts, littérature et philosophie)*, 2018, "It is both an environment but also an itinerary, the ability to advance in an environment with diverse and sometimes opposing current". Newcomers in particular are the experts of this "other world" and designers have a lot to learn from them.

As I already asserted before, according to Zygmunt Bauman, in today's liquid society life forms are constantly changing and become more and more fragile. For this reason designers must be capable to co-create alternative narratives and cultural and economic models oriented towards flexibility and openness to change.

> *The critical issue – for people, organisations, and governments alike – is* knowing where we want to be. *The imaginary, an alternative cultural vision, is vital in shaping expectations and driving transformational change. Shared visions act as forces for innovation, and what designers can do is imagine some situations or condition that does not yet exist but describe it in sufficient detail that it appears to be a desirable new version of the real world.*
>
> John Thackara, *In the Bubble: Designign in a Complex World*, Cambridge, Massachusetts: MIT Press, 2005

9 "Otherness is due less to the difference of the Other than to the point of view and the discourse of the person who perceives the Other as such. Opposing Us, the Self, and Them, the Other, is to choose a criterion that allows humanity to be divided into two groups: one that embodies the norm and whose identity is valued and another that is defined by its faults, devalued and susceptible to discrimination. Only dominant groups (such as Westerners in the time of colonization) are in a position to impose their categories in the matter. By stigmatizing them as Others, Barbarians, Savages or People of Color, they relegate the peoples that they could dominate or exterminate to the margin of humanity. The otherness of these peoples has notably been based on their supposed spatial marginality". J.F. Staszak, article in *International Encyclopedia of Human Geography, Social and cultural geography*, Amsterdam: Elsevier, 2009, pp. 43-47. I personally consider the concept of "other world" more related to social and cultural geography theories and not to its more religious, mythological or metaphysical meanings.

During the lockdown I participated, among the plethora of proposed webinars, to the "Anthropocene design week" organised by the Italian online platform *ToolsForAfter*, a collaborative *idea lab* for co-imagining conceptual and practical design solutions for the next needed transformations. I immediately appreciated the idea of proposing a week of reflections on future design practices in the week when the most important design event in the world should have taken place, the Milan Salone del Mobile, that was first postponed and then definitively cancelled because of well imaginable reasons.

ANDREA DE CHIRICO AND HIS "CENTRE OF COLLECTIVE IMMAGINATION"

In the last twenty years of the event rare were the occasions of deep reflection and collective action-thinking on the role of design, apart some quality occasions regularly offered by the Triennale and by the collective Best Up in the urban farm Cascina Cuccagna. During the event I particularly appreciated the intervention of the designer Andrea De Chirico and his reconsideration of the thesis of the economist Marc Fisher (the father of "Acid Communism"), who called for the urgent need of our society to create a "centre of collective imagination" capable of giving birth to a new economic organisation by first reconsidering its cultural imperatives. His approach starts from his idea of "hauntology", that is the almost pathological inability of our society to imagine something new. De Chirico asserted that this "centre of collective imagination" should be activated by designers and its actions should start with the reconsideration of factors such as proximity, time and scale, first within cultural and educational institutions and later on a mere economical level.

> *Whenever humanity seems condemned to heaviness, I think I should fly like Perseus into a different space. I don't mean escaping into dreams, or into the irrational. I mean I have to change my approach, look at the world from a different perspective, with a different logic, and with fresh methods of cognition and verification.*
>
> Italo Calvino, *Six Memos for the Next Millennium*, Cambridge, Massachusetts: Harvard University Press, 1988

TOWARDS AN ECOLOGY OF CARE

I would associate the proposal of De Chirico with the thesis of the historian Dipesch Chakrabarty[10] who at the turn of the century alerted Europe on how its thoughts should be renewed both for and from the margins. In particular he investigated the question of scale and how Europeans introduced this notion to integrate large areas in order to fulfil their desire of nation-state in terms of economy and not of people. He asserts that, according to Europeans, Economy cares for people by developing a secular spirit of caring and protection that suddenly became a question of public health. In a recent interview during the lockdown, in the framework of the virtual opening of the Thought Exhibition "Critical zones" at the ZKM Karlsruhe, he asserted that the "control" concept of "upscaling" results nowadays highly complicated in the framework of the recent pandemics because viruses and bacteria definitively cannot be scaled up! He added that "nowadays it's humans that are kind of scaling themselves up and they have almost reached the limits of this possibility". How can Europeans abandon their fossil fuel based "Economy of Care" based on upscaling that is the main cause of mass-poverty? Chakrabarty asserts that terrestrials (both human and non-human) shouldn't abandon their protective attitude of caring for the others but they should re-orient the concept of care from Economy to Ecology. This concept is very similar to the concept of "Non-anthropocentric Care" developed by Michel Foucault in his latest lectures on Ancient Greek practices of Epimeleia Heautou (care of the self), where he relates individual care, environmental ethics and biopolitics.

The philosopher Emanuele Coccia asserts in his book *Métamorphoses*[11] that Ecology will never be separated from liberalism, namely in relation to the mythology of patriarchism. He uses the metaphor of the house and the respect of its inhabitants in creating a form of utility to explain the unbreakable relation between Ecology and capitalistic economy. During the lockdown he explained in an interview in the framework of the virtual opening of

10 The historian Dipesch Chakrabarty has made a fundamental contribution to postcolonial theory and subaltern studies in all his writings but in particular in Dipesch Chakrabarty, *Provincializing Europe. Postcolonial Thought and Historical Difference*, Princeton: Princeton University Press, 2000.

11 Emanuele Coccia, *Métamorphoses*, Paris: Bibliothèque Rivages, Paris, 2020.

the design exhibition "Cambio"[12] by designers Formafantasma, that what the world was experiencing constituted a unique chance to escape from the "idealistic dream of home" by asserting that it was "time to break the planetary quarantine we call ecology".

Concerning care, he claims that mankind's first project of care is always to be conducted to the house in the form of its material structure. We consequently need to de-psychologise care and put it in a non-anthropocentric perspective by letting it become a cosmological attitude.

According to Coccia, in order to de-patriarchise the concept of Ecology we need to rediscover matristic thought and its awareness of the interconnectedness of all existence, the harmony of coexistence through the equality and unity of all living beings and of all forms of existing[13].

> *It may be that the destiny of mankind is to become tamed, so that the fierce, destructive, and greedy forces of tribalism and nationalism are fused into a compulsive urge to belong to the commonwealth of all creatures which constitutes Gaia. It might seem to be a surrender, but I suspect that the rewards, in the form of an increased sense of well-being and fulfilment, in knowing ourselves to be a dynamic part of a far greater entity, would be worth the loss of tribal freedom.*
>
> James Lovelock, *The Vanishing Face of Gaia. A Final Warning*, New York: Basic Books, 2009

12 "'Cambio' is an exhibition by designers Formafantasma at the Serpentine Gallery. *Cambio*, from the medieval Latin *cambium*, 'change, exchange', is an ongoing investigation conducted by Formafantasma into the governance of the timber industry. The multidisciplinary exhibition highlights the crucial role that design can play in our environment, and its responsibility to look beyond the edges of its borders. The future of design can and must attempt to translate emerging environmental awareness into a renewed understanding of the philosophy and politics of trees that will encourage informed, collaborative responses". Official text of the exhibition on the site of the Serpentine Gallery – www.serpentinegalleries.org/whats-on/formafantasma-cambio.

13 The anthropologists Arturo Escobar cites several times in his book *Designs for the Pluriverse* the perspectives of the "biology of love" that defines matristic cultures. The concept was developed by psychologist Humberto Maturana and Gerda Verden-Zöller in counterposition to patriarchal concepts of appropriation and control.

CO-DESIGN FOR BORDER THINKING

Which precise role should designers assume in this pivotal cognitive and action turn? How can design become a tool for mediating and transmitting cultural diversities and strengthen the construction of a decolonised common future by avoiding "the darker side of western modernity", to say it with the words of Walter D. Mignolo? How can future designers facilitate and diffuse the creation of a symbiotic society that "naturally" includes these new typologies of social forms that acknowledge and draw their force from diversity? How can design contribute to the co-construction of alternative narratives capable of challenging the dominant culture, knowledge and epistemology produced by the West and support critical "border thinking"[14]?

These reflections summarise the general framework and just a few of the many questions raised by the conference-event "Towards sharing common futures. Celebrating diversity for a more resilient and convivial society through design".

During three very dense and lively days newcomers[15], designers, activists, academics, artists, thinkers and doers from many parts of the world gathered and shared their approaches and experiences on creating plural and collaborative ecosystems, a few days after the end of the national strike that paralysed Paris for about two month and just before the Covid-19 epidemic outburst. The aim of the conference-event was that of shifting the conceptual framework of contemporary migrations but also of stimulating collective thinking on how to cultivate diversity and critical thinking while catalysing the positive resources needed to address the impending environmental, social and cultural catastrophe.

It was for all participants like a highly desired convivial parenthesis between two particularly conflictual situations and one of the rare occasions for most the actors engaged in social innovation militant activities to gather for highlighting the role of design as an intellectual, creative and humanistic process, capable of fuelling reflection, co-generating resilient actions through inclusive social cohesion and initiatives towards a more convivial society.

TOWARDS NEW PEDAGOGIES OF "BORDER THINKING" AND "BORDER MAKING"

In this time of crisis, it is more than ever necessary to start analysing and questioning a design of "border thinking" and therefore of "border making", largely dominated up to now by western design principles and philosophies. And that's namely what we have attempted to do during conference-event. The participants, students, newcomers, citizens, designers, artists, philosophers, geographers, architects, sociologists, anthropologists, etc. have shared their thinking and actions from the margins, the borders, the periphery, places where cultural identities are still strong, alive and kicking. We all agreed on the urgency of reframing educational practices in relation to the overall complexity that characterises our contemporary world that just starts considering borders no longer as dividing lines but rather as prolific spaces to be crossed. These "border crossing practices" would include processes of "localisation and de-localisation" and the participation in different cultural contexts. These plural transcultural pedagogies need to be extremely porous and would incorporate contemporary anthropological complexity, transnational and diasporic migratory experiences, but also socio-cultural, linguistic, biological, mental borders as possible research field and knowledge transmission areas. Because of their expertise in articulating spaces and differences, newcomers could become key actors of this different kind of design education where they should be fully integrated as cultural, social and political subjects capable to open up to a plurality of thoughts and imaginaries. Design and art schools become the perfect territory to experience and highlight their rich relational poetics, to develop and share their cosmopolitan and creolised practices of resistance.

> *Knowledge is not a product but a concrete, irreplaceable and surprising element in the life of man. Knowledge is man's understanding of the context in which he places the information provided to him. Awareness of the meaning of this context is the wisdom that links him to his community. It is the result of autonomous personal development.*
>
> Ivan Illich, *Deschooling Society*, New York: Harper & Row, 1971

In this framework it's necessary to remember the hard work undertaken by some pioneer schools and universities that have been experimenting "border thinking" critical pedagogies for a while. Among them we find the Schumacher College, founded in 1990 during the second oil crisis in South Devon, England. It's an international learning community based on ecology-centred progressive forms of education, art and agriculture, structured in postgraduate programs, short courses or vocational training with an emphasis on interactive, experiential and participatory learning, blending practical skills with strategic thinking.

14 Walter D. Mignolo, *Local Histories / Global Designs. Coloniality, Subaltern Knowledges and Border Thinking*, Princeton: Princeton University Press, 2012.

15 From the moment I wrote the project 4Cs for EnsAD I decided to name "migrants" "newcomers" as it implies the temporary fact that they recently arrived and have just integrated the "hosting society". I also wanted to see in this term the implicit expression of the society's intentionality to integrate them.

Another innovative academic proposal is the Hannah Arendt Center for politics and humanities of Bard College founded in 1995 in New York, and in particular its temporary programs that question specific emergencies in society and the arts and offer students the opportunity to think and act critically on the field.

Among art and design schools the Sandberg Institute of the Gerrit Rietveld Academy in Amsterdam, founded by the designer Jurgen Bey in 2011, offers temporary programs on "peripheral research areas" such as the program for exploring the vast potential of vacant buildings in the Netherlands. In 2012, two additional temporary programs were introduced: the "School of Missing Studies", initiated on a project of 2003 of the architect Bik Vander Pol, offering experimental study and research on public environments currently undergoing abrupt transitions and the program "Material Utopias" which studied the changing boundaries between materials, techniques and serendipity during experimental processes activated by artists and designers. Other completed temporary programs include the "System D Academy", exploring informal and self-organising systems, "Designing Democracy", on how design can question the future of democracy, "Reinventing Daily Life", investigating the connections between performing arts and daily life and the "Commoners' society", looking for new ways of living, making, owning, sharing, managing and maintaining.

Always in The Netherlands the design duo Formafantasma launched in 2018 their Geo-design Master at the Design Academy Eindhoven, assembling a framework of diverse knowledge – from material histories to cultural world-views, from humanism to ecology, from plant and animal rights to artificial intelligence, from the Earth's core to outer space, in order to explore the social, economic, territorial, and geopolitical forces shaping design today.

Another academic alternative proposal is The UNIDEE University of Ideas at Cittadellarte, Biella (Fondazione Pistoletto), Italy, an educational program based on interdisciplinary research, knowledge sharing and exchange of experiences by encouraging cross-pollination processes to study the relationship between art and the public sphere, focusing on topics such as social responsibility, urban transformation, participatory art practices, demopraxis, alternative models of local economic development, sustainability, etc.

Other alternative valuable educational models are, more in fields of architecture, urban planning and related disciplines, the "Aedes Network Campus Berlin", a physical and intellectual space focusing on the inseparable interplay between urban form and social life or the "Rural Studio" in Auburn, in the West-Alabama Black Belt region in the USA whose program establishes student project teams so that faculty can help them form their own communal and individual design processes. Students learn in a supportive culture that promotes problem solving, the value of listening, and the ownership of ideas.

Thanks to this educational shift proposed by alternative institutions worldwide, designers, together with experts and non-experts of other disciplines will be capable of revealing new horizons beyond borders and open up to new possibilities towards what the artist and editor Rafaat Majoub, founder of The Kahn, The Arab Association for Prototyping Cultural Practices, considers as "Constructive citizenship", especially in fields like shared space, alternative economies and housing.

Now more than ever, especially after the Covid-19 pandemic, borders are not only theoretical, but they have become tangible victims of a dynamic processes that need to be reformulated and re-approached by educational institutions in order to improve our understanding and re-define our own relationship with the tangible finite and infinite world.

In *De schooling Society* the social philosopher Ivan Illich analyses the criteria that distinguish institutions which merit development because they support learning in a deschooled milieu by denouncing the ideological role of the School in the process of legitimating social reproduction. Despite many progress have been made since Illich wrote his militant book, especially concerning knowledge sharing, I think that his criticism is still valid. According to him a good educational system should have three purposes:

- it should provide access to available resources to everybody at any time in their lives
- it should empower all those who want to share their knowledge with the means to find those who want to learn from them
- it should enable all those wanting to present an issue to the public with the opportunity to do so.

Several cultural institutions at large have since paved the way in the directions identified by Illich and have played their role of mediators on many contemporary issues including that of migration. I'm thinking about the project "Silent University" initiated by the artist Ahmet Ögüt with the support of the British Delfina Foundation and Tate in 2012, a platform of knowledge created by refugees and asylum seekers, local researchers and academics based on the idea that silence is not just a passive state and needs to be explored through performance, writing and group reflection. In the "Silent University" participants become active participants in questioning and negotiating the world, their knowledge is directly addressed and reactivated, making the exchange process mutually beneficial.

REFRAMING DESIGN FOR MIGRATION

Many international events have gathered experts with the intention of reframing the large issue of migration but none of them has done it under the lens of design by focusing on his fundamental role as an intellectual, creative and humanistic process capable of forging a more resilient future by fueling reflection and co-generating actions and initiatives. I'm thinking for example of the event "A brighter future for Europe: innovation, integration and the migrant crisis" organised by the EU and Social Innovation Europe that took place in Syracuse (Sicily) in 2016. During this event policymakers, foundations, academics and social entrepreneurs met in order to share their visions on the long term, sustainable integration of newcomers across European countries. But unfortunately, the outcomes of this type of events are rarely translated into tangible actions despite the number of promising initiatives presented by the single participants. Is this outcome possibly due to a lack of presence of designers and their natural tendency to translate co-creation into action?

> *This is the new way in which we can feel the universal human condition, a wicked universality, but the only one we have, now that the previous one, that of globalization, seems to be slipping away from the horizon. Migration, exploding inequalities and the New Climate Regime are the same threat. Most of our fellow citizens underestimate or deny what is happening to the earth, but they understand perfectly well that the issue of migrants is jeopardizing their dreams of a secure identity.*
>
> Bruno Latour, *Où atterrir? Comment s'orienter en politique*, Paris: La Découverte, 2017

Approaching migration, either conceptually or on the ground is a hard task. This is also confirmed by the fact that "migrant literature" officially doesn't exist. Issues concerning Design and Migration are even rarer, so I've taken the liberty to research in neighbour disciplines like anthropology where the question of migration has been studied and tackled on the field for quite a long time now.

Three years ago, I had the chance to personally meet the Indian American anthropologist Arjun Appadurai, one of the major theorists in globalisation studies and former head of the External Expert Advisory Board of the project 4Cs. He redefines anthropology as a discipline dealing with the relations between "imagined lives and the webs of cosmopolitanism withinwhich they unfold"[16] and asserts that new global ethnoscapes become "its most critical building blocks". In this concern he argues that fiction constitutes the best mean to convey a "transnational journey of ideas" and cultural transfer allowing a community to shape its conscience of unity and its collectively shared knowledge. Taking this as a starting point while organising the conference/event, I wanted it to become a physical translation of this "transnational journey of ideas", a place where a new-born community of experts newcomers, designers, researchers, philosophers, scientists and artists would analyze, question and develop new tools and action frames for this design of "border thinking", in the prospective of future more desirable and sustainable sharing communities.

The conference was structured into five panels moderated by different experts capable of giving an additional value to the content of each speaker and facilitate a fruitful exchange with the public during the roundtables. The panelists generously shared and compared the conceptual and practical creation of new forms of hospitality, temporal and spatial action frames, but also reflections on the meaning of citizenship, memory, heritage and patrimony. A large part of this material is contained in this book.

The parallel sessions proposed more applied and specific issues focusing on methodologies of tentatively de-colonised co-creation in the framework of education, community and capacity building. The event was also the occasion to share the achievements of the pedagogical activities developed in past three years of the 4Cs Project and give the possibility to the newcomers who took part to them, to share their experience and witness their enthusiasm.

> *It is necessary, and even imperative, to alert, explain, exhort and warn. Without weariness, complacency or discouragement… Keeping constantly in mind that the dramas that occur today are the result of a gearing of which no one controls the mechanism; and where we are all drawn in, poor and rich, weak and powerful, governed and ruling, whether we like it or not, and whatever our membership, origins or opinions.*
>
> Amin Maalouf, *Le naufrage des civilisations*, Paris: Grasset, 2019

16 Arjun Appadurai, Arjun, *Après le colonialisme. Les conséquences culturelles de la globalisation*, Paris: Payot, 2001.

The public could also enjoy the first play "From home to there" of *La troupe* of Good Chance Theatre Paris in the theatre of the ENS. The play was entirely conceived and written by artists coming from Syria, Sudan, Turkey, Chad, Afghanistan, Algeria, Egypt. It told their problems of assimilation into Western culture through the collective and individual stories of each of them and with a certain amount of humor. My choice of including a theatre play underlines my strong belief in the fundamental role of fiction as a powerful tool to convey messages and possibly trigger the creation of relevant design narratives and consequent significant actions.

For the first time in the French design education an inter-school workshop was led in order to share, compare and develop pedagogies used to deal with migration issues within different French art and design schools (ENSCI Les Ateliers, Strate College, ESADSE Saint Etienne, ESAD Valencienne, PCA, Écoles Boulle, Duperré, Estienne and Ensaama). Les Petits Poucettes and Petits Poucets of design have shown themselves more than willing to create new meaningful narratives and action frames capable, among others, of shifting today's distorted image of migration and consider it as an enriching opportunity for the whole society. The seeds for new suitable pedagogies capable of transforming border narratives into facts for the construction of a common decolonialised future have been thrown. In the shaping of these new pedagogies newcomers will rank among the experts and, as I already explained, but I would like to highlight here once again, designers have lots to learn from their "science of the concrete, their ability to tinker with what they have, with where they come from and where they go"[17]. In this framework the migrant's expertise (that we could compare to that of frugal DoItYourself practices, conditioned by serendipity, incidental movements and intuitive thinking) would became a fundamental ingredient of young designers' toolkits.

The prototypal format of the conference/event "Towards sharing common futures" allowed experts and the public to gather, share new knowledge, compare their personal methodologies for co-developing new tools but also to work together and personally engage in promising future common projects with the aim of contributing to what Victor Margolin would have called an "action frame"[18] shaped by ideals and beliefs about how the world should be, enabling individuals, communities and society in general to reconnect with the present and become

17 Seloua Luste Boulbina, Seloua Luste, *Les miroirs vagabonds ou la décolonisation des savoirs (arts, literature, philosophie)*, Paris: Les presses du réel, 2018.

18 Victor Margolin, Lecture *The good society project: an action frame for the 21st century*, Linnaeus University Kalmar, Sweden, 2015.

actors, together, of a new art of living in this special time of transition from a "parasite society" to a "symbiotic society". A symbiotic society where the singularity and diversity of each single individual at a microscopic and macroscopic level will contribute to the regeneration of the whole, a sensitive symbiotic society capable of articulating its resources and capacities in order to adapt and react to global environmental constant changes.

CONCLUSION

I am convinced that culture and creativity can be powerful resources for reflecting, negotiating and acting on emerging forms of conflict, as well as for considering creative ways of dealing with conflict phenomena and their resolution.

Today, Western countries are experiencing a situation considered as "critical" because beyond control, because it pushes us out of our "comfort zone". Today's "migration crisis" is in fact not a crisis but a regulatory flow that is rapidly intensifying due to the increasing mobility of people, wars and fragile political and economic situations, especially in the countries of the Global South. Despite the worldwide closure of national borders that we have recently experienced as a consequence of the Covid-19 sanitary crisis, this flow will continue to increase in the years to come and society as a whole must integrate this constantly changing situation and find ways to transform these new demographics into a factor of wealth.

> *It is a multiplicity of folds and gaps in the fabric of common experience that changes the cartography of the perceptible, the thinkable and the feasible. As such, it allows for new modes of political construction of common objects and new possibilities of collective enunciation.*
>
> Jacques Rancière, *Le partage du sensible, esthétique et politique*, Paris: La Fabrique éditions, 2000

The objects that we have to be capable to co-create in this new geo-political context will become tools for approaching, understanding and mediating the world, capable of contributing to its plural history, to its intermingled woven stories whose beauty and richness are infinite. These new design objects will constitute the foundations of our future History. That of a contemporary design coming from the borders, whose objects are modest, porous and made of multiple overlapping layers. Objects that highlight the value of human and non-human agents and become the tangible translation of the generous contribution of each actor of the *critical zone*. Objects that will kindly contribute to re-write the history of our wonderful *pluriverse*.

REFRAMING MIGRATION

MIGRATION, PLURALITY, DIVERSALITY, MULTIPLICITY VS BORDERS, METICS AND METIS

Seloua Luste Boulbina

Like all phenomena, migration can be regarded from either an objective or a subjective angle. Every migratory journey is truly a singular adventure in which, as in *Anatolian Smile* (1963) by Elia Kazan, the promised land disappears into an Ellis Island where one's honour is difficult to maintain. From the start of the film, the director's voice-off emphasises its autobiographical element: "My name is Elia Kazan, I'm a Turk by birth, a Greek by blood and American because my uncle made a journey". On one map, groups are evident; on another map, we see subjects. But the two aspects of the same question are generally not considered together. To the contrary, their disjunction highlights the differences between the various "sciences" and "domains of expertise" at stake. Now, a concept's success depends entirely on whether or not it can encompass both sides of a question, or even its two levels. But this only happens if the concept thus elaborated preserves the plurality, "diversality", and multiplicity of the events and situations it designates*.

* On "diversality", see Edouard Glissant, "Mondialité, diversalité, imprévisibilité: Concepts pour agir dans le Chaos-monde", in *Les Périphériques Vous Parlent* 14, summer 2000.

My mind is bent to tell of bodies changed into new forms. Ye gods, for you yourselves have wrought the changes, breathe on these my undertakings, and bring down my song in unbroken strains from the world's very beginning even unto the present time.

(Ovid, Sorrows)

In response to a Japanese newspaper's questions about the Vietnamese and Cambodian boat people, Michel Foucault stated in 1979 that "the refugee problem is a foretaste of the great migration of the twenty-first century"[1]. At that moment, forty thousand Vietnamese were floating in makeshift boats and forty thousand Cambodians had just been turned away from Thailand. Three factors were fundamental for Foucault. He envisioned that genocides and ethnic persecutions would reappear in the future, that the postcolonial situation would lead to displacements of population, and that those seeking to emigrate would be sent back by the developed countries. "All these problems", he said, "will bring with them migrations of populations in which hundreds of thousands and millions of people will be involved. And the migrations of population will inevitably turn painful and tragic, and cannot fail to be accompanied by deaths and murders. I fear that what is happening in Vietnam may not be simply a sequel to the past, but constitutes a foretaste of the future". This prophecy has certainly been realized, and the phenomenon has become even more visible, because of the way that the developed countries have received migrants coming from the globe's most disinherited countries.

Faced with this "great migration of the twenty-first century", today's gaze has been completely reversed, at least in Europe. If the exiles of the 1970s were seen as victims, today those who ask for asylum are regarded as profiteers. Plato had already made the figure of the metic into a "bird of passage" who comes

1 Michel Foucault, "Le problème des réfugiés est un présage de la grande migration du XXIe siècle", in *Dits et Écrits III, 1976-1979*, Paris: Gallimard, 2001, pp. 798-800. The status of refugees was legally defined by the Geneva Convention on July 29, 1951: "the term 'refugee' shall apply to any person who… owing to well-founded fear of being persecuted for reasons of race, religion, nationality, membership of a particular social group or political opinion, is outside the country of his nationality and is unable or, owing to such fear, is unwilling to avail himself of the protection of that country; or who, not having a nationality and being outside the country of his former habitual residence as a result of such events, is unable or, owing to such fear, is unwilling to return to it". http://www.ohchr.org/EN/ProfessionalInterest/Pages/StatusOfRefugees.aspx

"flying overseas, at the proper season, on… profitable business errands"[2]. Indeed, the relation of the citizen to the *métoikos* is not the same as the latter's relation to the citizen, because it is asymmetrical. Although these immigrants provided economic services to the city, they were still suspected of pursuing private interests and neglecting the necessary defence of Athens. In fact, they did play a military role during Athenian wars. When Pericles invaded Megara in 431, his army was composed of three thousand metics[3]. Although they participated in the actual life of Athens, they remained incomplete political actors because of their inability to vote[4]. However, Saber Mansouri, whose study has renewed our understanding of the metic's situation, stresses that "they were never confronted with our worries and our contemporary concepts: intolerance, racism, xenophobia, fear of the foreigner, persecution, etc"[5]. Besides, we should not project the categories we now find familiar onto antiquity. Nor is it appropriate to believe that yesterday resembled today, as if the great refusal of other peoples was a natural political phenomenon – something that would be a contradiction in terms. There is nevertheless something of the scapegoat ritual in the spectacular and well-publicised repulsion of "sans-papiers" at the borders today. For the right to asylum has little by little been withering away.

Because the borders of the planet's richest states are closed to immigration, because the ability to enter has been limited in certain ways and therefore forbidden in other ways, migration has become today a form of mass illegality. This, term, "illegality", should be understood in Foucault's sense and reflects the differential tolerance given to illicit practices, depending on the social group concerned. It indicates mechanisms of domination and a differential management of migration. Otherwise, it would be impossible to understand how the "struggle" against immigration could coexist with the employment of undocumented workers, for example, in the food

2 Plato, *Laws*, XII, 952d-953e, in *The Collected Dialogues of Plato*, ed. Edith Hamilton and Huntington Cairns, Bollingen Series LXXI, Princeton: Princeton University Press, 1963.

3 More recently, formed by the law of March 9, 1831, at the moment of the conquest of Algeria, the *Foreign Legion* was created to allow foreigners to be incorporated into the French army without, however, allowing them to serve on metropolitan territory. The battalions of this legion did not function as elite companies. The same law authorised military corps composed of colonised peoples and foreigners. Thus, in Africa, the battalions of the Zouaves or squadrons of *Chasseurs Algériens* were created.

4 This is the case with members of the Foreign Legion in France.

5 Saber Mansouri, *Athènes vue par ses métèques (Ve-IVe siècle avant JC)*, Paris: Tallandier, 2011.

service and construction sectors. Irregular migrants are integrated into the economic system, but their civil and political rights are suspended. In Europe, France in particular, a whole policing, judicial and administrative organisation goes into the production of the "sans-papier" or "clandestine" worker. Indeed, there is a state monopoly on the legitimate forms of movement, whether they involve goods (protectionism), ideas (censorship) or persons (imprisonment and expulsion).

The political control of borders is an apparatus [*dispositif*] that must be interrogated along four axes: its rationality, its effects, its functions, and its configurations[6]. Struggling against illegal immigration and rendering it publicly visible constitute one and the same operation, which comes down to constructing a "migratory danger". Here, we find the legitimate physical violence over which the state holds a monopoly being used symbolically, and in reality, at one and the same moment. Doubtless, migration is a matter of sovereignty, of territory and *in fine* of the Earth. Contemporary European states make the camp into the political space of sovereignty[7]. Thus the international begins with the paranational. But there still exists a "green line", in other words a space that escapes control. Put differently, when a migratory flow is not entirely under state control, it appears as an offense as such at the border. Because it is founded on the principle of sovereignty (however relative this may be), the world's order rests on the construction of borders. These are open or closed (even if only relatively so) and allow us to think that anyone, no matter who, may pass in one direction or the other, while the regime of visas and other travel authorisations transforms free movement into a privilege.

Moreover, individuals are not always fully in control of their own migration and states sometimes trade migrants with one another. In the wake of a decline in Italian immigration, on June 18, 1908 the first 781 Japanese immigrants to Brazil stepped off the *Kasato Maru*, which had brought them from Kobé to work in the coffee plantations around the city of Sao Paolo following an accord between the two governments the year before. One hundred years later, prince Naruhito attended a great ceremony in Sao Paolo celebrating the Japanese presence in Brazil, thereby turning these Brazilians of today into the Japanese of *yesteryear* (and perhaps of tomorrow, as well). Sometimes the

6 Michel Foucault, "Qu'appelle-t-on punir?", in *Dits et Écrits II, 1976-1988*, Paris: Gallimard, 2001, pp. 1455-1465.

7 For Alain Brossat, "as site and terrain of experimentation for reproducible practices, as place of organization and productivization of a 'population', the camp is certainly *also* – in the same sense as the hospital, the prison, or the asylum – this pole around which a 'specific rationality' becomes embodied". In *L'Epreuve du désastre, le XXe siècle et les camps*, Paris: Albin Michel, 1996, p. 228.

lost country, as it exists subjectively for those who migrate and their descendants, is reified and mythologized. Migrants may devote themselves to resurrecting it in a new place, in a mimetic movement that seeks to reproduce whatever remains of the past in the present. Among the *Nikkei* Brazilians, Japan is the earth turned into a body, Japanese-ness incarnate. During the 1990s, Brazilians of Japanese origin were encouraged to "return" to Japan. This invitation was valid for four generations: the first generation was called isseis, the second *niseis*, the third *sansei*s, and the fourth *yonsei*s[8]. In 1988, only 4000 Brazilians lived in Japan, but by 2006 the number had risen to 310,000. This is because of the *dekasegui* movement, which means "leaving home to earn money", or in other words, emigrating. However, less than 2% of Japan's inhabitants are "immigrants".

Generally, the last arrivals are the least well taken care of. They are largely given jobs affected with the triple "K", as one says in Japan – which might mean *kitsui* (hard and heavy), *kikken* (dangerous) and *kitanai* (dirty). The Brazilians of Japan add two other "Ks": *kibishii* (sacrificed) and *kirai* (detestable). The migrant is always asked to do the impossible. In Japan, certain warnings are addressed specifically to Japano-Brazilians, in both Japanese and Portuguese: "*Desperta*r *lixo em qualquer lugar é crime*" – "*Littering anywhere is a crime*". The *Burajiru-jin* are presumed to be dirty and negligent, careless of the public space. On the one hand, contempt strikes both those who emigrated and, when they come back "to the country", their descendants. Even when they are tourists, the "emigrants", including those who are their descendants, may be viewed poorly, considered "sellouts" or almost traitors. In Japan, therefore, *nihonjin*, or Japanese in the strict sense, are distinguished from *nikkeijin*, or those who left Japan as one jumps from a ship. The *Burajiru-jin* are considered to be coming from elsewhere. They think of themselves as carrying a Brazilian identity. On the other hand, the Japanese of Brazil subscribe to a "Japanese identity". Immigrants are often reproached for not dissolving into their new country. It has been said of the Brazilian Japanese that they are like sulfur – "insoluble". During the 1940s, the war years, they were suspected of espionage, arrested and expelled. Carlos Martins Pereira e Sousa, the Brazilian ambassador to Washington, proposed placing them in internment camps. The Japanese immigrants and their descendants were undesirables.

These few observations on the situation of the *Nikkei* Brazilians and the *Burajiru-jin* of Japan force us to reflect on the division that may affect those who are sometimes Brazilian Japanese and Japanese Brazilians. Among the former, as among the Agoudas, the signs of Brazilianness are apparent: *carnaval*,

8 Ryoki Inoue, *Saga. A historia de quatro gerações de uma familia japonesa no Brasil*, São Paulo: Ed. Globo, 2006.

festas juninas, *churrasco*, *feijouada*. But what exactly do these signs mean? Indeed, it is one thing to make a list of manifestations, another thing to understand them. What are these signs signifying? They refer to the very meaning of migration more than they refer to the country of departure or of origin. One often discusses the "quest for identity" – but is personal identity something that can be the object of a quest?[9] And is it a matter of *identity* or of *self-affirmation*? Indeed, migration is (also) a transfer of representations, a "historical reconstitution" more than a conservation of the "lost country". We have a tendency to view it through the image of communicating vases: the subject gradually empties him or herself of the first country, not only during the period of travel but also during the length of residence, while the second country fills him or her progressively as rootedness takes hold, mechanically because it is the material effect of residence itself. The representation of migration is thus that of a half empty or half full glass. Meanwhile, to reflect in terms of halves is already problematic. Is a *Nikkei* Brazilian or a *Bujariju-jin* half-Brazilian, half-Japanese? Has he or she lost half to better recover half? Is he or she a being cut in two?

Migration can be viewed as producing, to a certain extent, a specific deterritorialised form of nationalism called "long distance nationalism"[10]. A "portable" nationality, as Benedict Anderson might put it, "read under the sign of 'identity', is on the rapid rise as people everywhere are on the move"[11]. Migration reconfigures the way in which migrants conceptualise their relationship to the state and to the nation outside of their territory because the migrant lives simultaneously in two social spaces: that of the country of origin and that of the adopted country. The objective is not to create a nation state, but to keep the country of origin alive[12]. Thus the migrant recreates his *homeland*. This is the inverse of the *diasporic nationalism* that Ernest Gellner

9 Lili Kawamura, "La discrimination sociale et culturelle dans la migration de Brésiliens au Japon", in *Cahiers du Brésil Contemporain*, n°71/72, 2008, pp. 229-255.

10 Benedict Anderson, "Long Distance Nationalism", in *The Spectre of Comparisons. Nationalism, Southeast Asia and the World*, London-New York: Verso, 1998, pp. 58-74. See also Riva Kastoryano, "Vers un nationalisme transnational, Redéfinir la nation, le nationalisme et le territoire", in *Revue française de science politique*, n°4, 2006, vol. 56, Presses de Sciences Po, pp. 533-553. http://www.cairn.info/revue-francaise-de-science-politique-2006-4-page-533.htm

11 Benedict Anderson, "Mapping the Nation", in Gopal Balakrishnan (ed.), *Mapping the Nation*, London: Verso, 1998, pp. 1-16.

12 Nina Glick Schiller, Georges Eugene Fouron, *Georges Woke Up Laughing. Long Distance Nationalism and the Search for Home*, Durham: Duke. University Press, 2001, chap. 2.

has invented to designate the specific situation of persons in a minority religious or linguistic situation, such as the Jews of Central Europe, which results in territorial claims[13]. The invisible borders of "communities", resulting from migration but not produced by it, double the visible borders of "territories" without breaking them any further. The case of the Jews is singular here and a state can wish to "reintegrate" the descendants of those whom it chased out during previous centuries. This is the case with Spain and Portugal[14].

Can one talk about diaspora here?[15] Isn't this a way of saying that certain migrants are unable to change their nature? The migrant is a specialist in transport without knowing it – in the export and import of representations. He or she can make use of them, without having any greater knowledge of the effects of all the displacements to which migration gives rise. The naturalisation of identity thus erases the disparity that surrounds it. The *agoudas* of Benin studied by Milton Guran are descended from former slaves, particularly those deported after the Bahia revolt of 1835[16]. They are also descendants of former Brazilian slave owners. Sometimes, they have no relationship to Brazil like those French or Spanish who have symbolically Brazilianised themselves. But they felt Brazilians. This is why Milton Guran speaks of a "bricolage of memory"[17].

The terms *métissage*, hybridity, and creolisation have been used to speak positively of migration and of its effects. The term *métis* or "mixed-race" is imported from Portuguese. And it is in Brazil that one celebrates "mixed-race day" on June 27 every year. Clearly, migrations that do not eventually lead to exogamic unions are rare. But even when mixing takes place, one likes to be able to name the parts. In Réunion, the creole term "*kaf-malbar*" is used for those who have one parent who is *kaf* (cafre), in other words a descend-

13 Ernest Gellner, *Nations et nationalismes* (Oxford: Basil Blackwell, 1983), Paris: Payot, 1989, trad. Bénédicte Pineau.

14 On February 7, 2014, the Spanish government passed a bill to facilitate the naturalization of the descendants of Sephardic Jews who were driven out in 1492. A similar law has been in effect in Portugal since July 2013.

15 On this question, see Stéphane Dufoix, *Les Diasporas*, PUF, Que sais-je?, 2003 and *La Dispersion. Une histoire des usages du mot "diaspora"*, Paris: Éditions Amsterdam, 2012.

16 Milton Guran, *Agudas: Os "brasileiros" do Benin*, Editora Gama Filho, 1999, French edition *Agoudas, les Brésiliens du Bénin*, La Dispute, 2010.

17 Milton Guran, "Du bricolage de la mémoire à la construction de l'identité sociale. Les *Agoudas* du Bénin", in *Rue Descartes*, n°58, November 2007.

ant of a freed African slave, and another parent who is *malbar* (Malabar), meaning a descendant of an Indian worker. Thus, a genealogy is sketched. Because attribution and identity are so strongly linked, identity can only raise suspicions. Evident cases of exogamy elicit remarkable interest in the traces of the father and the mother, of grandfathers and grandmothers. This is a way of distinguishing "ethnically" and culturally heterogeneous elements within the mixture. This is true, though differently so, from both sides. From the migrants' side, there is a great temptation to break the self back up into multiple fragments. From the side of the autochthones, there is a strong will to know who arrived from outside if not from elsewhere. Migrants introduce cracks into society, even if the extent to which they do so differs. By their presence, they may break up the tacit forms of evidence that forge common sense and cement alliances. By simply existing, they may disturb the stable arrangement thanks to which one believes in the world's order. Their number is generally exaggerated, their importance overestimated.

Today migrants appear via the mass illegality to which they are condemned, like social spoilsports who prevent things from running smoothly. The geography that subjects have in mind rarely corresponds to the cartographies of states and always does so incompletely. For one must distinguish, as do Deleuze and Guattari, between striated (optic) space and smooth (haptic) space[18]. The former, produced by coercion, is marked off, compartmentalized, partitioned. The latter is open, deterritorialized. In smooth space, borders are replaced by horizons. Migration is a transformation operator: in smoothing the striated, at least for a short while, it opens unknown paths, for better and for worse. It has no leading thread [*fil*] and no safety net [*filet*]. The gap between the imagination of those who set out on a voyage with no return and the reality perceived by those who watch them move is always wider than one would believe. At the same time, insofar as it is a product of smooth spaces, migration is not independent of capitalism's own becoming[19].

If there is one novel that reveals the despair of migration, it would the masterpiece that John Steinbeck published in 1939 under the biblical title *The Grapes of Wrath*. Indeed, the line between hunger and anger is a thin line. Steinbeck refused to work for *Life*, which he considered too sensationalist, and preferred the *San Francisco News*. Following an investigation dedicated to *The Harvest Gypsies* – which he subtitled *On the Road to the Grapes of Wrath* – and on which he published a series of articles in the *San Francisco News* in October 1936, the writer brought out a novel that became an immediate best seller. In this work, the exodus and wandering forced on the sharecroppers of Oklahoma as a result of their faith in leaflets praising the living conditions in California became a modern tragedy, in which we saw the emergence of a national *lumpen* proletariat exposed to every form of domination and prejudice. Internal migration changes poor citizens into miserable foreigners that can be, *de facto*, treated with neither respect nor pity. The borders between classes and states transformed small American farmers into malleable immigrants who could be exploited in any way. Citizenship protected them neither against internal migrations nor from losing their enjoyment of the rights given to them by a common Constitution. On the road, deaths led to hasty and secretive burials, and travel required dangerous expedients. An isolated individual is a kind of foreigner wherever he or she may be. His or her *habitus* is no longer valid. Outside of its original context, it becomes old clothes that one must strip off to survive. At the beginning of the 20th century, 150,000 migrants wandered through California homeless and without resources. Of British, German, or Scandinavian descent, they encountered prejudices habitually reserved for other peoples, first Chinese and Japanese, then Mexicans and Filipinos. On the basis of this singular migration, the (urban) category of class becomes preeminent, with the invention of the proletariat, named after those Roman citizens who had no assets but their own children (*proles*). The proletarians are those modern workers, as Marx says, who "must sell themselves piecemeal", like "a commodity, like every other article of commerce, and are consequently exposed to all the vicissitudes of competition, all the fluctuations of the market"[20]. The sale of labour power becomes one of the elements that makes the economic and social world intelligible. Here as elsewhere, the migrant is incarnated in the wage worker, especially the poor.

18 Gilles Deleuze and Félix Guattari, *A Thousand Plateaus; Capitalism and Schizophrenia*, vol. 2, trans. Brian Massumi, Minneapolis: University of Minnesota Press, 1987.

19 "The multinationals fabricate a kind of deterritorialised smooth space in which points of occupation as well as poles of exchange become quite independent of the classic paths to striation". *A Thousand Plateaus*, cit., p. 492.

20 Karl Marx and Friedrich Engels, *The Communist Manifesto*, ed. Gareth Steadman Jones, London: Penguin Books, p. 87. Marx adds: "The less the skill and exertion of strength implied in manual labor, the more modern industry becomes developed, the more is the labor of men superseded by that of women. Differences of age and sex have no longer any distinctive social validity for the working class. All are instruments of labour, more or less expensive to use, according to their age and sex". *Ibidem*, p. 169.

Migration is a *total social fact* in the sense that Marcel Mauss has given in his essay on *The Gift*[21]. Claude Lévi-Strauss identified the stakes and characteristics of this fact very well: "It must make the properly sociological dimension coincide with its multiple synchronic aspects; with the historical or diachronic dimension; and finally, with the physiopsychological dimension. Only in individuals can these three dimensions be brought together. If you commit yourself to this 'study of the concrete which is a study of the whole', you cannot fail to note that 'what is true is not prayer or law, but the Melanesian of this or that island, Rome, Athens'"[22]. From this point of view, insofar as it is both "thing" and "representation", migration articulates diverse modalities of the social: legal, economic, aesthetic, religious, etc. It engages different moments of an individual life story: birth, childhood, adolescence, education, marriage, etc. Finally, it lends itself to multiple forms of expression: physiologically in the form of reflexes, afflictions, and sluggishness or manic speeds; symbolically in the form of conscious or unconscious representations[23]. Here, Lévi-Strauss defends the idea that we only touch on an institution's meaning when we grasp its subjective impact. This is a fundamental articulation.

Obviously, having switched countries by fleeing one's home in a makeshift craft unsure that one will ever reach shore alive is very different, subjectively speaking, from having chosen to make one's home elsewhere as a result of a relocation largely underwritten by one's company or from being recruited as cheap labour power by distant and foreign employers. For each, then, his or her social class, individual history, and modes of expression. In passing, it bears mention that music (like cuisine) frequently accompanies migrations like an art of memory and a link allowing someone to remain attached to his or her country and culture of origin. How many Dominicans, particularly in New York, listen ceaselessly to *bachata* and others to *merengue*? Countless. In a more general sense, music participates fully in migration and counts as an example of the "transnational nationalism" described by Riva Kastoryano. It constitutes a kind of support. At root, it is the equivalent not of a plot of land [*terre*] but of a floor [*sol*], something that permits one to stand up. For in its capacity to envelop the participant, music resembles the maternal idiom which,

21 Marcel Mauss, *The Gift: The Form and Reason for Exchange in Archaic Societies*, trans. W. D. Halls, foreword by Mary Douglas, New York: W.W. Norton, 1990.

22 Claude Lévi-Strauss, *Introduction to Marcel Mauss*, London: Routledge & Kegan Paul, 1987; Marcel Mauss, *The Gift*, cit., p. 87.

23 A Portuguese woman suffering from severe eczema is "cured" when she goes back to her own country for vacation. She lives and works in France.

it is said, does not necessarily need words to be understood[24]. It is the incarnation of nostalgia, the well-known "homesickness", but it also helps the ego to maintain its continuity. Migrations constitute transitional spaces in which selves can be reconstituted. Ovid, author of the *Metamorphoses*, spoke eloquently of this in the *Tristes*. He himself was condemned to exile and suffered to the point of losing his appetite and becoming extremely thin. Migration has – also – its pathologies, its physical and psychical ills. An individual may be profoundly affected by the relative loss of mastery that results from his or her rupture with a past life. For the multiple envelopes that contained the ego – social and familial, symbolic and physical – have disappeared. They must be reconstituted or reconstructed as rapidly as possible, and this must happen in great solitude. There is a risk of collapsing and being ghettoized.

On the personal plane, migration means separation first, adaptation after, and finally integration. As Stuart Hall puts it: "Thinking about my own sense of identity, I realise that it has always depended on the fact of being a *migrant*, on the *difference* from the rest of you"[25]. In the course of the conversation, the author reflects on questions posed to migrants by autochthones, like "why have you come?" or "when are you going back home?" – and gives an explanation that may appear profoundly taboo. Indeed, he attributes his own migration to a cause so singular that it seems to be a totally universal one. His declarations cannot fail to surprise: "The truth is, I am here [in England] because it's where my family is not. I really came here to get away from my mother"[26]. Everything else is just alibis. The conclusion Stuart Hall draws from all this is dizzying. Indeed, he holds that it is no longer possible to commit oneself politically up to 101% when one has been cut off from oneself and from the chance to "possess" a unified identity in this way. This is why one falls back on "ethnicity". The question raised here is important because, on the one hand, it reveals, implicitly, that attachment [*adherence*] – to a supposed fictional identity – appears as a condition of possibility for dedication [*adhésion*] – to a political act. On the other hand, when Plato wants to distinguish war (*polemos*) and dispute (*diaphora*), he takes great care to make clear that the Greeks could only have a dispute with one another, and that they used the term "internal conflict" (*stasis*) because it was quasi-familial (*os oikeious*).[27] The bonds of kinship or of origin make for contestation or discord (people can still talk together) while war takes place between

24 For some, this refers more to the maternal function of speech.

25 Stuart Hall, "Minimal selves" in Lisa Appignanesi, ed., *Identity: The Real Me*, London: Institute of Contemporary Arts, 1987, pp. 44-46.

26 *Ibidem*.

27 Plato, *Republic*, V, 471a.

foreigners or foreign families. Today it will be said that dispute is intra-"communal" while war is extra-"communal". In this sense, nationalists transform dispute into war[28]. More generally, migration unsettles citizenship: it deterritorialises the latter, exports it and migrants can abandon one form of it in order to exercise another, along with different political rights. In the context of a nation-state like France, migrants are for this reason perceived as a threat to the territory and beyond that, to sovereignty.

In the end, the criticism aimed at migrants if not held against them, especially the poorest among them, is their impropriety. The etymology proposed by the Gaffiot Latin-French dictionary has the verb "appropriare" [*appropriate*] derive from "ad proprius", where "proprius" means "that which properly belongs, that which is not shared", and is opposed to "communis". Due to their common Latin root "proprius", the modern substantives "property" and "propriety" share the same origin in the Indo-European root *per-* which is found in the source of the Latin adjectives *proprius* and privus ("individual, proper")[29]. The Indo-European root *per-* signified "first", "before the rest", "alone". Migrants are not the first; they are – on every map – the last. Indeed, they are always foreigners (seen as lacking a homeland) and often considered as vagabonds (regarded as lacking work). Certainly, they have no allegiance unless they declare one. Even if the Church encouraged aid to the most destitute, vagabonds were considered since the end of the Middle Ages to be unnecessary to the world[30]. From this point of view, migrants of the twenty-first century would have to be affiliated with the vagabonds criminalised in the nineteenth century. Unsuitable for everything, they are good for nothing. The Great Confinement – i.e., the great exclusion – strikes at them today the way it affected the vagabonds and beggars of yesteryear. The way the Roma are treated in Europe is a flagrant and tragic illustration.

Migration destroys the privileges of "property" and of the "proper". And meanwhile, without migration, no possible thought; without poverty, no philosophy. Plato made use of a myth to reveal the structural "poverty" of this pursuit. In the *Symposium*, this is how Plato accounts for the appearance of Eros: during festivities celebrating the birth of Aphrodite, Poros, the son of Zeus and Métis, became drunk and fell asleep. Pénia arrived and took advantage of Poros's sleep. Eros resembles both of his parents: he begs and wanders like his mother, but possesses his father's cunning intelligence [métis] as well[31]. The myth teaches that he is not simply born from drunkenness and sleep but also from poverty, "homeless, sleeping on the naked ground", but persistent, resourceful, greedy for knowledge, "a lifelong seeker after truth, an adept in sorcery, enchantment and seduction;" halfway between abundance and want, neither here nor there. Thought in perpetual motion. Migration and displacement are therefore constitutive of intellectual processes, by means of transfers from one field of knowledge to another, through translation from one language or idiom to another, following the emigration of intellectuals from one country or even one continent to another. How to evaluate all the migrations that take place structurally and conjuncturally with ideas and within ideas; links between thinkers' blazing of geographic trails and the shifts and transformations of the concepts and theories that they formulate; tensions between the always historically constituted universal and the geographies in which it is elaborated? From one site to another, it is not just the material and immaterial conditions that change, but also the very spaces of thought and the zones in which they are deployed.

In metaphorical terms, every space traversed in the course of a migratory path is a floating, fluttering space; and in conceptual terms, it constitutes an "interworld" or worlds [*entremondes*]. The *in-between* proper to migration shatters the set of dispositions that enabled one to think and act in a given environment. The loss of these dispositions, as noted by thinkers like Edward Said, results in a loss of reference points that give rise to their own hesitations. To approach the creation and transformation of ideas beginning from the paradigm of migration is a way of fighting the empire of property and the religion of the "proper". Intellectual decontextualisations, recontextualisations, reconfigurations and decenterings open the way for multiple deterritorialisations. Far from considering ideas according to their "birthplace", often conceived hegemonically, we must envisage them from the standpoint

28 It should be noted that one of the National Front's slogans at the end of the twentieth century, "France for the French", was exactly the same as that of the anti-Dreyfusards at the end of the nineteenth century.

29 Since the end of the twelfth century, the word *propreté*, a variant of *propriété*, gave rise to the Anglo-Norman *propriete*, which was also spelled *propreté*, *proprieté*, proprietie *and propertee*. This Anglo-Norman word appeared in the thirteenth or fourteenth century in *The Chronicle of Pierre de Langtoft* with the meaning "piece, individual" ["detail, particulier"], then in 1268 in *La lumiere as lais* of Pierre d'Abernun where in a general sense it signified "property, specific quality" [propriété, qualité particulier"]. It designated a "right to property, a propriety" ["droit de propriété, une propriété"] for Britton in the thirteenth century, a "property in a personal asset" ["propriété sur un bien personnel" in the *Dialogues of Saint Gregory* in 1212, a "property or possessions" [propriété ou des possessions"] in *The Hospitallers' Rule* before 1185, a "landed property" "[propriété foncière"] in the *Rotuli Parliamentorum* in 1279 and a "dwelling place" ["lieu d'habitation" in *Le Livre de Seintz Medecines* in 1354.

30 In France, vagrancy has ceased to be an offense since the new Penal Code of 1994.

31 Plato, *Symposium*, 203b-204a.

of circulations and appropriations. What are they outside of their "native land" and the "maternal idiom"? For what functions are they the object? How should we approach the interworlds and the blurred genres produced when borders are displaced, surpassed, and erased? Concepts themselves migrate because they are, according to Deleuze's formula, "things in their free and wild state"[32]. They are without territory, deterritorialized.

I therefore imagine the migration of ideas as an alternative to the paradigm of translation, one that can take the lead in the field of the human sciences. Using this model, we can grasp the vast phenomenon of internationalisation (often called globalisation or *mondialisation*), which includes many intellectuals, if not academics, particularly those from the southern countries. The migration of ideas does not invalidate the approaches governed by translation – after all, etymologically, translation comes down to *making something move* from one place to another – but it is, if one might say, a displacement in place. Understood here as a personal commitment, translation is a deliberate act of moving something or allowing it to pass through. But there are untranslatable things that sometimes block this *transition*. Talking about migration is more a matter of displacing one's point of view and examining the movements between departures and arrivals, insofar as they exist, in a different way.

Migration is a transition from one place to another, not just for objects like texts or ideas, but also for *subjects*. Physically and materially, migration is a *subject's transition*. In my opinion, this is all the more important because translation has historically and colonially been a movement from the dominated language into the dominating language, from Swahili to English, from Wolof to French, from Javanese to Dutch. On the other hand, migrations generally take place from the southern to the northern countries, writing Javanese into Dutch, Wolof into French, and Swahili into English, the way Kafka, in Europe, was able to inscribe the Yiddish to which he was so attached, all the more since he lost it in growing up, into the German that he wrote. This has not always been understood. Subaltern or postcolonial studies have brought questions and approaches into the very spaces that, until recently, negated these questions and approaches. Often this negation was involuntary and unconscious; sometimes deliberate. For this reason, one might say schematically that translation moves from what Deleuze would call the minor to the major register while migration shatters the major itself by showing that nothing exists but minorities in becoming. This is a reversal of hegemony. It is also why, in my opinion, the decolonisation of knowledges is a matter of migration, crossing, an act of transition. Because they deal with migration, *postcolonial studies* are related

32 Gilles Deleuze, *Difference and Repetition*, trans. Paul Patton, New York: Columbia University Press, 1994.

to the "blurred genres" – the expression is from Clifford Geertz – created by the intersection of anthropology, history, cultural studies, literary studies or aesthetics.

For Geertz it was a matter of "intellectually deprovincialising" anthropology[33]. This is what can produce disorientation, at least at first, among those who expect certain metaphors and analogies more than others. This "disciplinary" deprovincialisation takes place through the penetration of the social sciences by concepts that are philosophical (Geertz cites Heidegger, Wittgenstein, Gadamer) or unclassifiable (Burke, Frye, Jameson, Fish, Foucault, Habermas, Barthes or Kuhn). Like for the savage thought dear to Lévi-Strauss, "bricolage" predominates, with the weakening of the normativity proper to each of the "provinces". In their own way, simultaneously pluralist and differential, *postcolonial studies* have accomplished a "refiguration of social thought"[34]. The mixture of genres, an ideal of interpretation rather than explanation, analogies taken from the humanities and not from the professions or technology participate in this refiguration, or better yet this inflection[35]. Sometimes, in France at any rate, genius is expected of all "migrant" authors as if below certain latitudes one could only expect the norm (in intelligence, quality, knowledge and brilliance) to be mediocre. A new geography of the "provinces of thought" could disconcert because it does not belong to cartography. It is not a modification of the data on the map but a transformation of cartography's very principles. The colonial has given rise to this transformation, like a discovery of America but in the realm of thought and by the Indians themselves.

Certain people have worked for a long time on the colonial or even the postcolonial without actually having changed the cartography of these categories; no longer finding their initial landmarks there, they express embarrassment and a certain kind of rancor. In this respect, philosophy resembles the dollar bill of which John Searle spoke to theorise the construction of social reality: "A single dollar bill might fall from the printing presses into the cracks of the floor and never be used or thought of as money at all, but it would still be money"[36]. In the

33 Clifford Geertz, *Local Knowledge: Further Essays in Interpretive Anthropology*. New York: Basic Books, 2000 [1983], p. 3.

34 Id. "Blurred Genres: The Refiguration of Social Thought", in *Local Knowledge*, cit., pp. 19-35.

35 See Id., *Available Lights. Anthropological Reflection on Philosophical Topics*, Princeton: Princeton University Press, 2000.

36 John Searle, *The Construction of Social Reality*, New York: Free Press, 1997, pp. 32-33. Here we are not concerned with entering into the details of his thought, nor of the debate he had with Derrida, but of reflecting on the basis of one of his examples.

figuration of knowledge, what counts as counterfeit money? "Similarly", Searle continues, "there might be a counterfeit dollar bill in circulation even if no one knew that it was counterfeit, not even the counterfeiter. In such a case everyone who used that particular token would think it was money even though it was not in fact money". This image of money shows, on the one hand, the difficulty faced by users in evaluating what they have in hand and what they put into circulation; on the other hand it shows that lack of use does not mean absence of value. Indeed, how many forms of knowledge are we failing to use? That's what defines the provinces and what determines the range of possible deprovincialisations. Understood properly, it is a way of conceiving walls and borders, passages and openings that is at least partially performative. It remains for us to think these transitions in a manner that is not just unidirectional.

To conclude, I would say that if conquests and colonisations have always implied and provoked migrations, in other words displacements of population, then the events of independence and the decolonisations to which they give rise strike me as resembling migration but in a different direction. Perhaps people do not change countries, physically speaking, but their world entirely changes. The old world has disappeared, replaced by a new world whose rules are still unknown, because they have yet to be established, and whose language – at least its official language – might be a language other than the ones that are currently spoken[37]. And one that we must learn. In the colonies, moreover, subjects did not do politics in the framework that was imposed on them. Their forms of political action were unconventional (lacking institutions) and all of politics is really yet to be created. In its diversity, the African continent, land of emigration, shows how difficult it is to migrate in place because its countries have so recently become independent. In this difficult transition to establishing independence, some cling to what is known – occasionally regretting the old times and reinventing tradition – while others force themselves to adapt themselves as quickly as possible to the new world. But then how much time does a migration take?

37 The case of the introduction of "classical" Arabic as the official language in Algeria is paradigmatic, because it is not a language anyone speaks. The case of modern Hebrew in Israel is likewise extremely interesting because it involves inventing a new language for a new world, a language that nobody has yet spoken.

REDESIGNING SOCIAL APPROACHES TOWARDS NEW WAYS OF BELONGING AND BEING

Alice Peinado

Alice Peinado is an anthropologist who explores migration issues but also works in the field of design. In her short article, she addresses how design can help redefine notions of identity and belonging inherited from our shared colonial past(s) via co-creation approaches. These require that we suspend our understanding of what constitutes a "here" as opposed to an "elsewhere", and that we strive to develop new, more hybrid forms of identity which take into account decentralised notions of place and space. Perceived as "expert newcomers", migrants can help us develop new ways of doing as well as being more apt to overcome the challenges of the 21st century, simply because they are accustomed to live at the intersection, or in the interstices, between here, elsewhere and beyond.

Recent statistics about the number of migrants and refugees worldwide indicate that "1 person is forcibly displaced every two seconds" and altogether "an unprecedented 70.8 million people have been forced from home"[1]. While about 80% of refugees find refuge in countries neighbouring their place of origin, today we are facing important and unprecedented debates within the European Union with respect to whether European countries can and should open their doors to the relatively limited number of refugees seeking asylum here. Improving the present and creating a better future through creative practices in this context is a means to explore the interstices between art and design, politics and civil society. It is also a means to raise awareness and create new synergies by valuing difference and upholding humanistic values. Homi K. Bhabha challenges "our vision of sovereign citizenship centred on the nation" and argues for a more hybrid view of identity[2]. It's at the "intersection" – or within the "interstices" – of our variegated and various personal narratives that we can begin to envision new approaches to history and culture[3]. This obviously demands that we rethink drastically our concept of borders – something unfortunately diachronically opposite to current political trends in Europe today. However, beyond the various boundaries we seemingly erect and maintain every day, the tangible and too real elements of a border-like mentality, it's our very understanding of both place and being that needs to be challenged. This becomes even more of a necessity as we are all becoming what Bruno Latour euphemistically calls "hors-sol" – detached from our roots in a given, established territory[4].

A-territoriality is a condition that, willing or not, affects us all today. To different extents, we all have been uprooted, moved and transported from a here to an elsewhere. Exile from a purported place of origin to a new land of promise might be alternatively lived as a form of uprooting or a new and welcomed condition – or yet again something entirely different depending on who we are and the circumstances that lead to our up-rootedness. However, in our complex, globalised world, this would seem to be a universal condition with only a few among us actually being able to boast having been born and probably projecting to die in the same place. As such, we need to create – or re-create – new forms

1 https://www.unhcr.org/figures-at-a-glance.html (consulted on 01.12.2019).

2 Homi K. Bhabha, *Les Lieux de La Culture*, Paris: Payot, 2007, p. 19 – *translation by the author*.

3 *Ibidem*, p. 20.

4 Bruno Latour, *Où Atterrir? Comment s'orienter en politique*, Paris: La Découverte, 2017.

of understanding of what a territory is and how it functions. Or, to paraphrase Aït-Touati, Arènes and Grégoire, we need to think of new "potential cartographies" that take in consideration a new approach to that famous "sol" or ground evoked by Latour[5]. These demand new modalities of being and especially of living – as well as sharing. What then of our condition? I would argue here that we can all claim the term "newcomer" and moreover "newcomer expert" – to a place but also to a condition dictated by a changing and uncertain world and in relation to a knowledge and know-how that is proper to each of us. This requires shifting our point of view as well as redesigning the way we think of and describe our attachment to a place and its people.

But, let us return briefly to our first consideration – that in our contemporary and globalised world "1 person is forcibly displaced every two seconds"[6]. Under these circumstances, being a "newcomer" takes on a drastic and politically loaded connotation. Yet, unlike the term refugee or migrant, often burdened with negative referents, the denomination "newcomer" might be taken here as being more neutral, indicating simply the action of arrival in a new space. The addition of the term "expert" signifies that newcomers possess complex sets of expertise. Newcomers are people new to a place bringing with them a rich baggage. By designing the means whereby they can share their personal narratives, these can be incorporated into wider histories. The process is twofold, involving the exchange of knowledge between multiple parties as well as their mutual recognition. For Bhabha, "when we talk about boundaries and the constantly expanding territories of the globalised world, we should not avoid seeing how our indigenous, intimate landscapes must be re-designed so as to include those of their new citizens or whose citizenship has been annihilated or marginalised"[7]. This implies acknowledging the expert newcomers' personal narratives and know-hows as valuable but also as making part of our everyday reality. It also requires understanding and accepting the constructed nature of boundaries, their historicalness, with the aim to overcome them. Co-creating and exchanging, designing together, thus involves avoiding all essentialising tendencies and approaching all members of the process on equal terms in a an ideally fluid context. It also implies deconstructing boundaries by being able to straddle differences.

5 Frédérique Aït-Touati, Alexandra Arènes, Axelle Grégoire, *Terra Forma: Manuel de Cartographies Potentielles*, Paris: B42, 2019.

6 https://www.unhcr.org/figures-at-a-glance.html (consulted on 01.12.2019).

7 Homi K. Bhabha, *op. cit.*, p. 21.

Constructing such spaces is by no means easy as we inevitably have to challenge deep-seated assumptions about ourselves, our roles and those of others moving in-between what we could define as the personal, even intimate, sphere and the public domain. We all need to question each others' position first and then realign ourselves in order to be able not only to understand each other, but to create together something of significance. Facing up to different realities we finally must design new, synergetic spaces and narratives that function as so many "go-betweens" enabling various, challenging and emergent possibilities. The interest here rests not so much in the end product, of value in and of itself, but in the process that develops as each project advances and whereby both knowledge and know-how are decentred. From an anthropological perspective, this means suspending judgements and especially integrating and welcoming the newcomers' multiple perspectives. Here, it might be opportune to cite Arjun Appadurai and his "assertion of the necessity of avoiding 'presupposing either the authority of the Western experience or the models derived from that experience'"[8]. Bringing together different actors, from different places and spaces, means decentring discourses and positions of authority to develop new forms of doing and, I would argue, also being. It calls for the dissolution of the very real and actual boundaries existing between us due to existing local and global configurations, so as to co-create alternative spaces for dialogue and self-revelation. The result might be a redefinition of new forms of exchanging but also being together in an increasingly globalised, diversified world where a plurality of voices not simply co-exist but exist together.

8 Arjun Appadurai cf. in Sam Knowles, "Macrocosm-opolitanism? Gilroy, Appia, and Bhabha: The unsettling Generality of Cosmopolitan Ideas", in *Postcolonial Text*, Vol. 3, n°4, 2007, p. 1.

CO-CREATION AND TRANSMISSION IN A DECOLONISED SOCIETY

THE POTENTIAL FORMS OF A DESIGN FROM/IN TRANSMISSION: THE CASE OF ÉLÒJ KRÉYÒL

dach&zephir

Established as a space for free creation, the designer duo dach&zephir is rooted in metropolitan France and the island of Guadeloupe, a former French colony, where Zephir grew up. It is in Guadaloupe that two different identities, two distinct cultural histories meet and join their strength with their singularities, their richness, but also their interferences and inconsistencies. These dichotomies constitute the main questions and values carried by the duo, in constant research of what makes history and identity. In this article, Dimitri Zephir and Florian Dach share and develop their creative approach on the basis of Le Tout-Monde, a concept developed by the Martinican poet and philosopher Edouard Glissant. According to Glissant, the contemporary world must be perceived according to the principle of the interpenetration of cultures, via a true exchange dynamic.

The design forms that the duo develops are in line with the principles of “reconnecting + celebrating” diversity carried out by the 4CS project and have the vocation to be the spokespersons for diverse biographies and plural histories. According to dach&zephir, design can develop the ideal tools for mediating and transmitting the world’s cultural diversities. This is the case of their ongoing research “Élòj Kréyòl” that attempts to reconcile and reactivate neglected artisanal and cultural lifelines lost in the genealogy of the French Caribbean archipelago. The tools developed will help local inhabitants to restore their memories and their capacity to reinvent themselves, to weave and co-create within a decolonised plural present, where each person can be himself with his strengths and weaknesses.

INTRODUCTION "DESIGN IS A WAY OF DEBATING LIFE". FOR A CONTEXTUAL PRACTICE: SITUATED DESIGN

"Design does not mean giving a shape to a more or less stupid product for a more or less sophisticated industry. It is a way of conceiving life, politics, eroticism, food and even design".

Between poetry and pragmatism, the definition of design proposed by the Italian designer and architect Ettore Sottsass – whose centenary was celebrated in 2017 – is still relevant for our duo.

Being a designer and practising this profession in today's world necessarily means being confronted with reality and the underlying issues of the present times, of which the migratory, social, environmental and political crises are just a few manifestations. It is therefore a question of penetrating these inter-worlds, where the questions raised are no longer linked to an exclusively pragmatic approach to design, but where intimacy, ethics, the unmentionable and politics come into focus. This "*Chaos-Monde*" or "World Chaos" in English, in the words of the Martinique philosopher and poet Édouard Glissant, questions us as designers on the relevance of the answers to be provided:

"We are living in a perpetual upheaval where civilisations intertwine, where whole sections of culture are tilted and intermingled, where those who are afraid of crossbreeding become extremists. This is what I call 'world chaos'. You can't control the moment before, to reach the moment after. The certainties of rationalism no longer work, dialectical thinking has failed, pragmatism is no longer enough, the old systems of thinking cannot understand this world chaos. Even classical science has failed to think about the fundamental instability of the physical and biological universes, let alone the economic world, as the Nobel Prize for Chemistry Ilya Prigogine has shown. I believe that only thoughts that are uncertain of their power, thoughts of trembling where fear, irresolution, fear, doubt and ambiguity play a part, can better grasp the upheavals that are taking place. Mixed thoughts, open thoughts, Creole thoughts"[1].

These mixed, open and creole thoughts, uncertain about their own power, are those that animate the Éloj Kréyol project that we initiated in 2015. Between research and creation, Éloj Kréyol (ÉK) is a project for the revaluation of Creole history and culture through design, whose first chapters were written on the islands of Guadeloupe and Martinique.

1 Frédéric Joignot, 2011. Pour l'écrivain Édouard Glissant, la créolisation du monde est "irréversible", *Le Monde*, https://www.lemonde.fr/disparitions/article/2011/02/03/pour-l-ecrivain-edouard-glissant-la-creolisation-du-monde-etait-irreversible_1474923_3382.html (consulted on 20.06.2020).

The historical – colonisation, slavery (1635-1848) – and cultural – negritude, creolisation, globalisation – configuration of these territories allows us to question, in a frontal way, the place and role that design can play in this very particular context; however, it is above all an opportunity to re-examine the nature of the actions to be taken.

Building on Sottsass's words, this article will attempt to show the potential forms that a design project can take in order to (re)conceive life in the face of a history that is as complex, rich and taboo.

"WE BUILT OURSELVES FROM LEFTOVERS" FROM THE COMPLEXITY OF CARIBBEAN CREOLE HISTORY TO CREOLISATION

According to the Guadeloupean poet Ernest Pépin, Creole cultures are built from leftovers[2]. They are still suffering from an infirmity due to their past as slaves which is presented as a fatality, a suffered legacy at the origin of their "creation". The diversity and richness of the cultures that developed overtime on these islands have thus received little recognition as vectorial forces contributing to the building of a fully-fledged culture. As a result, the means by which they are transmitted as well as their historical past have been hardly documented in order to be learned, understood and ultimately embraced.

One hundred and fifty-three years separate the abolition of slavery in 1848 and the *Taubira law* of 2001 recognising slavery as a "crime against humanity" in France. It is an understatement to say that this official historical recognition from the perspective of metropolitan France – the former coloniser – is somewhat overdue. This historical silence has fostered an irritating pain amongst the Creole communities of

2 "Césaire said this in one of his poems whose name escapes me. He said, if I remember correctly, that we have created with leftovers. Leftovers of food, for example. Our Creole cuisine is the accommodation of leftovers. But also in other areas, including crafts. It's everything that was abandoned by the master, not used by the master, that provided us with the materials for a creation. And we managed to transform all that, to give it a nobility, a respect. In music too, with the Gwoka. We have succeeded in transforming what was given to us, bequeathed to us, what was not given to us as well sometimes, into pure creation and admirable creation". "We have built ourselves from leftovers – discussion with Ernest Pépin", in Dimitri Zephir, *Les mailles fertiles d'un créole, mémoire de fin d'étude*, 2015, p. 58.

the West Indies, "a wound whose blood never coagulates"[3], as Ernest Pépin recalls.

It seems difficult for any community whatsoever to (re)build itself and proudly display a rich and strong identity when it is made up of fragmented, scattered elements while others have been outright erased or destroyed. It seems difficult for any community to build, deploy and transmit a collective imaginary when "official" history – History with a capital H – does not take into account its extent and complexity.

Aimé Césaire, a key figure for the history of the West Indies (*L'Étudiant Noir*, 1935. *Cahier d'un retour au pays natal*, 1992), was the first to describe Creole identity via his concept of *negritude*, linking Creole communities back to their land of origin, Africa. However, it is the idea of creolisation, popularised by Édouard Glissant (*Poétique de la Relation*, 1990. *Traité du Tout-Monde*, 1997) that will allow us to understand the mechanisms at the origin of Creole cultures. According to Glissant, creolisation makes it possible to narrate the plural history of the Caribbean, accepting its complexity and ambiguities. It provides an innovative social, creative and poetic model at the origin of West Indian societies – Creole societies – which brings into effervescence diverse cultures – African, Amerindian, European – waiting to react in a specific context, the *Plantation*.

While creolisation brings a certain number of answers to the history of the West Indies, it remains a poetic and sociological concept. How can we grasp this notion of the design project? And how can we account for all these nuances of history, without compromising its complexity, its singularity in the contemporary landscape?

TESTIFY AND ACCOUNT FOR THE COMPLEXITY OF CREOLE HISTORY THE (POTENTIAL) ANSWERS OF A DESIGN APPROACH

Like any culture in its own right, the Creole communities of Guadeloupe and Martinique have developed a set of traditions linked to a singular way of life: "the slaves did not acclimatise their culture, linked to distant Africa, to the West Indies. They did the best they could with the resources available to them. They learned to play with the constraints and potentialities that were theirs. And because they lived in isolation, they invented their own solutions. They have therefore developed attitudes, ways of saying and naming things and interpreting the world that belong only to them"[4].

By assembling the scattered elements that make up the biographies of these islands, our methodology attempts to approach the design project as a catalyst. Here the design project becomes a way of giving shape to the words of Creole communities, whose voices have been little heard and recognised. It then attempts to answer the question of how to bring to light their forgotten knowledge, but also the forms and modalities of their transmission, in a real effort to decolonise thoughts.

The typologies of responses, which take the form of contributions organised via different chapters, try to open up new ways of understanding the complexity of this history.

They become a means of attesting to the historicity of Creole cultures, more alive and inspiring than ever, giving everyone – especially young people, the future ambassadors – the opportunity to recognise themselves, to enrich themselves and to rise proudly. And finally, to present oneself to the world.

WITNESS OBJECTS, CONTEMPORARY ARCHAEOLOGY OF THE CREOLE CULTURES OF THE WEST INDIES

The notion of *witness objects*, which we have developed from the beginning of our research, tells the story of a set of traditions expressed through practices inherited, renewed, and recomposed by African and Amerindian people in contact with European culture.

As a form of survival in the face of a painful and restrictive colonial context, each of the objects exalts an art of resistance in a situation of survival, which art historian Thomas Golsenne describes as an act of bricolage (*Éloj Kréyol, meanderings in the field of decolonial design*, 2019).

"The vernacular practice, a poor practice based on the recovery of objects, an experimental practice of hybridisation, bricolage is also a creative practice" that becomes the prerogative of Creole communities. It's a form of sharpened cunning, resourcefulness[5] (Lucrèce, 2019) that explores the very idea of

3 Sentence taken from a speech given by Ernest Pépin at the Centre des Métiers (Abymes, Guadeloupe) on December 16, 2006 at the opening of the transdisciplinary colloquium: Reparations for slavery in question.
"Discours d'ouverture du colloque transdisciplinaire: la réparation de l'esclavage en question", Article n°4684, December 25, 2006, http://africultures.com/discours-douverture-du-colloque-transdisciplinaire-la-reparation-de-les-clavage-en-question-4684/ (consulted on 20.06.2020).

4 Catherine Coquery-Vidrovitch, Éric Mesnard, *Être esclave*, Paris: La Découverte, 2013.

5 André Lucrèce, "Creoles Voices", in Sophie Krier, *Éloj Kréyol, meanderings in the field of decolonial design*, Eindhoven: Onomatopee, pp. 32-33.

creolisation as a specific process of "invention of the everyday"[6] (Ménil, 2009).

In this precise context, the object – through its material and usage dimension – is fundamentally associated with the idea of the witness – imbued with a soul, a life, a specific anchoring.

This synchronicity is inseparable from the idea of (object) production on the islands: "[The object] is never merely 'material', that is inscribed in a production and commercial circuit, manufactured, exchanged, sold. It always bears immaterial traces of the moments of manufacture and exchange. Its life constitutes a human, social and cultural fact that is found in rites, practices, songs, language, which inhabits people more than stones" (Vergès, 2012).

With regard to their destination/final purpose, the *witness objects* produced by this research depart somewhat from the classic rules of design: while some objects can fit into monetary economies and contribute to the development of small trade and local industries, others have, as their primary objective, only to capture a historical void.

By their mere presence, they participate in a healing process that takes place from a material, but also emotional and ideological point of view. They attest to a cultural heritage, participate in the valorisation of rare materials and techniques, but also to the education of young people, moving from the *witness-object* to the *object of conversation*.

This ease of access is possible because the objects of this research fluctuate between exhibition piece and object of use: it is a skilfully studied assemblage of textual and oral narratives, local materials, and objects, or bits of ancient objects, that gives them form. And their beauty, which we fully assume, also highlights the interferences and inconsistencies of history, in order to foster debate.

With fervour and poetry, these objects illustrate and practice the encounter, mixing, translation, transformation that are the hallmark of this culture. In the background, they tell another design history: that of a *kréyol* design, whose approach, as much reflexive as it is transitive, tries to learn that "creolity is not only a local culture, but a form of critical thinking"[7].

6 Alain Menil, "La créolisation, un nouveau paradigme pour penser l'identité?", in *Rue Descartes*, 2009/4 (n°66), p. 8-19. DOI: 10.3917/rdes.066.0008. URL: https://www.cairn.info/revue-rue-descartes-2009-4-page-8.htm (consulted on 20.06.2020).

7 Thomas Golsenne, "Meandering IV: The Creole Ninfa", in Sophie Krier, *op. cit.*, pp. 68-69.

IMAGES-COLLAGES, TOWARDS A DECOLONISATION OF VIEWS

There were many images circulating in Europe from the colonies between the 19th and 20th centuries. Under the guise of pedagogy, they sought to illustrate the "exotic" customs of local populations. (Blanchard, Boëtsch, Taraud & Thomas, 2019). These photographs, depicting mostly female bodies, were taken by professional European photographers and intended for a colonial clientele who sent them to their families who had remained in metropolitan France.

Unbeknownst to Creole communities, these images constitute the most widely distributed archival form and are presented as scenes of the past.

Faced with the absence of "real" photographic traces – because the first commissions for documentary photographs were not made until the middle of the 20th century – they have become the reference point for the Creole imaginary of the West Indies, today illustrating three-quarters of publications and books about the history of Guadeloupe and Martinique.

Captured by a colonial gaze, these photographs of frozen scenes of life raise a number of questions about the orchestrated vision they give of the West Indies, and the reality they portray from a distance: the absence of background, the recurring individuality of the characters, their posture or the absence of emotion for some of them make of them artificial images, where everything seems to be imposed, calculated by the photographer. The context and the environment, so important to the understanding of any kind of reality, seem to be obliterated.

Our experience in the field – in search of an accurate iconography of these islands – has shown us that the same image could be assigned multiple locations. The photograph of a woman carrying a basket could successively be said to have been taken in Guadeloupe, Martinique or in the English-speaking Caribbean, without one ever finding the place of origin of the photograph.

Despite their plasticity, these images do not seem to give a voice to those who pose and who are paradoxically the first to make the "*culture du péyi*" or local culture. They amputate a whole section of real history, with its forces, contradictions, violence and successes. The in-depth work that we are conducting around the collages proposes another method to grasp Creole history. By means of a collection of so-called archival images modified through various manipulations – physical and digital – and enriched by West Indies oral tradition, it is a question of presenting scenes of life more "in conformity" with an imaginary that is told and transmitted by the elders. It is not a question of erasing the images that have been produced during these past centuries.

As for questions raised by the protests to rebaptise streets or remove statutes, our position is the one defended

by Fode Sylla: "justice is neither vengeance nor revenge [...] Destroying is the work of the ignorant, ultimately a victory for the same barbarian who denounced using these methods. Explaining, transmitting, educating is our daily victory against the barbarians, all the barbarians" (*Le Monde*, 2020).

These images are complementary: they provide keys to understanding what is behind this imagery, which by force of circumstance has imposed itself and spread as Creole imagery.

NATK (NASYON A TI KRÉYOL), CREOLE HISTORY TRANSMISSION WORKSHOPS

Beyond the creative dimension which stimulates every designer, the fundamental question posed by a project like this one remains the role that the design project can play concerning the knowledge and education of future generations.

Faced with this question, we decided to experiment with a completely different working format through NATK [Nasyon A Ti Kréyol], a series of workshops for children between 7 and 10 years old. The first set of workshops took place at the Michèle Gisquet school, in Le Vauclin, Martinique, over two months. The second part was carried out in Guadeloupe in April 2021. For the first time, it involved seventy high school students in applied arts from the Raoul George Nicolo High School.

Our field research has enabled us to put together a set of tools that promote a visual, oral and sensitive approach to Creole history: a map of the island, a library of materials, techniques and objects, cultural visits and practical workshops with craftsmen and poets.

The diversity of these supports encourages new approaches where each child/teenager can define, according to his or her affinities and abilities, an initiatory and narrative journey about Creole culture.

The pedagogical model chosen is intended to be horizontal: we take on the role of mediators, without ever becoming teachers. The children/teenagers are explorers-artists and their requests as well as their contributions are accepted, as long as they participate in enriching the group and the narrative.

In this sense, we designed the classroom's space as an artists' laboratory: it is a vast space of freedom, where participants are able to speak up, research material can be consulted and manipulated, and collaborative work is de rigueur. The space enables a playful but eminently didactic approach to transmission.

All members of Nasyon A Ti Kréyol, the children have thus become the new ambassadors of the island and its history through the creation of 19 Creole totems, offering 19 stories of the Creole world, by playing with the complementarity of various mediums of expression (photos, drawings, collages, writings, audio recordings, plastic confections).

The research for Éloj Kréyols demonstrates the polysemy of design. The different ways of carrying out a project, developed within the framework of this research, tell the story of a profession whose modalities and purposes are conditioned only by the content and issues of the context.

In this particular case, the historical complexity of the French West Indies – colonisation, post-colonisation, departmentalisation, creolisation – does not make it possible to establish univocal and universal design responses. It is therefore a question of diversifying formats, so that they can approach Creole history through different but complementary channels. In order for these stories to be transmitted (and decolonized), it is also necessary to be able to speak to society as a whole. If the younger ones are placed in the front line, the elders have an essential role to play in this project. They are the garants of the Creole historicity that should allow the islands to be inscribed in a global/world history. And in order to do so, the methods developed in the framework of this research must be multiplied both on these islands' territories and in Europe. Thus, from an industrial design's perspective, they only borrow replicability, giving everyone the means to grasp them and in turn, transmit them.

These responses (even if they take the form of objects) are to be approached as potential ones which will undoubtedly change drastically in a few years. They characterise a precise moment in the state of the Creole world. A Creole world which, we must bear in mind, is young from a civilisational point of view[8] and therefore prey to other mutations, transformations to come before finding its balance.

Our responses are finally the beginning of a new era for the West Indies, first and foremost mere proposals giving others the opportunity to participate in their enrichment. They are an exploration of the *Divers* that deconstructs what colonial inhabitation (Malcolm Ferdinand, 2019) has tried for centuries to impose on us: an inhabitation-without-the-other.

8 Although creolisation appeared when the island was discovered by Christopher Columbus (1492) and crystallised with the colonial system and slavery that raged in the West Indies from the 16th century, we choose the year of the departmentalisation law adopted in 1946 as a reference point. According to the proposal of Aimé Césaire (then the youngest among the overseas deputies) and for the first time in history, the "four old colonies" of the first French colonial empire: Guadeloupe, Martinique, Reunion and French Guiana were made departments. These territories were then separated from the colonial Empire: they were henceforth administered by prefects under the authority of the Ministry of the Interior. This key moment in history is the one that allows Creole communities to find a "form of existence" in their own right.

DESIGN WITH MIGRANT AND TRADITIONAL CRAFTSMEN IN SICILY: PRESERVING MATERIA CULTUR WHILE FOSTERING SOCIAL INCLUSION

Marginal Studio

"Counter-Colonial Aesthetics" is a design inquiry into material culture produced by the encounter of migrants with local heritages. The research sets out to envision local productions of material culture that make use of knowledge brought across borders by migrant communities as a unique possibility for the development of inclusive territorial identities and social equality. Countering Western attitudes of global dominance and exclusion, "Counter-Colonial Aesthetics" values vernacular and diasporic heritages, using artefacts as a base for constructing syncretic languages. It is a method that rethinks manufacturing by focusing on global flows of materials and people, offering the possibility for the appropriation of one's skills and identity.

Marginal Studio, founded by Francesca Gattello and Zeno Franchini, carries out research on Sicilian material culture in Palermo, inviting migrants and local artisans to collaborate on a participatory platform revolving around the concept of shared heritage. Through co-design sessions, Marginal realises objects that belong both to the local tradition and the know-how of migrants: identity hybrids made of textile, ceramic, raw clay, and plant-based materials. Migrants, asylum seekers, refugees, and second-generation immigrants are welcomed to suggest methods and techniques that belong to their context of origin. Through a participatory process, it is possible to articulate a critique of global economic inequality in material terms, rather than symbolic ones. Design is here a tool to inquire about and highlight the conflicts and meaning present in materials and crafts: their origin, their production conditions, and their environmental consequences. Crafts are not only the holders of historical knowledge and trauma, but also a means to restore dignity and redeem oppressed and colonised cultures.

INTRODUCTION

Marginal Studio has been working with migrant communities and citizens in Palermo via the design of objects and interactions, with the aim to create local productions and alternative development models for underprivileged areas.

Marginal Studio aims to develop design research that reimagines urban productions as a bridge between vernacular material culture and diasporic identities. As of 2016, the studio moved to Palermo to focus on a field research project entitled "Counter-Colonial Aesthetics", an inquiry into the potential of migration to reframe contemporary design functions and forms. Currently, the project works with migrant communities, local artisans, and second-generation immigrants to produce a syncretic artefacts that expresses both the high quality of handmade productions and social inclusion.

Design is a tool to inquire and highlight the conflicts and meanings present in materials and crafts: their origin, production *milieu*, working conditions, and environmental consequences. To express all these layers helps to question both society as a whole and geographies of power. Imagining design processes in the urban environment is more and more challenging given the competition with low-cost mass production. Nevertheless, there are contexts in which it still makes sense to inquire about local productions: Sicily is one of them.

Artisanal manufactures have a social impact on the urban landscape through employment, self-expression, and high-quality affordable productions. However, most of the long-established craftsmen in Palermo are struggling to survive and lead their crafts through the transformations of the 21st century. Traditional handicrafts have given way to the repetition of folklore's formalism, the ceramic Moorish head and the pine cone reproduced over and over in a loop, losing the ability to talk about their meaning or the surrounding reality. Meanwhile, there are social issues and territories which are silenced and neglected.

The role to be reclaimed for tradition and craftmanship is that of being a commentary on reality, and of embodying the meanings and ethics of its society. Through a strange historical paradox, crafts could become the perfect conveyer of the traits of open and mixed societies and escape the staticity that has transformed them into folklore, by developing ad hoc social, cultural or economic structures.

NARRATIVE CHANGE

In the case of mass migration, the change in design approach starts from a shift in narrative: migrations are not a problem to be managed. Rather, we believe they are an opportunity for those peripheral territories that are on the edge of Europe to welcome new influences and skills, weave intercultural relationships beyond western countries and colonial bonds. This approach translated into an inquiry over those skills and crafts that the influx of displaced people brought to Sicily: collecting migrants' crafting stories and bringing together individuals willing to collaborate with local artisans to foster the production of hybrids.

After all, crafts have always been the product of cultural exchange (industrial espionage, theft, and looting included). Registering the culture of the diaspora of wars and climate change might constitute a new unique opportunity: preserving the cultures from which people are fleeing while enriching the European ones and creating a common syncretic heritage.

Western cultures and politics are still steeped and conditioned by millennia of colonialism. Since geopolitical power relations are being re-negotiated globally, it is time for a reframing of artistic practices as well. It is urgent to investigate realities that communicate contemporary conditions of "otherness" in a world in which identities and territories almost never coincide.

Conducting field research about the history, skills and materials proper to traditional manufactures, Marginal Studio highlights migrant communities' contributions to and influences on local culture. Palermo, more than any other place, is representative of the conflicts of contemporary society, even though this phenomenon pertains to Europe as a whole and finds its most conflictual expressions in urban contexts. Many territories worldwide are being impoverished to the benefit of a few elite forces, whether organised crime or corrupt institutions: this caused a cultural shift that broke the connection between material culture and society. Sicily has been one of these exploited regions. It is visible simply by walking around any local street market, where all textiles come from south-east Asia, lace is now mass-re-produced using plastic, lamps are made with cheap materials and dull shapes.

To resume, addressing the thread of crafts and their social function means to redesign their processes, stripping away nostalgic traits and re-founding traditions based on their ability to merge with, to embrace the "other". Today the Arab-Norman architecture of Sicily is celebrated as an example of cultural coexistence, sometimes also forgetting the violence that it implied. We should ask ourselves, with the same enthusiasm, what would the "Arab Norman" of today look like? Who is the "Arab" and who is the "Norman"? Who are the "Hebrews" or the "Byzantines"?

By observing the context, the answer is clear: the ethnic makeup of the city of Palermo is incredibly diverse and interesting. Moreover, while we acknowledge that Sicily is actually within Europe, living and working here feels like being at the periphery of the "empire", both as a border region and as a place somehow unfitting for modernism or, at least, capi-

talist modernity. Engaging communities in order to create local productions could outline an alternative development of the city and of the region from a much broader perspective, bypassing issues of museification and gentrification that are already devouring continental metropolises.

INTERACTIONS AND CONTEXT

Diversity is certainly a positive factor, yet if many people from different ethnic and social backgrounds were to interact in a room, without any facilitation, the most probable outcomes would be frictions or even conflicts. The creation of a "comfort zone" is extremely important to allow everyone to contribute and get involved. Participatory methods try to be as inclusive as possible but there are clear limits that lie in the potential of inclusivity: there will always be someone that will not be reached, due to the context bias, language or methods used in any practice. Migrant women, certain ethnicities or nationalities, are more difficult to involve than others. Hence, there must be an effort to go beyond the bias present in any group dynamic: racism, discrimination and stigmas. By using craftmanship as a base for dialogue, Marginal Studio aims to transcend verbal barriers and communication prejudices and to use design as a methodology to re-frame its own role in post-industrial productions, presenting co-design as an effective tool to confront contemporary social challenges.

URBAN BORDERS

The city is to be considered as an informal laboratory of tangible and intangible knowledge where many different ethnicities and stories mingle. Incoming migrants, unemployment, and a disintegrated manufacturing fabric were the starting point for Marginal Studio's research in Palermo, the basis for new concepts of local production and social structures. The aim was to find the conditions for a new aesthetic critique and new cultural approaches relevant both to creative disciplines and politics by working through this "urban border" on Europe's margins.

In Sicily, one can find both an incredible richness in the artisans' heritage and the radicalisation of factors present worldwide: forgotten urban peripheries, marginalised minorities, the unfitness of traditional neoliberal models in developing these areas. Peripheral spaces where alternatives are more urgently needed are also the places where alternative futures emerge beforehand. As Sartre observed, it is in the colonies that the truths of the metropolis are most visible[1]. In these areas, it is easier to reveal the imperfections and weaknesses of current models.

1 Jean-Paul Sartre, Preface, in Frantz Fanon, *The Wretched of the Earth*, New York: Grove Press, 2004.

The conflicts increasingly influencing the cultural and political debate sparkle from the dichotomy between the "centre" and the "peripheries" – the separation of "urban" and "rural" areas. For too long, the centres of power have been located in the metropoles, far removed from the underprivileged classes, with little direct contact with their problems. Margins are not the new centre, but rather where a majority reclaiming dignity and fairness dwell.

DESIGN THE VERNACULAR

The issues that we are confronting today require that we reframe our way of life and our vision of the world. To "design the vernacular" means to focus on traditions and rituals that span over millennia, because crafts are not only the holders of historical knowledge and trauma but they are also means to restore dignity, redeeming oppressed and colonised cultures. Marginal Studio interacts with this process articulating a critique of inequality in pragmatic terms: techniques and material coming from people that are not "welcome" in Europe are translated into objects that have value both through their intrinsic qualities and symbolic functions. Ariella Azoulay speculates about modern art, finding its origin in plunder, the impoverishment of different cultures whose artistic treasures were expropriated to enrich Western aristocracies and embellish Western museums:

"[little] has been written about the reduction of art from a polysemous set of practices endemic to rituals, habits, and needs of various communities to a unified activity whose products are exchangeable objects, destined to be interpreted and cared for by experts [...]. Even less has been written about the danger of depriving people of their material world, and the role that looted objects of art [...] have played in these citizens' disavowal of their complicity in the systemic violence against and dispossession of others"[2].

To reintroduce manufacturing practices and traditions that are being forgotten, implies the act of considering material culture both as a means and result of research, outlining alternative future developments from the encounter of vernacular and artisanal knowledge with technology and consumer objects.

When we aim to tackle the climate crisis, for example, many approaches, mindsets, and material skills that might play a major role in the reframing of our way of life come from those cultures rendered almost extinct by modernity.

2 Ariella Azoulay, *Pluner, the Transcendental Condition by Modern Art and Community by Fabri*, in Eva Barois De Caevel and Els Roelandt, *CATPC Cercle d'art des travailleurs de plantation congolaise Congolese Plantation Workers Art League*, Berlin: Sternberg Press, 2017.

INTERVENTION

Marginal Studio created a temporary studio in a building situated in the former psychiatric hospital of Palermo, an area mostly abandoned although partly used by the Regional Health Service and other local associations. A SPRAR (a protection centre for asylum seekers and refugees) is located here, making it the perfect place to prototype a production process using co-design as a collaborative tool with the guests of the centre as well as with other migrants living in the city. Once a month, Marginal Studio conducted workshops that focused on one specific material or technique, inviting other designers to re-elaborate traditional crafts and create hybrid objects. These included: a digital interpretation of *batik* using a CNC machine developed by The Future Continuous while testing a Gambian dye recipe; an experimental mixture of ceramic and Sicilian raw materials to reimagine local sourcing supplies in collaboration with Yeelen Tavilla; an exploratory workshop on raw earth plastering and imprinting patterns as a collective method of sharing techniques in collaboration with Elena Campa.

Traditional techniques need to be re-invented through technological improvements, material experimentation or simply by changing the motifs according to contemporary meanings. The objective is to reflect on selected materials and techniques that are part of the migrant and vernacular cultures related to Sicily and other parts of the world: e.g. natural materials and fibres for waving, ceramic and clay, woodworking (cabinet-making), silver making, etc. Through the informal network of artisans disseminated in the city of Palermo, Marginal Studio developed a design production approach that connects the knowledge of traditional artisans with the influences of African and Asian communities present in the city.

On the basis of this experience, the project evolved into a physical space: both a place of reference within the city and a place to fundraise from to ensure the sustainability of the production process are crucial factors in establishing a design intervention that is not an ephemeral experiment. Marginal Studio is currently establishing, in a former industrial area of Palermo, a permanent productive and convivial space to host artisanal productions, deepen the connection with migrant communities and start small productions of objects and outputs based on research. The studio grounds its practice into the urban community by especially choosing a neighbourhood with a high rate of school dropouts and immigrant inhabitants: in collaboration with a local, social enterprise this space will create possibilities for educational and professional learning, employing local residents – both Italian and migrants – and open an inclusive cultural space. That does not solely target cultural workers.

CONCLUSIONS

To facilitate this process, Marginal Studio identified material cultures that represent common traditions between Sicilian artisans and the communities of other ethnic groups present in Palermo. The potential of coexistence and diversity expresses itself through/via the development of autonomous production chains. This methodology grafts onto a process that has characterised crafts since millennia, taking as reference historical periods in which aesthetic codes were developed starting from the coexistence of different cultures – such as the Arab-Norman – or from the appropriation of global currents – the so-called "Sicilian" Liberty and Modernism.

Migrations are perhaps the most important cultural and social test confronting the Western world, also in its strict relation to the environmental crisis. The solutions will come only from a change in the paradigm of production. The final intent of this project is to restructure the conditions of the local manufacturing system starting from the least privileged people. The neglected knowledge of non-Western countries will play a major role in addressing the issues raised by our current development model.

COSMOPOLITAN DESIGN EDUCATION

Massimo Santanicchia

In his article, Massimo Santanicchia explores the concept of Cosmopolitan Citizenship in design education by focusing on the specific case study of the design course “Together” at the Iceland University of the Arts in Reykjavik, where he is Program Director of the Faculty of Architecture. The concept of Cosmopolitan Citizenship in design education is explored as a way of establishing more caring and engaging relationships between design professionals and their communities.

If design wants to be more environmentally and socially responsible, it has to focus less on individuality and more on cooperation among its stakeholders. The need to rebuild and protect the communal is imperative in order to face current ecological and social emergencies. Cosmopolitan Citizenship design education is a transformative learning process that helps designers acquire power by developing strong social awareness and collaboration skills within their communities. A powerful designer is a powerful citizen.

Santanicchia believes that universities should encourage students, the next generation of citizens, to cultivate not just factual knowledge but social skills and values to become responsible cosmopolitan citizens. That is, people with their own unique identity, strong local bonds, acute awareness of the state of the world – of its problems, injustices, and possibilities – and an intense desire to participate in its betterment. Education for Cosmopolitan Citizenship advocates the need for a radical shift from content-based education to active learning.

CITIZENSHIP

In 2003 a publication edited by Steven Heller and Véronique Vienne titled *Citizen Designer, Perspectives on Design Responsibility* starts by quoting the words of American visual communicator Milton Glaser: "good design is good citizenship" (Heller & Vienne, 2003, p. IX). Glaser explains citizenship as the ability to ask questions and take full responsibility for the choices that we make as designers and people. Asking questions implies the desire to know more, to research what is yet to be known, to challenge assumptions, to encounter diverse people, to discover different places and stories, to develop a more nuanced knowledge, one that considers multiple standpoints and perspectives so that our resulting – design – choices can be more responsive, wiser, and fairer for all the parts involved. As designers we know that the act of design is fundamentally about making choices. Heller & Vienne therefore explain that "a designer must be professionally, culturally, and socially responsible for the impact his or her design has on citizenry" (Heller & Vienne, 2003, p. X).

Citizenship encapsulates the understanding that human beings are both distinct individuals and social animals who aim to be part of a community and bond with one other to achieve common goals (Kymlicka, 2002). Citizenship is a status and as such it implies equality and justice since every member of the society has to be involved in decision making and be part of the common good (Kymlicka, 2002; Brown & Held, 2010). Citizenship is also an agency and as such it implies the enactment of civic virtues: courage to express criticality towards injustices, open-mindedness to accept differences in our society, sense of responsibility towards our own actions, work ethic to realise that we also have duties as members of our society, willingness to actively engage in the public discourse and even question the political authority (Kymlicka, 2002; Brown & Held, 2010). Citizenship is about justice, mutual understanding through dialogue and shared decision making. As such citizenship is the foundation of any democratic state.

Designers can never fully walk away from what has been designed because whatever that may be – product or process – its consequences impact us all. Design in fact does not only include artefacts or objects, but also systems of flows of capital, resources, people, and information and, as a consequence, even climate change, fast urbanisation, refugees' crises are matters of design (Colomina & Wigley, 2016, p. 12). Our design choices must therefore be guided by factual knowledge, experiences, social and ethical considerations, and by the awareness that we live in a system of complex connections and interrelationships that links us all (Thackara, 2017, p. 163). Citizenship is therefore based on this relational understanding, between us and our society, between us and our environment, knowing that we are never alone but present in a system of inter-beings all connected and therefore bound to each other.

Educator Henry Giroux in his work: *Critical Theory and Rationality in Citizenship Education* explains citizenship education as transdisciplinary, relational, holistic, profoundly political, collaborative, and instigative of hope for a better world. Giroux states that the primary focus of citizenship education is to enhance the civic courage by stimulating "students' passions, imaginations, and intellects so that they will be moved to challenge the social, political, and economic forces that weight so heavily upon their lives" (Giroux, 1980, p. 357). Dialogues are at the base of the learning process and have to be intended as: "the capacity of members of a team to suspend assumptions and enter a genuine 'thinking together'" (Senge, 2006, p. 10). Dialogue can lead to profound, wise and insightful conversations: a process that leads to personal and social awareness, and therefore to the formation of multiple understandings, a sense of empathy, and new knowledge (Santanicchia, 2019a; Wink, 2000). Dialogues between teachers and students and their community are therefore the foundation of citizenship education. Through dialogues we express our desire to connect with each other, to advance critical thinking, to gain social awareness, and the courage to act (Giroux, 1980).

Critical thinking starts by questioning "whether or not this society should be changed" (Giroux, 1980, p. 349), this requires teachers "to be better informed citizens and more effective agents for transforming the wider society" (Giroux, 1980, p. 352). To do so teachers have to open their classroom to the world, to students' multiple interests and concerns creating the conditions for dialogue, which creates better ways of knowing, and more empathic relations in the classroom and with the outside world. But critical thinking is not just directed to something or someone external to us, in order to be effective, it needs to be applied towards our own actions understanding how we affect people and places, creating therefore the culture for personal accountability (Nussbaum, 2016).

Educator bell hooks states: "as a classroom community, our capacity to generate excitement is deeply affected by our interest in one another, in hearing one another's voices, in recognising one another's presence" (hooks, 1994, p. 8). A classroom must be a haven where students and teachers become dissident intellectuals, that is people who have the courage to "challenge the status quo and [...] dare to make their voices heard on behalf of justice" (hooks, 2003, p. 187). Even one dissident voice can have a remarkable impact and create a change, just think of Rosa Parks and her role in the Montgomery bus boycott (Nussbaum, 2016). The voice of each and every one must be valued in the classroom.

Social awareness among students and teachers is developed when schools act as social platforms receptive of society's different voices and sensibilities. It requires of students and teachers the courage to bring cogent and painful issues into the classroom, to discuss them together, and expose them to an audience that goes beyond the one of the classrooms. By allowing students to share their experiential knowledge and interests, teachers create the condition for citizenship education (hooks, 1994; Giroux, 1980). Educator Paulo Freire speaks of *conscientiation* as the process that leads to social and personal awareness that, ultimately, we are all bonded together through our problems, possibilities, and hopes. *Conscientisation* requires time, trust, and dialogue among the participants. *Conscientisation* is not a just pensive mode, but it is reflection in action to intervene in reality to change it (Freire, 2013).

Social activism in education is about igniting students with "a concern for social action" (Giroux, 1980, p. 352) so that students can have the courage to think critically and express their voices, beyond the classroom. In her book *Regarding the Pain of Others*, philosopher and political activist Susan Sontag states: actions should reconnect us to the world, to its people and places (2004). Political theorist Hannah Arendt defines actions as the essence of our existence in her book *The Human Condition*: "A life without speech and without action is literally dead to the world" (1958). Citizenship is praxis that is "reflection and action upon the world in order to transform it" (Freire, 2017, p. 25). Social activism is therefore the goal of education. New pedagogies capable of promoting criticality, social awareness, and action must therefore be elaborated, they must combine knowledge, courage, empathy, and respect.

COSMOPOLITANISM

Humans have become a global force capable of redesigning the world: its atmosphere, its lithosphere, and its biosphere. To this immense display of power, it is given the name of Anthropocene. Climate crisis has become the new norm and there is ubiquitous consensus that it can be addressed only if we work collaboratively to its solution. Activist and writer Naomi Klein, author of the book *This Changes Everything*, urges the world to make the shift from hyper-individualism to interdependence, from dominance to reciprocity, from hierarchy to cooperation, in short, a complete reconsideration of the way we relate not only to nature but to each other if we want to challenge the crisis (Klein, 2014).

Philosopher Martha Nussbaum in "Patriotism and Cosmopolitanism" defines "cosmopolitan, the person whose primary allegiance is to the community of human beings in the entire world" (Nussbaum, 1994). Each citizen of the world has a unique identity, strong local bonds, and yet an acute awareness of the state of the world: its problems, injustices, and possibilities. Post humanist theory explains that we are all unique, precious, interdependent, and relational beings, as such there is no difference between different forms of life: everything is traversed and imbued by the same life force (Braidotti, 2013). Philosopher Donna Haraway poetically describes this condition as a "dance of relating" between humans and nonhumans (Haraway, 2008). Philosopher Teed Rockwell in his book *Neither Brain nor Ghost: A Non-Dualistic Alternative to the Mind-Brain Identity Theory*, informs us that a single, unified system embraces our nervous system, body, and environment. Within this perspective, the boundaries between people and nature dissolve, and we all become part of the same system, we all become cosmopolitan, inhabitant of the cosmos.

A new relation among different beings and their environment, among local wisdoms, and sciences, among philosophies and technologies, must be investigated and practiced. This social, ecological, collaborative phenomenon takes the name of cosmopolitan consciousness (Brown & Held, 2010). Cosmopolitan citizens understand that the health of planet Earth and therefore the survival of its species and different forms of life is inextricably linked to our capacity to cooperate as citizens of the world (Santanicchia, 2018). Cosmopolitan citizens act as Earth's custodians, preserving life's diversity and traditions.

Cosmopolitan citizenship education is a collaborative process that starts with critical questioning, social awareness developed from multiple perspectives, and social action. Cosmopolitan citizenship in design education empowers designers to reflect on our multiple and diverse roles and responsibilities towards our common social and ecological environment and to use the design process as a critical instrument to assess accounts for social justice and for the betterment of the world (Nussbaum, 2016; Garduno Garcia, 2018).

DESIGN EDUCATION

Nussbaum, in her seminal book *Not for Profit, Why Democracy Needs the Humanities*, states that the abilities to think critically, relationally, and imaginatively are historically associated with the arts and humanities. These are also the abilities fundamental for creating democratic cosmopolitan citizens, that is people who are willing and capable of dealing with complex global problems (2016). Scott Hartley author of the book *The Fuzzie and the Techie, Why The Liberal Arts Will Rule the Digital World*, states that the liberal arts are in extraordinary position to empower people and help them find the solution to complex global problems. Critical thinking, curiosity, creativity, cooperation, confidence, consilience, diversity of

thought, and communication are fundamentals in the liberal arts. These skills are what make us profoundly human, that is to feel bounded to a common destiny (Hartley, 2017, p. 58). It is this common destiny therefore that binds us all as cosmopolitan citizens.

Design education as part of the liberal arts is in a privileged position to process and expand the cosmopolitan citizenship narrative. Few students benefit from a great deal of freedom in what to do and how to express their ideas as the students in design have. Few studies can create the condition for asking questions and possibly develop the answers collaboratively merging arts and sciences as design students. But to empower design students to become cosmopolitan citizens their education needs also to be designed for being transdisciplinary, relational, holistic, profoundly political, collaborative, instigative of hope for a better world, imaginative, and for creating the possibility for real engagement. Cosmopolitan citizen designers need to challenge three fundamental paradigms in design education those of: politics, beauty, and diversity.

Politics.

Designer and educator Katherine McCoy writes in the book *Citizen Designers* that designers have been traditionally educated to be a-political, as per the myth that design is value-free and must focus first in solving problems for the paying client. These false beliefs need to be made clear to students. Design is not a neutral, nor a value-free process (Heller & Vienne 2003, p. 6). Design is research and as such the following questions need to be asked: "Whose research, is it? Who owns it? Whose interests does it serve? Who will benefit from it? Who has designed its questions and framed its scope? Who will carry it out? Who will write it up? How will its results be disseminated?" (Smith, 2012, p. 10). And we always need to remember that "research is not an innocent or distant (academic) exercise but an activity that has something at stake and that occurs in a set of political and social conditions" (Smith, 2012. p. 5). Design is a political act, as such the questions of what the politics of our design are and what is the design of our politics, must accompany every research process.

Since design is research and since research can never be neutral it consequently implies that education itself can never be neutral and if it was it would be totally irrelevant.

Beauty.

"Beauty is the most potent agent of change and social integration" (Gharajedaghi, 2011, p. 102). Beauty nevertheless needs to be understood in its profound meanings and implications, not just merely as a picture or an object but in relational terms. Designer Tucker Viemeister talks about "beautility" explaining design as a process that both creates beauty and fulfils our destiny as humans to improve things (Heller & Vienne 2003, p. 144). Designers need to understand that the most seductive objects might have been produced within a ferocious, unfair, unethical system of dispossession and exploitation of the weakest earthlings, those who have no voices nor means to be protected. Designers have the societal responsibility to care for the people involved in the design process. Designers as cosmopolitan citizens need to understand that we all co-exist within the same web of life, as such we need to take full responsibility for our decisions. This is not always easy, as it can be difficult to evaluate the effects of our choices, that is why we always need to think of the politics of our design and its associated questions. Sometime the best choice that we have as designers is to re-fuse. Refuse is the most radical act that we can make as citizens it is called civil disobedience. Beauty therefore cannot ever be assessed as a static image or object but needs to be understood in relational terms within the web of life where we all belong.

Diversity.

Designers need to see the world from different viewpoints, especially those from the most vulnerable members of our communities' and consequently understand the system within design operates, unlocking design's implications and consequences. The more we try to include different viewpoints the more we can develop genuine compassion and empathy for all the parts involved in the design process (Senge, 2006, p. 161). To see and develop empathy we need to start the design process away from design studios, away from our beloved lines and colours that give us the illusion that we are non-political. We need to initiate the design process by asking who is in the classroom and who is not, who is present in our textbooks and who is missing and we need to ask why, and how this can be fixed. We need to start the design process from real problems and what people feel is important. We need citizen science, that is the ability to collaborate with the non-professional expertise present in our own communities and we need to connect with local wisdoms. In citizen science, everybody is engaged in the production of knowledge and in forming the questions at the base of the research itself (Harding, 2015, p. 49).

Sandra Harding, professor of education and gender studies at UCLA, writes in her book *Objectivity & Diversity* that "in order to obtain more objective accounts of nature and social relations, researchers should start research from outside the dominant conceptual framework" (2015, p. 30). Dominant refers to those frameworks that mainly serve "the values and interests of the most powerful groups" (Harding, 2015, p. 34). Design can never be divorced from its social-environmental context. Starting research from outside the discipline means understanding the world in its diversity and complexity, understanding the world as

systems of connections (Senge, 2006) and allowing the formation of a plethora of points of views especially when participants belong to the economically, politically and socially oppressed groups (Harding, 2015, p. 34). Research (design) can be relinked with democratic social goals when different voices are part of the conversation (Harding, 2015).

Each school is a social place and a community of thinkers. Good and healthy communities are vibrant and diverse. Architect and educator Walter Gropius stated: "diversity is, after all, the very source of true democracy" (1943, p. 13). If designers want to operate for the common good, it is fundamental that design education reflects the diversity of the world, the different voices, especially the feeblest ones (Froud & Harriss, 2015). Cosmopolitan citizenship education requires an openness and generosity to guarantee that all learners have equal access to education, and that education truly represents the diversity of the world that it is intended to serve (Wink, 2000, p. 71). Without the understanding that education is a public good, and that therefore, just like a public space, it has to be accessible and open to different people, then there can be no cosmopolitan citizenship education.

COSMOPOLITAN CITIZENSHIP DESIGN EDUCATION CCDE

Educator and philosopher John Dewey states: "democracy has to be born anew in each generation, and education is its midwives" (hooks, 2010, p. 14). Educators need to form the future midwives, that is, cosmopolitan citizens who can take care of our democratic values and common good. To do so "schools must teach children how to engage in the kind of critical reasoning and moral perspective that defines public reasonableness" (Kymlicka, 2002, p. 307).

CCDE is based on dialogues aimed at forming critical thinking, social awareness, and activism, as such its mission goes beyond the making of images or objects, it is instead a political research process that is about how earthlings can live and flourish together in their relational environment. CCDE asks questions and as such it challenges the status quo. It is highly political as it cares for people (and earthlings) both as individuals and as members of a community, especially those people that have less access to power and resources. It is dialogical as it creates relations among all the earthlings. It is instigative for hope as it cares to help students becoming critical, aware, active, and caring citizens who happen to be designers, architects, visual communicators. CCDE is about care for our common future, understanding that design is never value-free but value-rich if we allow diversity to be part of the design process. Becoming cosmopolitan citizen designer means learning to make ethical design decisions, decisions that are grounded in their social and environmental context and are equally influenced by the understanding of their local and global implications, ultimately, we are all connected as citizens of the world. With this serving as a theoretical context, it is now the time to illustrate the design course "Together".

CCDE AT THE ICELAND UNIVERSITY OF THE ARTS

In the aftermath of the economic collapse of 2008, the very notion of education in Iceland was challenged with a new national curriculum published in 2011 under the purview of Katrín Jakobsdóttir, then Minister for Education and today Prime Minister of Iceland. The curriculum is based on six core values: 1) democracy and human rights, 2) equality, 3) sustainability, 4) creativity, 5) health and well-being and 6) literacy. According to this vision, schools are places for developing critical citizens (Jónsson, 2018). Icelandic higher education's scope is therefore to "develop systematically the knowledge, skills, and attitudes that strengthen the individuals' future ability to be critical, active and competent participants in a society based on equality and democracy" (Guðjohnsen, 2016, p. 169). This narrative highly resonates with the one of cosmopolitan citizenship as education is intended as a process for cultivating not only factual scientific knowledge, but just as much empathy, emotional intelligence, and action for change.

TOGETHER

Based on the national education's scope of equality and democracy the design course "Together" was created with the fundamental requirement for the students to design real events, real situations, and not just illustrations or models of them. Since its beginnings in 2014, "Together" has allowed students to bring their experiential knowledge and critical thinking into the classroom so that students could define the context of their studies. By doing so, students and teachers have been united in questioning fundamental issues of local and global concern, working closely with the weakest members of our society such as the homeless, asylum seekers, the elderly to name just a few. By doing so we have learned from them and we have understood that a society that divides its citizens loses the very meaning of community and therefore democracy. All together teachers, students, local agents – that is people with whom we have chosen to work – have redesigned our roles and the one of our educational institution to become a social platform for discussion and engagement within the school and the wider community. By doing so "Together" has shed light on important issues present in our community, has worked with members of our community,

and has delivered design outcomes to the public. Students have therefore used critical thinking, social awareness, and activism as tools of the design process to reflect, to understand, and to act in our society. By doing so they have realised that design is never value free, it is a social process that can contribute to the betterment of the world (Santanicchia, 2019b).

"Together" is a full-time design studio course that runs for eight weeks, five days a week (Monday to Friday from 13.00 to 17:00). It involves both first year MA students in Design and second year BA students in fashion, visual communication, product, and architecture at the IUA. The first three weeks are led by the MA students and culminate with them writing different briefs, each posing the problem at the core of the research. During these weeks teachers and students dialogue incessantly about the world around us, verbalising what we appreciate and what makes us uncomfortable. During this process of conscientisation and development of social awareness, each MA student writes a concise brief that will be presented to the second-year BA students at the end of the third week. Consequently, all BA second-year students are asked to choose one brief with which they wish to engage.

Once the second-year BA students have chosen, teams are formed. For the remaining five weeks of the course, an intense process of collaboration among all the students (MA and BA) takes place. Each team is composed of a mixture of BA students in architecture, visual communication, product design, fashion; local agents (people who have been selected by students to work with); and one MA student in design who assumes the role of facilitator. Teams usually comprise from 5 to 9 people.

At the end of the eight weeks, students present a video documentary in the main hall of IUA that narrates the design process and the real engagement that has took place among students and local agents. A selected panel of social entrepreneurs, civil servants, private developers, designers, philanthropists, politicians, academics, businessmen, and journalists are invited to view and discuss the work of the students. The entire course is documented online to allow for immediate sharing, and to maintain links with the numerous international mentors who support the projects' development. From 2013 to 2019, twenty-five projects were developed by 225 students from 24 countries, with the help of 57 mentors from 7 different countries. Each project addressed specific needs, and each project uses the power of design for the greater good of humankind. All of the projects can be viewed online at: http://cargocollective.com/together_lhi._

I would like to illustrate two projects here:

Identities in Transition.

"At the end of 2014, UNHCR, the United Nations agency for refugees, estimated that there were 59.5 million forcibly displaced people worldwide, the highest level ever recorded" (Singer, 2016, p. 249). In recent years, the number of people applying for asylum in Iceland has greatly increased, but the rate of rejection has been extremely high. In 2013, out of the 172 applications only 12 were accepted. Students designed an extraordinary social awareness campaign about human rights and asylum seekers titled *Identities in Transition*. The first steps were devoted to gathering information on the condition of asylum seekers in Iceland through collaboration with the Red Cross. With its help and expertise, fruitful, engaging, long dialogues and encounters among asylum seekers and students were established, through the universal language of food. Students used an abandoned old cafeteria in central Reykjavik to create an event linking food, personal stories, and human rights documentation. The event gave visibility to the condition of asylum seekers in Iceland. It became for many an eye opener and was amply reported in the local media. (http://cargocollective.com/together_lhi/Identities-in-Transition-2015)

Fiskisaga (Fishtales).

Iceland is a nation inextricably linked to the sea. This project is a book of maritime stories called *Fiskisaga* collected from the residents of a nursing home in Reykjavik called Droplaugarstaðir. Through the stories narrated in the book attention is brought both to our communal historical memories preserved by its residents, and to the condition of the elderly in Iceland. The project therefore works as a political tool to advocate more funds to be directed to nursing homes and for creating better policies for the people who take care of those who are not just elderly people but the repositories of our identities. The project was covered by the local media and received great praise from the residents and worker of the elderly home. (http://cargocollective.com/together_lhi/Fiskisaga-2019)

FINDINGS

It is always difficult to assess unconventional courses, especially ones in which teachers and students dialogue so intensively together and together enter in a process of conscientisation and social awareness that leads to social activism.

Our main intentions as educators were to use "Together" as a social platform for addressing the immense social and environmental crisis that is sweeping our planet, to sensitise the students and the wider community to problems of local and global concern, to understand that their solution requires collaborative work, and to prompt action, to re-affirm the principle that design is political and goes at the core of our decisions, not an embellishment that comes at the end of a product or process.

I personally believe that "teaching and learning are a part of real life, and real life includes politics and people" (Wink, 2000, p. 77). It has been argued that when students are empowered in their learning process and encouraged to act, they feel that the involvement in their community is an integral part of their learning, transcending merely academic exercises (Herranen et all 2018). Therefore, within our classroom, we educators at IUA created a platform for a purposeful learning environment, connected to real issues and encouraged students to continue their research beyond the classroom and to work collaboratively. Many have done so and, what started as an interest developed through a course, has become their mastery and a professional career.

As years have passed, more and more students come back to me as the supervisor of the course and comment "Together" as the most extraordinary experience they had in their education. One BA student wrote an email to me saying: "'Together' has been one of those courses that really leaves an imprint in every student, as we all would be too shy or proud to admit it in public, but rest assured something definitely changed in every one of us after these amazing (and challenging) weeks". An MA student who continued to work on her project by developing it personally writes: "I am a happier person, a better family member, and friend, and I feel successful in my job".

CONCLUSION

Teaching means being with people, and this sense of community must be formed in the class (hooks, 1994). Without the love for all Earthlings, the agency of design fails to accomplish its cosmopolitan mission. A student therefore must be allowed to bring its social concerns into the classroom, so that together we can empathise with them, explore them historically, socially, and spatially, and thus develop social awareness, activism and imagine different futures. This is the role of design education, and this is the role of a school that teaches cosmopolitan citizenship.

CCDE is about the courage to find your passions and your mastery as student, to cultivate and develop not only scientific factual knowledge, but empathy, emotional intelligence, social skills to face and solve challenges collaboratively with the help of other experts and members of the community, bridging sciences and philosophy by telling stories that bring Earthlings together in the understanding that we are all linked within the inextricable web of cosmic life. Students have shown the innate ability to connect with each other to create platforms for dialogues. When students feel passionate about their projects, disciplinary boundaries simply dissolve. But to break those boundaries, students need to feel relevant – to feel that their effort is not only an academic exercise but has real impact to change people's lives. I have always believed that our role as educators is to help students see the world, understand it, criticise it, and find a way to be part of it. Designers are more than architects, visual communicators, product and fashion designers; designers are co-creators, and as such we need to have the intellectual and moral ability to respond to the important issues of our time, that is cosmopolitan citizenship design education.

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MEMORY AND CULTURAL HERITAGE

DESIGN FROM, WITH OR BY IT APPROACHES TOWARDS CONTEXT-BASED DESIGN

Simón Ballen Botero

The designer Simón Ballen Botero explains how design can play a crucial function in the process of preserving and engaging with cultural heritage. According to Ballen Botero, design objects are part of a narrative process. They act as vessels capable of carrying memories and traditions and pose questions related to material culture, identity and heritage. Through his work, he wants to understand objects not only as physical manifestations, but also as tools to preserve and celebrate the diversity of people and stories behind the making of things. According to Ballen Botero, design acts as a narrative medium that can make use of local realities, to create objects for discourse and empowerment.

In his text, he highlights the role a designer can play when addressing cultural heritage in a context-based setting. More specifically, he presents his design projects as case studies to reflect on specific matters to share the three different roles that the designer can take: the designer as an observer (design from), as a participant (design with), and as a facilitator (design by). Each of these roles is necessarily shaped by an underlying design approach that puts humans at the centre of the design practice.

INTRODUCTION

The concept of cultural heritage can be understood, referred to and defined in many different ways. For the sake of this paper, the employed definition refers to the description provided by UNESCO, according to which "cultural heritage is the legacy of physical artefacts and intangible attributes of a group or society that are inherited from past generations, maintained in the present and bestowed for the benefit of future generations". At least three important elements of this definition can be identified. First, cultural heritage can be both material and immaterial. This indicates that not only objects form part of this heritage, but also traditions, rituals, techniques, or stories. Second, it occurs within a society or a community and is thus related to a specific context, place and location. Third, this heritage is passed on from generation to generation, which involves a dynamic process of changes and transformation that happens between people. This means that cultural heritage is continuously evolving rather than being a static matter.

In the broad sense, cultural heritage represents a shared bond of values, objects, and traditions that belong to a community. But cultural heritage is not just a set of objects or traditions from the past. It is also a selection process, a process of memory and oblivion. This means that for cultural heritage to stand the test of time, it needs to have a certain value or relevance for a community or a context. Once the values attached to these cultural practices, symbols, rituals, traditions or objects are gone, or once they become irrelevant to people's lives, they also tend to change, be forgotten or lost. Here, one may also invoke the concept of memory, which refers to the capacity of storing information in our brain – our human storage unit. In this process of storing and coding, information either becomes more relevant or fades away. So, it is essential to understand that memories also change over time. As the concept of memory relates to a storage unit, so do objects, which become carriers and storage units for information. Objects are therefore also vessels that carry memory and tradition. Just like a storage unit, objects become physical places where – cultural – information resides. This information can be the materials from which objects are made, the techniques necessary to make them, the significance of an artefact in a context, or the symbols and rituals attached to it. Objects that incorporate memories and traditions become both carriers and part of cultural heritage.

Design can be a tool to create these units: artefacts that store information and that contribute to the passing on, transformation, preservation, and innovation of cultural heritage. The process of designing is to receive, decode and digest information and finally to transform it into an outcome that becomes relevant to a new context, a new generation and that then carries new meaning. Design, the act of creating, can have this ability, to preserve, translate and bridge cultural knowledge into new forms of meaning, but it is the designer that orchestrates and shapes the process. The designer is therefore the link between a context or community for which any element of cultural heritage is relevant and the (design) outcome. The designer can take different roles in this interaction, which is connected to an underlying design approach.

Based on personal experiences gained throughout different design projects, I have categorised three possible roles a designer can take in a context-based setting: the designer as an observer (design from), the designer as a participant (design with), and the designer as a facilitator (design by). Of course, these three roles are not exhaustive, but they are an interesting set of roles to look at when engaging with cultural heritage in a given context. In the form of a logbook and a catalogue of case studies based on personal projects, I will explore the different layers that these roles entail, possible risks and advantages related to them, as well as the final design outcomes that resulted from these explorations. The learnings outcomes mentioned in this essay are based on empirical knowledge gained throughout the different projects and experiences and do not represent a scientific interpretation of the subjects mentioned.

DESIGNER AS AN OBSERVER – DESIGN FROM

Children of the Sun

As a first example of the role of a design observer, I want to introduce a project titled "Children of the Sun". This is a holistic research project into the meanings of warmth and a journey to the sources of indigenous wisdom. Indigenous systems reflect a traditional knowledge that is alternative to scientific knowledge; it is not fragmented but rather part of a complex integral world.

For this specific project, I embarked on a research journey to one of the coldest places on earth in search of the understanding of warmth – the Arctic. Here, my research took place in Inari, in Northern Finland, within the Sámi indigenous people. While being there, I was welcomed and hosted by a local member of the village, Inka, an Inari Sámi contemporary artist and designer living and working at the edge of Lake Inari.

To be hosted by Inka not only enabled me to experience the daily routines of a local, but it also allowed me to meet other members of the community. In my search for warmth, daily life activities provided simple, practical answers to the questions I faced. For example, a walk in the forest, one that we did on a day with very cold temperatures, taught me how the locals dressed accordingly. I learnt about the traditional clothing and simple tricks: for example, filling

the shoes with hay or having an extra pair of woollen socks to withstand the cold are key. Another important experience, although not concerning warmth, but the opportunities offered by immersive observation, was the one of being "baptized" by an elder of the local village as a sign of being welcomed in the community. Another memorable moment was when I visited the local school for a lesson in the traditional Sámi crafts – duodji – allowing me to apprehend from a local perspective the materials of cultural significance used to create pieces filled with meaning, ornament, and functionalism.

Participating in many of these different activities and situations enabled me to understand parts of the different layers of Sámi culture. This basic, participant observation offered many valuable lessons and taught me the importance of being embedded in the community, being welcomed and hosted by its members in order to experience, even if in a glimpse, its people's habits and traditions. Although I did prior research and had built a rough idea of what to find before going, I realised that the observations made while being immersed in the context were different and, in a sense, more valuable than the preconceptions I had of Sami culture. It was important to realise that those observations could change the direction of the project and the design outcome.

The concrete outcome of this project was first the understanding that for the Inari-Sámi community, human connection is perceived as the source of all warmth. And secondary that the concept of warmth is intrinsically related to the context they inhabit, namely the materials that allow them to stay warm in the harsh Arctic climate and conditions. Based on these observations, I created a series of artefacts that through the assembly of materials, were able to narrate the physical relations they had with warmth. In addition to this, I created a collection of collages and postcards containing some of the most important symbols and intangible concepts related to the meanings of warmth which they shared with me. The project thus developed into an archive, not only of the experience as a personal journey to find warmth but ultimately as a statement that on the far edge of the world there is a rich and valuable cultural knowledge that is in danger of disappearance, particularly in light of climate change that affects at an accelerated speed the coldest places on earth.

Personally, the most important lesson from this project regarding the design approach was not to strive for the outcome. Instead, it was rather about the experiences, the human interactions, and the relationships built that ultimately enabled me and the objects created to become a vehicle for their stories – those of Inka and the Inari-Sámi people.

Markense Klederdracht

As a second example of the role of the designer observer, I would like to introduce the project "Markense Klederdracht". This project explored the traditional costume of the community of Marken, a small island located in the Ijsselmeer north of Amsterdam. Because of the isolated location of the island, the people of Marken developed and preserved their unique traditions over time. However, due to globalisation and an increasing disinterest of the younger generation in their traditions, the knowledge behind the traditional dress – currently only worn by a small group of elderly women – is likely to vanish and with it, all the knowledge and culture that surrounds it.

For this project, I wanted to meet women knowledgeable about traditional costumes. This initially proved to be very difficult because the complexity and reality of the Markense dress are hidden behind the layers and façades of the tourist business. In Marken, the dress is often worn as a tourist attraction, luring people into restaurants, bars and souvenir shops. However, I wanted to understand the underlying culture behind the dress and most importantly, its significance today. Taking this as a starting point, I decided to go to the Sunday service in the church of Marken, in an attempt to meet the women that wear the dress as part of tradition and not as a tourist performance. Being inside the church, I met with a few local people who were curious about my presence. Understandably, I was a foreigner after all. Through some encounters, I met a woman from the community who invited me to experience the Marken dress first-hand. Her name was Willeke, an Amsterdam-born elderly woman who moved to the Marken island decades ago in the pursuit of love. Although not a native of the island, she adopted its lifestyle and traditions.

These initial interactions with Willeke developed rapidly into a habit of visits to her house, during which she explained the multiple layers of the dress and many of the cultural significances around it. An important observation was that the dress itself – as a physical object– was not at risk of disappearance because it is actively passed on from generation to generation. Meaning that there are plenty of dresses stored out there in the village houses of Marken. However, the risk of disappearance of this traditional way of dressing concerned the knowledge linked to how the dress is assembled and worn. This involves an intricate procedure of assembly of the different layers that make up the finished dress. The dress is built as a patchwork of several pieces of sown textiles and garments pinned with sewing and safety pins, a process that can take up to a couple of hours.

Overall, through the constant routine of visiting her at least once a week for a couple of months, we were able to build a relationship of trust and familiarity. Only once this trust was established, she allowed me to witness and document the whole process of dressing and putting together the

different parts of the dress. She allowed me to witness this intimate moment of dressing up in her Markense dress.

As part of the design outcome and the safeguarding of this knowledge, it was precisely this sequence of assembling the dress that needed to be documented. This became the focal point of the project. Here, it was important for me –as a designer– to place myself in the background of the story, in order to give the central stage to the dress and most importantly, to Willeke as the individual who possessed the knowledge of the tradition. As a result, I decided to make a video portrait that documented her and the dressing up as truthfully as possible, from partial nakedness to being fully dressed. The essential part of this project was to document and record the moment as honestly as possible. For that intimate moment of revelation, something that only happens behind closed doors, the mediation of the camera as a tool for observation was necessary.

Conclusions

All the projects mentioned above focus on the understanding of and the observations made in a specific context. They describe the role of the designer as an observer and the importance of participatory observation in the design process. Their transcendence of such projects or observations does not rely on the final design result as an object, but rather on the archival agency that these design outcomes possess. Hence, design can become a vehicle where the stories and interactions can take place through new shapes and mediums, as well as to navigate through and raise awareness of the importance of disappearing knowledge.

A conclusion that can be drawn from these projects' examples – and with it the categorisation of the designer as observer – lays in the importance of having the right balance between documenting through experiencing, versus carrying a camera and a notebook that mediate the experience. Through my experiences, I find more significantly valuable the "real observation" with the eyes, rather than through any kind of lens. A camera and a notebook can be powerful tools, but first, we ought to train one's eyes to see and experience.

An additional conclusion is that any observation that happens within the specific timeframe of research only offers a part or a glimpse of a society or context. What one observes is only one perspective seen through a small window. Digging through all the different layers of a subject in a constrained timeframe can be difficult, simply because the reality of cultural heritage is much more complex.

On a different level, this "window" for observation also entails a certain distance from a subject, which is inherently embedded in the concept of "design from" in itself. The word "from" can be defined as "a word to indicate physical separation or an act or condition of removal, abstention, exclusion". This means that "designing from" happens more likely from the perspective of the designer. Although there is a whole process of divesting oneself of one's cultural position to gain access to the other's world, we as designers ought to make sure that "designing from" does not become a tool for instrumentalising and using the subject observed. In this sense, it is essential that as designers, we become aware of this observatory distance to avoid any position or act of appropriation, disrespect or misrepresentation

DESIGNER AS A PARTICIPANT – DESIGN WITH

Marry a craftsman

As a first example of the role of the designer as a participant, I want to introduce the project "Marry a craftsman". During this project, I explored the old craft of brush-making with one of the very last craftsmen still practising this craft today in the Netherlands. I collaborated with Klass Spell, a former fisherman and brush-maker who until 2019 volunteered at the Zuiderzee Museum, a historical museum that aims at preserving old Dutch crafts in Enkhuizen.

This project was part of a research into the nature of the human relationships to craft. I chose the craft of brush-making because machine-made processes are increasingly replacing the craft itself and with it the knowledge and its makers.

When I met Klass Spell for the first time, he was sceptical about why a young person wanted to learn the craft and it required an active effort and a bit of perseverance from my side to gain Klass's trust. During one of my initial visits, I decided to cross the fence that divides the visitors from the craftsman's workshop to show Klass concretely how much I wanted to learn this craft. Over time, he not only became my mentor but also a friend.

During my subsequent visits and the apprenticeship that developed, Klass taught me the process of brush-making step by step. First, he would accomplish a few brushes and then would guide my hands, so I could follow and learn for myself. He did this in silence, very few words were needed, just observation and the repetition of the movements. After some time, I was able to produce the first brushes, which meant that in practice at least, he had "succeeded" in passing on his knowledge to me.

Klass shared with me his concern that the younger generation is no longer interested in learning the craft of brush-making and brush-binding. Brushes and brooms are unfortunately not as relevant anymore as they were in the past. The reality is that brushes and brooms are pushed outside of our household, replaced by vacuum cleaners, machines and robots that

clean floors and other surfaces by sucking up dust and dirt. In essence, these machines act as substitutes for the interaction existing between us and the craft object. Here, design can have a crucial purpose in re-designing the role of the object by adding new value, redefining the function and giving new shapes to it.

By learning the technique of brush-making, I also realised that the benefits of these traditionally made brushes are not fully visible. For example, the fact that handmade brushes are woven makes them last longer than industrially produced brushes, which are normally stapled. Unfortunately, this distinct characteristic of handmade brushes is often hidden behind a layer of wood – disguising for the consumer this added value, the essence of the craft. Taking this as a starting point and having gained the practical knowledge of making brushes, I decided to highlight the woven details and showcase the material and immaterial qualities of a handmade brush. The design choices were simple: to exaggerate the gestures proper to this craft and reveal craft details to raise awareness about these qualities as well as showcase them for the untrained eye.

The act of designing new artefacts to highlight the hidden techniques also aims to revalue the same type of craftmanship for a modern audience. The resulting artefacts/brushes become documents and archives of the techniques of the craft that Klass handed down to me. A craft that is practised today by just a few craftspeople.

Series of projects in Greenland

As a second example of the designer's role as a participant, I want to introduce a series of objects done in collaboration with a group of local craftswomen from Nuuk in Greenland. The project, which was part of a residency program organised by Hors Pistes, resulted in three different design outcomes: "Well Wishers", a series of tapestries/masks, "Owed to the fog" and "Sewing knowledge", which is a combined project consisting of vases and containers. All three outcomes departed from an understanding of local culture and the traditional Greenlandic costume. Greenland has been hugely influenced by its colonial history that affected and permeated into today's culture and identity. Most parts of the national costume come from those influences, and so do the various skills and materials required to make it.

During my time in Nuuk, I worked with a group of local craftswomen that are continuing to keep alive the tradition around the Greenlandic costume today. For one month, the craftswomen introduced me to the multiple crafts required to build the traditional dress, such as the making of the traditional boots from seal skin, or the colour-coding system used in the under-shirt, and the traditional embroidery techniques using tiny pieces of stitched coloured leather.

The dress is built in its totality by many different parts that require very specialised knowledge. Because of this, the dress becomes very complex in its making, involving a multitude of people, perspectives and stories that are embedded in the final dress.

In the attempt to discover and learn some of these unique crafts, I also placed aside any particular or personal design intentions. The aim was to distance myself from "result-driven" exchanges, and to follow the lessons of the craftswomen and their original techniques instead. I let myself be guided by what they wanted to share with me. In this process of interaction and exchange, we were collectively taking design decisions that shaped the final objects as we proceeded. In this way, not only was the traditional knowledge embedded in the outcomes, but a contribution to give a new body and shape to the crafts was implemented as well.

Throughout this process, the craft prevailed over the design, the technique over the form. We constructed the outcomes together while also learning from each other and exchanging socially. Therefore, the construction of the outcomes, not only happened on a material and technical level, but also reflected the political context and discussions that were taking place between us. At that time, Greenland was under the process of possible independence and the traditional dress – a result of colonial construction – was constantly called into question. Therefore, through our interactions, the outcomes of the project developed an underlying layer and critical stance towards the situation at that time. It was impossible to de-attach the creation of the pieces from the historical significance of the costume and the political discussions happening in Greenland.

Conclusions

In these two projects, a mentor-apprentice relationship is evident as well as a structural relationship that requires an active role and engagement from the multiple participants involved in the project. This relationship is important because it requires an exchange of knowledge in both directions. The focus of this design approach lies in "participating", which means taking part in or becoming involved in/with a particular context. This requires interaction or involvement with somebody else's life, craft, setting, environment, or culture. Taking this as a context of departure means that mutual ground has to be built in order to construct the outcomes. In a "designing with" process, other people's opinions, perspectives and sets of skills are equally valuable as the skills of the designer. It's a mutual construction or co-creation. The role of the designer as a participant is one where the designer takes a step backwards from the stage and brings the people involved a step forward. The process of "designing with" entails becom-

ing more engaged with the people in the context in which the project or the work takes place.

"Design with", as opposed to "design from" involves a direct involvement rather than from a distance. The process of participation means working with the hands and a direct commitment with the people you participate with. "Designing with" implies that in addition to the observation, a participative process in which one becomes closely involved but only as a spectator, the designer designs exactly "with", that is directly involved together with a craftsman or other person on an equal level or basis. As an approach where exchanges and collaboration are at the core, the "design with" outcomes cannot be conceived one without the other.

DESIGNER AS A FACILITATOR – DESIGN BY

Finally, for the role of the designer as a facilitator, I will discuss my project "Suelo Orfebre" – which translates from Spanish as "golden soil" or "the land of goldsmiths" – a community-based project that takes place in the historic gold mining town of Marmato in Colombia. The project started as a research project into the history of gold in Colombia. I focused on gold as a material because it is intrinsically connected to Colombia's past and present.

Lured to the Americas by tales of El Dorado, conquistadors exploited the gold mines of Marmato for centuries. Still today, the desire for this gilded metal is central to the identity of the mining community in the Marmato region and equally affects the environment and society. The project explores the potential of constructing new values, by transforming a waste product of gold mining currently discarded into the region's rivers.

As part of my initial research into the history of gold, I looked for an immersion into the reality of gold mining today. Marmato is one of the few gold mines that are not privately owned by foreign investors. Artisanal gold miners who are at the bottom of the extraction chain earn the least from the extraction of this gilded metal. Local miners are constantly under threat, and have to compete with powerful big international and foreign corporations who, through their political influence, push them to the brink of economic survival. These processes of oppression and exploitation by a "superior" power resemble colonial patterns from the past that have affected the region of Marmato for centuries. The project takes a critical stance on this point, and as a designer, I tried to develop a process to decolonise design practices in this context-based setting.

I was introduced to a member of the Marmato community who allowed me to discover the work within the mines and introduced me to other members of the community. The mines of Marmato are an intricate network of underground tunnels that perforate the mountains as if it was cheese. The gold extraction in the mines operates with dynamite and a subsequent chain of very artisanal methods of extracting gold.

Aware of my role as a foreigner in Marmato, I tried to build a relationship of trust with the people in the town. While being there I learned that in the past, the waste from gold extraction was repurposed into glassmaking. Due to the introduction of cheaper foreign materials, today about 100 tons of this "valueless" waste slush is discarded into the rivers every day, creating big environmental problems downstream.

To reduce the environmental impact of gold mining but, most importantly, to offer a socio-economic alternative to the community, I embarked on a research journey to repurpose these otherwise discarded materials. With the help of scientists, glass blowers and different experts in the field, we rediscovered their potential. "Jagua" – a slush-like material composed mainly of iron, silica, sulphur, copper, silver, and gold – can be used as a raw material and colouring agent in the making of glass. At this point, next to gold, which was the initial starting point, glass became the central topic and subsequently even the working medium of the project. Besides presenting a direct solution to an environmental challenge, the relevance of working with "Jagua" as a colouring agent for glass lied in the fact that through a process of transformation, we could give value to the waste material before other chemicals were added to extract even more gold.

Eager to bring this knowledge back to the community, I realised that the project needed to be contextualised by taking into account the social and technological conditions of the place. Here the role of the designer as a facilitator was the most challenging because it required me to recalibrate the approach and carefully listen to the contextual reality. Throughout this process, design was becoming a tool rather than an outcome – a tool for the empowerment of a community. In this sense, we had to make use of the local resources and specific local realities to make the project happen. For this purpose, I worked together with a group of different community members, an association of local miners, the local hardware store, the library, the local high school, a jewellery maker and a glassblower who were, among many others, the key figures that made the project possible. In the process of integrating the knowledge we acquired into the community, we realised that it was necessary to contextualise design decisions, meaning that we had to adjust every decision to local reality. Secondly, it was also essential to create a sense of people's belonging and involvement towards the project. We achieved this by creating a series of workshops for which we built a custom-made glass kiln. The workshops involved some of the people that took part in the earlier stages of the project and,

importantly, also students of the local high school with whom we developed the first outcomes of the project. Involving the students was particularly important because it meant that the material knowledge gained throughout could transcend the project and create opportunities for a new generation.

Through this series of workshops, a collection of glass objects developed. The vases were made of and coloured with the slush waste from mining. Each piece is unique and hand-blown into moulds assembled from surrounding materials. By using bricks, stones, and metal pieces to construct the moulds, we not only used what was available, but we also allowed the people to be able to imprint the identity of the place onto the surface of the objects. The autarkic character of the project involved the creation of the glass kiln and a subsequent series of design decisions, like the modelling of the pieces or the use of only local materials, that ideally permitted the project to be self-sustaining.

As an approach, "design by" requires allowing the context and the people involved to contribute and shape the project. In this process, the designer becomes a facilitator – or a bridge – that connects his/her input to the final design outcome. This approach requires incorporating the previously described roles of the designer as an observer and designer as a participant. As a first step, the initial research and observation process sets the direction in which the project departs. This observation happens within the context itself and is crucial as it is the moment where needs and possibilities are identified. Subsequently, as a participant, it requires the designer to stay actively involved in the context, building a relationship of exchange with the community where the people become participants themselves. From these two steps, the designer then assumes the role of a facilitator that aims at putting the people and the context at the centre of the design approach. It thereby strives to construct the design outcome. As seen in "Suelo Orfebre", design can become a tool for empowerment that makes use of local realities to create new social, economic and design opportunities for the benefit of a community or a context.

Overall, "design by" means to leave behind an egocentric approach and let the context or the community shape the process and outcome. To give others a role and let/allow/empower them to shape it.

CONCLUSION

In the preservation of cultural heritage, the approach or figure of the designer as a facilitator could be the most effective as it builds upon local needs and local realities to mutually construct the outcomes, meaning that the results have a direct link and relevance for the community or people involved in the project. As already indicated, if a community identifies value in cultural knowledge through a design outcome, the community will take responsibility for passing on these values and vessels of knowledge to the next generation. Preservation is then actively shaped by the community and not imposed upon it. This means that a project should grow organically from the context and that the final design result might look different from the designer's initial idea. This is a negotiated process between different active participants – using design skills but putting them truly at the service of the ultimate users. Consequently, everything that one might discover along the way opens up new paths and opportunities for design. The context, the people one meets, the findings along the way are what ultimately shape the outcomes. For this to happen, the designer also needs to be receptive, humble and open to the environment.

Both design and the designer become narrative mediums able to carry and embed the stories of people and places that interact in a specific context. With these stories comes the preservation of memories, heritage, and tradition, but most importantly, design has the potential to develop new hybrid ways of being and doing.

Design can be meaningful when stories can be kept, transformed and preserved over time through new meanings and new forms of relevance – not only becoming physical places and vessels where both intangible and tangible cultural information – material culture – reside but also transformative agents of people and places.

This is what I mean by design as a carrier of cultural knowledge. All the stories, all the savoir-faire, all the history and heritage of a place become inherently embedded into the design objects. Through the making of things, there is an undeniable transmission and exchange of knowledge. In the process of codification and translation of this information, the designer's role is to bridge the gap between stories and contextual needs. To preserve them, designers become the curators of storage units – artefacts – of memory and tradition, but also the designers of new forms of cultural heritage.

As a design approach, more generally, context-based design means to start – from, with or by – a context, it means to contextualise the design choices through what the context provides you along the way. This can include a particular craft, a place, a material, a part of history or a tradition. But for me, the most important is that the context only lives through the people and the relations they have with it. Design is a method to discover the different layers of a context and its relation to people, their stories and how these can be told through an object or a project, without thinking about an object, a shape or a colour in the first place. In the different projects explored in this paper, it is evident that the prevailing design approach

engages with cultural heritage from the perspective of the people. Ultimately, both working inside a context and working with people requires an anthropological approach. Interestingly, the word "anthropos" means human being, which encapsulates my design approach: putting people at the centre of design. This requires empowering and giving a role to the people you work with, crediting the sources and avoiding situations of cultural appropriation or cultural disturbance so that we, as designers, are not becoming colonizers ourselves.

TOWARDS A NEW ART OF COSMOPOLITANISM

Lungomare

Contemporary Western culture imagines its future with great difficulty. In the coming decades, more and more people will be on the move. The challenge is to see this not as a threat, but to imagine a new grammar to understand and reinterpret the changes in the universe in which we live. In the context of the definition of a renewed optimism and a new prosperity, Lungomare and Lupo Burtscher programmed various explorations of the question of borders and migration through practice-based, site-specific research with different regional and international actors (artists, scientists, local experts).

In this article Daniele Lupo, designer and co-curator of Lungomare, presents two projects which share the theme of migration and which respond in two distinct ways to the same issue. “You are but you are not” (Lungomare 2016/2017) is a project that lead to the production of an audio guide proposing a subjective and metaphorical reading of hegemonic hospitality procedures in border territories in Europe from the perspective of newcomers. The project’s aim is to spread a greater social, political and cultural awareness on the theme of migration in order to contravene its instrumentalisation and to open up to a new cosmopolitism. “COSMO” (Lupo Burtscher 2015-ongoing) is an attempt to reframe migration starting from co-designing processes and social innovation.

The project considers the migration issue from a different perspective, offering an alternative to mainstream understandings and exploring the positive opportunities that cosmopolitanism presents. “COSMO” produces objects’ editions combining different formal languages and geographically distant production techniques. Each edition is a collaboration between a designer, a local artisan and artisans who have fled their countries of origin. “COSMO” enables “invisible persons” to become visible through the creative reactivation of craft techniques and the involvement in a dialogue enabling sharing knowledge, skills, materials and cultures.

Contemporary Western culture imagines its future with great difficulty. There are several reasons that can justify this self-destructive impulse. The most relevant are the Covid-19 pandemic and the perception of the destruction of the ecosystem and biosphere, and as a result, the dangerous conditions we are getting used to being exposed to – epidemics, mass poisoning, technological disasters, social chaos, economic crises, poverty, political violence, war, terrorism. Our inability to imagine a future is manifested by these reasons' immense impact, encompassing the social, economic, environmental, geographical and political levels. It is because of this oversising phenomenon that these reasons lead to renunciation, a cynical attitude, a lack of optimism, and an inability to define a new idea of prosperity.

There are, however, signs of resistance that express our will to make a more desirable future as an ultimate driving force. Protest movements have spread globally to reaffirm action and reconfigure the imagination of an essentially optimistic future: the Black Lives Matter movement to fight for freedom, liberation and justice; the world-wide environmentalist movement started by Greta Thunberg; the anti-fascist and anti-sovereignist Sardine movement in Italy; the protests of opposition to the ever-increasing interference of Beijing in the autonomy of Hong Kong; the Iraqi women protesting for a better future. These protests are certainly motivated by despair, discomfort and social and economic crises, but they also represent the desire for redemption, reaction, and the redefinition of a perspective beyond the lack of a future. With the same energy moved by this will to react, and with the critical re-reading of production development models still in progress, a renewed confidence in design can be noticed. Design becomes a renewal engine, starting from the definition of different scales of value and expanding to environmental, social, political and cultural priorities that are not only compatible with the possibility of guaranteeing survival on this planet, but also of imagining a prosperous and optimistic future

In the context of this reflection, I present two projects which share the theme of migration responding in two distinct ways to the same issue.

"You are but you are not" is a Lungomare project that has resulted in the production of an audio guide to propose and share a subjective and metaphorical reading of the hegemonic procedures of hospitality of border territories in Europe. The project's aim is to spread a greater social, political and cultural awareness on the theme of migration in order to contravene its instrumentalisation and to open up to a new cosmopolitism. "You are but you are not" is a gesture of trust in sharing experiences and knowledge and for the awareness of the reactionary force of consciousness.

"COSMO" is a project of the Studio Lupo Burtscher, it is an attempt to reframe migration starting from co-design processes and social innovation. It considers the migration issue from a different perspective. "COSMO" represents a new framework that offers an alternative to mainstream understandings and explores the positive opportunities that cosmopolitism presents. "COSMO" produces objects' editions realised through a co-design experience. Both projects set off with a positive approach to designing and the creative processes: they define paths for knowledge-sharing experiences, promote the mediation of border narratives and activate co-design processes. Considering that more and more people will be on the move in the coming decades, the challenge is to recognise this condition as an opportunity, as a driver for change and innovation.

The Mediterranean route has become the deadliest in the world for refugees and migrants. The mortality rate among migrants crossing the sea from Libya to Italy or Malta more than doubled last year when search and rescue missions were reduced (UNHCR, the UN refugee agency). The two border towns of Ventimiglia and Bolzano are on the main trajectory from Italy to Northern Europe. All those heading to the north must pass through these two cities. Depending on the different reactions to the landings by their neighbouring European states, France and Austria, in terms of migration policies, the two cities have been at the centre of the Italian political debate and its instrumentalisation.

YOU ARE BUT YOU ARE NOT CREATING PATHS OF KNOWLEDGE, MEDIATION, AND BORDER NARRATIVES

With Kolar Aparna, Beatrice Catanzaro
by Lungomare, Bolzano
curated by Angelika Burtscher, Daniele Lupo, Lisa Mazza, Roberto Gigliotti
http://www.lungomare.org/youarebutyouarenot/

In 2016, Lungomare invited the geographer Kolar Aparna and the artist Beatrice Catanzaro to take part in an artistic, research residency project, asking them to create a work linked to the context of South Tyrol as a border region, in relation to the migratory flow crossing it. Aparna and Catanzaro's approach intersected theoretical research on migration with a field-based practice leading to a reflection on social change and the political role of artistic production. In the first half of 2016, Kolar Aparna and Beatrice Catanzaro spent time doing research in Bolzano. During this first exploratory phase, they

met with numerous representatives of organisations involved in hosting migrants on the territory: migrants, activists, scholars and politicians. They focused on an intensive exchange on the approaches, ideas, possibilities and experiences related to the topic of migration in the local and international context.

"After a few months of field investigation, we understood that we wanted to open a space for reflection in an emergency context. When you find yourself in an emergency condition, it is difficult to look up to a horizon of meaning and all you see is the urgency. Even in the well-to-do city of Bolzano the other is on the border, away from the eyes of the citizens (remember that a few weeks ago there were about twenty foreign minors on the street, ignored by the authorities…) and we understood our work as the possibility to open a space of reflection on these hegemonic procedures of hospitality. The moments of public presentation and workshops were born from the need to involve our interlocutors on several levels, not only in conversation, but also through creative processes. In this sense, the use of metaphors, or guiding images, has been a zooming out methodology, a way to approach the theme with a different look".

(K. Aparna, B. Catanzaro, 2016)

Given the extreme politicisation of the migration phenomenon, Aparna and Catanzaro tried to define a narrative context that speaks of its daily, intimate and intersubjective dimension. They used several metaphors to reflect openly on the deep emotional and relational consequences shared by the actors involved in the migrants' reception processes in order to open up a space for reflective dialogue.

Geological metaphors were used, such as the process of "metamorphosis" of rocks, to describe the inevitability of displacement and transformation, the "hegemonic passages" to describe the legal and bureaucratic processes that asylum seekers must undergo, the "in/visibility of borders" to describe the experience of crossings geopolitical borders, the "collective narcissism" to describe the process of identification of a group of belonging at the expense of the other excluded, the "post-colonial torment" – to describe the continuity of history and on the transformations of relations with migratory flows. In order to activate relational processes, Aparna and Catanzaro worked carefully on the biographical correspondences that emerged from the conversations, rather than mapping the separation of "roles" (refugee, volunteer, migrant, police, etc.). According to Aparna and Catanzaro, biographies are not to be understood as personal stories, but as sounding boards, to better understand the other. During the conversations conducted with different actors who work with and are personally and concretely involved in the processes of support to asylum seekers, especially since 2014, they perceived the strong need for a space for critical reflection that allows them to distance themselves from the "emergency" condition in which the reception takes place. Emotional dilemmas, conflicting intentionality, a changing political landscape, the need for language skills, just to name a few, are aspects that have emerged as important points for reflection, because they are too often neglected by an emergency reception system.

Following the various meetings and research's phases on site, "You are but you are not" resulted in an audio guide on the themes of borders and hospitality. The trilingual text, written by Elena Pugliese and divided into three chapters, is conceived as a permanent audio track for the city of Bolzano. "You are but you are not" crosses the theoretical investigation on the phenomenon of migration with a practice of cultural production in the field, moving between reality and fiction. The audio guide follows an itinerary in the public space of the city of Bolzano. It starts at the railway station, continues along the "edges" of the historic town through the station area and ends in a small park, in front of the police headquarters. The listener is accompanied by the voice of a narrator who, through his words, interweaves real facts and metaphors and reflects on the shifting boundaries, the writing of biographies, the welcome and the meaning of becoming a refugee in Europe. The narrator's voice mixes with the noises of the city and transforms the perception of urban space and the passers-by who populate it. "You are but you are not" is current and bases its raison d'être on events that we witness on a daily basis, but the issues addressed have a value that goes beyond the temporal and territorial contingency. Tomorrow, they will not come out of current events and will continue to represent a challenge. They will continue to be real. The work is born in a border territory, a border that witnesses conflicts and that represents, in the imagination of many, a door to a world where human rights are safeguarded and it is possible to try a new beginning, to a world that hurts less and is less influenced by fear. The complex history of the South Tyrolean territory tells of negotiations and relations between different cultures, here for the first time there is no talk of learning from each other, of getting to know each other first, and then living together. "You are but you are not" builds on the potential content on this occasion and represents a response to the daily challenge

of the migration flow to and through South Tyrol. But what happens here also happens elsewhere. There are other border regions where people are waiting – often without their fundamental rights being respected – to proceed with their journey and "You are but you are not" could also be there.

"Border places such as South Tyrol have become crucial to speak, concretely and symbolically, about the return to national borders in Europe and how this return is leading to dramatic changes of perspective with regard to the notion of citizenship, for example. Crimes such as the "crime of solidarity" (this is how we define actions to help people without papers) that are pursued along the borders of Austria, France and other European nations, undermine our sense of community based on the principle of solidarity. 'You are but you are not' is the result of a choral process in which a multitude of voices gave shape to what later became an audio guide for the city of Bolzano. The audio format is the space in which we navigated from the beginning, always in dialogue and listening. With this work it was our intention to give voice to that chorus of voices, not always listened to. We consciously avoided working with images, certain that the image brings with it the risk of distancing and prejudice while listening to an audio track while crossing the city, is a way to continue a reflection and share it with a wider audience. The route runs from the Bolzano railway station – where, since 2014, migration to northern Europe has become an increasingly visible phenomenon – to the police headquarters. The trajectory followed always remains at the border of the city. The audio-guide tries to narrate, in an open and reflective way, a procedure, that of hospitality, into which all of us could enter if one day our status as citizens were to fail. The three acts tell of a spatial and temporal entrapment (the procedure of welcoming refugees can last for years) in which individual subjectivity and complexity disappear, in which the need to control the other objectively, keeping him or her in a limbo where one exists but is neither a citizen nor a guest".

(K. Aparna, B. Catanzaro, 2016)

The presentation of the project was accompanied by a mediation programme aimed at the citizens of Bolzano and schools in the area. A temporary public meeting platform, designed by Messner Architects, was set up in the park in front of Bolzano's railway station. Various events were organised at the platform: meetings, discussions, guided tours, insights. It was possible to rent headphones to follow and listen to the voices of the story. Guided tours for school classes that had joined the project took the platform as their starting point. Today, "You are but you are not" is a permanent audio track for the city of Bolzano. A dedicated information site has been created from which it is possible to download and listen to the audio track (www.lungomare.org/youarebutyouarenot), and four years after its creation, it is still part of the didactic offer of the city and is distributed by the tourist information office.

COSMO
CULTIVATING DIVERSITY BY DOING

Project by Lupo Burtscher, Bolzano
http://meet-cosmo.it/

"In the next decades, a growing number of people will be on the move. The challenge for Europe is to see this not as a threat, but as an opportunity. That is, to imagine how migration can become a driver of innovation towards a younger, dynamic, cosmopolitan and, at the end of the day, more resilient Europe. Of course, nobody today can have a clear and precise idea on how (and if) this positive perspective could become real. Therefore, the only wise move is to consider this broad view, i.e. the possibility of a new cosmopolitan Europe, as a design-oriented scenario: a shared vision on the basis of which to experiment with local solutions, to discuss them and to use them to feed a broad social learning process. In doing that, a fundamental role can be played, and it is already being played, by social innovation. Until now, social innovation has highlighted how collaborative organisations can lead to concrete results and, at the same time, help to reweave the social fabric. Now we need to demonstrate how and to what extent these organisations can also be inclusive – precisely because they are collaborative – and can lead to positive results not only for the migrants, but also for the wider community".

(E. Manzini, 2017)

In 2013, the studio Lupo Burtscher worked on three projects on design for cooperation and for sustainable development. We were in Rwanda, in Morocco and finally in Italy, to work together with local artisans and develop projects in order to re-launch local craftsmanship by opening up new perspectives and new approaches. Working in faraway contexts and cultures, like Rwanda and Morocco, was very intense and for many reasons quite controversial. We appreciated the very deep dialogue we established with the artisans, exchanging and sharing knowledge while engaging with materials via handywork. This was a real dialogue between cultures, traditions, attitudes and working practices. We monitored, and followed as much as possible and at a distance, the longer stages of these projects and their effect on the social context. But when considering issues related to the time constraints and the large distance involved in these kinds of projects, several thoughts came to mind about our work as designers. How far do we feel it is legitimate for us to act in faraway countries as designers, addressing social and cultural issues, intervening in contemporary changes and political developments? How is it possible to avoid a neo-colonial attitude? How can the designer's working approach be integrated in a longer lasting process and the introduction of new economic models? Could we expect a positive impact from this kind of design process?

Following these questions, we tried to think about how to develop positive exchanges and dialogue starting from a context we are used to working in through designing and crafting. We imagined setting up a project with a valuable social impact, a platform from which to empower artisans who have fled their place of origin to do what they know best to do and are used to do. We aimed at matching skills and talents for a common and productive purpose from the perspective of a new cosmopolitism. We wanted to intervene in Italy where the issue of migration and the emergency rhetoric on it has become the catalyst for all fears and the implosion of democratic values. We wanted to contribute by generating a vision for a desirable and cosmopolitan future.

"COSMO" is an ongoing and self-initiated project in the framework of the migration movement that crosses Europe from south to north. "COSMO" produces objects' editions and narratives of their production process. Each edition is a collaboration between a designer, a local artisan and a craftsperson who has fled his/her country of origin. They are invited to get involved in a dialogue and a process of sharing knowledge, skills, materials and cultures. The designers bring their expertise and ideas of designing products; the local artisans share their production networks and accommodate the production process in their workshops; and the craftperson brings the expertise and the knowledge of other crafting traditions.

The opportunity to implement the project came in 2015, when we were invited to present the projects we realised in Rwanda and in Morocco at an international conference in Turin. Instead of talking about the past, we decided to put our ideas into practice and started *COSMO*. We met different local organisations that take care of asylum seekers, and we asked them to introduce us to asylum seekers who were artisans in their place of origin. In one of these meetings, we were introduced to Bakary Darboe. Bakary fled Gambia in 2014, crossing West Africa, Libya and the Mediterranean Sea to reach Italy, where he filed for political asylum. Our collaboration began by studying forms and colours typical of the Gambian craft tradition. We went through different images of artefacts by means of which Bakary introduced us to the Gambian carving tradition: a wooden sculpture with a very interesting hair style, a bowl with precise geometrical parts in the bottom and traditional buildings with the typical colours of Central Africa, white, black and red soil. We started then by experimenting with potential woodworking techniques. Bakary showed us his way of carving, cutting, finishing and colouring. The first days of collaborative research went through sharing different traditions, production processes, material cultures and personal skills. Inspired by this dialogue, we designed a collection of objects that highlight the search for geometries obtained by clean cuts, chiselled cavities or with the woodworker's plane. This first collection was produced in collaboration with the workshop of the carpenter Christian Mittendorfer in Bolzano. It consists of a series of wooden vases with different numbers of edges and painted in black and red soil colour; a series of candle holders produced in local walnut and made by hand with a Japanese saw so that each one is a unique piece; and, by using the same technique, also a fruit bowl series and a vase inspired by a traditional hair sculpture. The collection was displayed in 2015 at the Operae – the Independent Design Festival in Turin. It was successful: the public showed a big interest and local carpenters offered Bakary Darboe a job.

The pilot project with Bakary Darboe underlined the power of communicating a new narrative around the migration issue, it provided a different perspective to the collaboration between local artisans and those who have fled from faraway countries and cultures. It opened up a tangible idea of cosmopolitism and inclusive design. "COSMO" revealed itself to be an opportunity for artisan asylum seekers to work in the working-fields they are used to, and they are truly knowledgeable about. It gives them access to a large network of people and to local artisans and their working processes.

From the first edition to the second that started in December 2019, a long time passed in which we reflected about how to find a sustainable way to continue. The project has been re-thought, disassembled and reassembled in different ways in order to work on its scalability, economy and ecology. A complicated phase of distrust was overcome when in 2018 "COSMO" obtained the patronage of the UN Refugee Agency, UNHCR, and finally some resources to continue were found.

Siaka Touray is a smith who fled from Gambia in 2005. He lived for a long time in Austria and finally he arrived in Italy in 2019 where he is applying for political asylum. He is working on a new edition for "COSMO" together with Martino Gamper, a designer, and Roland Battisti, a smith and owner of a local company in Bolzano. The collaborative research brought to light the history behind the development of the company. Roland represents the third generation of smiths. Battisti is a family business founded in 1944 by Viktor Battisti and at that time the workshop was exclusively dedicated to blacksmith work. A preserved wrought iron cross made by hand shows the incredible mastery and virtuosity of the blacksmith. In 1978 Ferdinand Battisti took over and specialised the business in stainless steel processing. Finally, in 2006, the company was passed on to Roland Battisti. Today, the company has completely changed. It produces furniture and fittings for interiors via a complex and efficient network of suppliers. Owing to the encounter with Siaka Touray, who in Gambia worked manually with basic tools, the issue of virtuosity came to the fore. A toolset from the first generation was used to start a research work on surface processing guided by Martino Gamper. Beside the "COSMO" edition, a sampler of manual surface processing for architecture and interior is going to be developed. The side project is meant to supplement the company's offer with a distinctive customised product in an attempt for a longer lasting collaboration with Siaka Touray. The work on the second edition just started and it is very promising. The dialogue and co-designing process bring to evidence the mutual advantages of mixing cultures via creative processes and the potential of innovation.

For the next edition of *COSMO*, a new edition in the context of textile design and production is being planned. We are also planning the organisation of a more effective distribution network. We would like to keep the rhythm and energy of the first two projects, and carry the project further to explore the sustainability and the feasibility of the processes. In order to do so, a general reflection about their possible evolution and scalability is necessary. The invitation from a German institution to plan a context related "COSMO" edition in June is opening up new possibilities to imagine the project in a wider perspective.

Both projects, "You are but you are not" and "COSMO", are triggered and activated by the observation and detection of critical conditions found in a specific context. They represent a response to the manifestation of hard-line policies against migration and anti-immigration discourse and practices in Europe. Nethertheless, both of them developed in a framework of optimism, with the confidence that creative processes can contribute to challenging, bigger changes. The audio guide "You are but you are not" about the hegemonic procedures of hospitality of border territories in Europe is a tool for new border pedagogies, an invitation to consider contemporary challenges in multiple levels of meaning and in different perspectives. It is an invitation for a reflective moment about the way we imagine and desire our cosmopolitan future. The "COSMO" project reframes migration by considering a different perspective that explores the positive opportunities that the situation offers in terms of innovation and of social inclusion. Both of them contribute to the greatest challenge for civil society: designing a new idea of prosperity.

MEMORY ARCHIVE

Foundland Collective

The designer duo Foundland Collective, composed by Lauren Alexander and Ghalia Elsrakbi, consider the methodology proper to "Memory Archive" as a starting point for their reflection. They explore the interrelations between memory and architecture, considering how personal documentation of conflict-related ruins might possibly function as a valuable *counter-archive* to mainstream media narratives.

Their article focuses in particular on their project "Groundplan Drawings" (2014-2019) which is an on-going collection of drawings made by Syrians currently living in the diaspora and who were forced to leave their homes behind since conflict broke out in Syria in 2011. The collective asked project participants to draw their house as they remember it, including memories of events inside their home as well as changes to the home as they took place after the outbreak of conflict. The outcomes use explorative methods of drawing in combination with interviews as a means to narrate unheard accounts of conflict situations. "Memory Archive" considers drawing to be a trigger for spatial recognition or association.

According to the duo, the ruins of a home can be considered a non-human witness, and by using a personal narration method one can attempt to reveal the vast network of influences at play in a given conflict situation.

In February 2013, Ghalia's retired parents and ninety-year-old grandmother arrived at Cairo airport on a flight from Beirut. It was a short flight, but the two-leg journey was exhausting, first the taxi-drive out of treacherous Damascus, before the final stretch from Beirut to Cairo by plane. After living in Syria their entire lives, Ghalia's parents suddenly found all their belongings packed into three suitcases, and when their belongings were loaded into the trunk of the taxi that evening, it was noticeable that their suitcases were half empty.

Refugees are not always recognised as homeowners, but since the Syrian conflict began in 2011, many middle-class Syrians have been forced to abandon property owned by their families for generations. Ghalia's parents worked their entire lives to be able to invest in property in Damascus. When it came time to leave the country with urgency on that day in February 2013, there was no choice but to leave two residential properties, cars, clothes and all other personal belongings behind. The family hoped that their possessions would be kept intact until their return, however family members now live in different countries around the world.

Ghalia Elsrakbi is co-founder of Foundland Collective. Together with Lauren Alexander, we are an artistic duo based between Amsterdam and Cairo. After many years working from Amsterdam as our base, we have turned our attention to the political situation in the Middle East. In the summer of 2014, Foundland Collective was invited to an artist residency in New York City and during this period we had the opportunity to finally meet friends from the Syrian community, many of whom were acquaintances from online activist groups established since 2011. In these social media groups heated political opinions were exchanged, but many members had never met in person. In Washington DC, Boston and New York City, we exchanged thoughts and worries about post-2011 immigration from Syria to the United States, comparing notes on the many perils of setting up a new life for young middle class citizens with very little American state support. It was during these conversations that we started collecting stories and drawings from friends near and far, to form what is now the Groundplan Drawings series (2014-2019). Each drawing was made by participants following our request to draw from memory their Syrian childhood home.

INVITATION TO DRAW

Many of the participants in our collective drawing project fled Syria after the conflict erupted and have yet to go back to the home that they left behind. Generally, the reactions when asked to participate were enthusiastic and the act of drawing triggered joyous, nostalgic memories, although not always. For some participants, remembering their home and connected incidents was traumatic and they chose not to take part. Participants approached the first steps of drawing the home differently; some began with little hesitation, while others embraced it as a serious, meditative undertaking that took several days to complete. More often, the experience evoked memories in the home environment in an unexpected, non-linear and spatially triggered way. Furthermore, we invited participants to talk about and interpret the drawings that were made. Verbal readings of the drawings prompted unexpected memories to emerge during the process. Narratives emergent while referencing the drawings were often recalled and voiced by the participant for the very first time.

Drawing as a research method is a well-established practice amongst educational psychologists and therapists. According to the handbook, *Picturing Research, Drawing as Visual Methodology*, edited by a group of South African researchers, drawing as a research method should be conducted at the same time as collaborative interpretation between the drawer and the specialist or interviewer. Participants "draw or write about the meaning embedded in their drawings, allowing the drawer to give a voice to what the drawing was intended to convey" and thereby on broader levels making "parts of the self, and/or levels of development visible"[1].

While preparing the documentation video and drawing entitled "Maher's Groundplan Drawing" (2017), we were able to work intensively with Maher Alshaki in Amsterdam during the process of drawing. During a three-part interview, which took place over three days in 2017, Maher told the story of his family home in Al Nabek, Syria while drawing it. Through repeated iterations of the drawings, followed by lengthy elaborations on specific stories, he explained how the structure and use of his home was affected by the conflict's events. Conflict-related events significantly altered how homes were used as living spaces, as they were transformed into adaptable survival shelters. Highlighting specific moments and events which took place in the domestic space, demonstrates how the home usage was drastically altered.

MEMORY JOURNEY

Memory recall methods typically use architectural space as an aid for memorisation. What is known as the "method of loci"[2] is put to use in contemporary memory competitions and requires committing to memory and recalling complex sequences observed along a specific spatial "route". This method makes

1 Theron, Mitchell, Smith and Stuart, *Picturing Research, Drawing as Visual Methodology*, p. 19. Research methods tested in community-based contexts, mostly in South Africa, also in Rwanda, Lesotho and Canada.

2 "Method of Loci" was first used in the book *The Art of Memory* by Frances Yates, 1966.

use of spatial recognition or association, which is known as "memory palace" or the "memory journey". Such methods are not only used for memory competitions, but also for testimonial statements and witness recollection of events. The "Cognitive Interview" is a method used by police officers to "return to both the environmental and the emotional context of the scene of the crime"[3] and similarly to that of the family home, the space and conditions of architecture plays an essential role in the recognition of events that may initially seem to be forgotten. Ghalia recalls being asked to make a drawing of her surroundings in Damascus when she first arrived as a refugee in the Netherlands. As part of her immigration questioning process and in order to verify her case, she was asked to make a drawing of the location of her home in Damascus, and its proximity to other places in the city. The drawing, which may not have been necessarily accurate, functioned somewhat as geographic verification but more importantly the unrehearsed drawing exercise is a way to test if "truthful" memories can be instantaneously recalled.

REMAINS OF A HOME

Omar & Marwa's "Groundplan Drawing" depicts an apartment in a suburb of Damascus as remembered by Omar and Marwa from their childhood. When the Syrian conflict started, the home owned by their father was uninhabited, until he decided to rent it out to a family in need. In 2012, a shootout between military forces and an unknown gang took place inside the apartment. The apartment was destroyed during the incident and men from both groups were murdered inside it. Omar returned to the home after the incident to clean the devastated apartment. Not only was there evidence of huge amounts of blood after the bodies were removed, but the structure of the home had been destroyed, windows broken, and all the furniture shattered.

The ruins of the family's apartment bears witness to the events that took place here in 2012. Using the writings of architectural and anthropological researchers Andrew Herscher and Yael Navaro-Yashin, I would like to share some important aspects connected to the post-conflict understanding of Omar and Marwa's home.

Andrew Herscher is an expert in architectural forms of political violence particularly related to the Balkan conflict. In an interview with Eyal Weisman, director of research of the group Forensic Architecture, he outlines the pitfalls involved in using post-conflict architectural ruins as conclusive evidence of the intentions and power dynamics of those involved in conflict[4]. To illustrate this, Herscher recalls a case he was asked to research in Kosovo for the International Criminal court in The Hague. The investigation included proving that the strategy of Slobodan Milošević involved deliberate targeting of mosque buildings during the Serbian conflict, as the ICC sought evidence to prove that Milošević's actions were proof of religious persecution. Herscher was tasked to research the destruction of mosques and other religious buildings, which opened up many questions and doubts for him regarding the limitations of the "tribunal's axis of interpretation" which focused on proving "authorial responsibility" or the legally liable proponent of mosque destruction rather than taking into account the "ensemble of individual, collective and non-human forces" that are also at play within the conflict situation at large[5]. The ruins of post-conflict architecture provide important clues regarding what has taken place on a specific site, but do not take into account the complex network of human and non-human influences on the situation.

In the case of Omar and Marwa's apartment, their family arranged appropriate paperwork for the renting out of their home to an approved renter, which was luckily recognised by the authorities. By owning an apartment in which an anti-regime gang lived, their family was directly implicated. After the apartment was cleaned, the destruction of the walls and interior of the now abandoned apartment remain as proof that the event took place, but the complex network of parties involved in the determination of truth and justice surrounding the incident is dependent on who is narrating the story.

Considering the afterlife of personal spaces left behind after conflict, I consulted the writings of Yael Navaro-Yashin's ethnographic research in "Northern Cyprus", a post-conflict region carved out as a separate (de facto) state since its invasion by Turkey in 1974. Many abandoned former Greek-Cypriot homes and villages in this region are still inhabited by Turkish-Cypriot families. Navaro-Yashin's uses theory and anthropological research to understand the impact and affect which is experienced in personal spaces. "Cypriot houses that have been abandoned, changed hands, and have been appropriated by refugees provide us with another notion of the house. Here there is uneasiness between a person and his dwelling, a conflict, anxiety"[6]. Drawing on the work of philosophers such as Bruno Latour and Gaston

3 Ginet and Py, *Cognitive Interview; a Technique for Enhancing Memory in Eyewitness Testimonies for Use by Police Officers and Judicial Officials*, pp. 173-191. Returning physically to the scene of a crime, might not be possible, or there may have been changes to the physical location in reality.

4 Herscher, Weizman, *Architecture, Violence, Evidence*, pp. 111-123.

5 *Ibidem*, p. 119.

6 Navaro-Yashin, *The Make-believe Space; Affective Geography in a Postwar Polity*, p. 191.

Bachelard[7], Navaro-Yashin argues for an understanding of personal subjectivity that focuses not only on the experience of the individual but also takes into account the profound influence of non-human agents such as the home and its domestic objects. Navaro-Yashin's description of Cypriot houses introduces many parallels to the abandonment and repossession of homes in Syria. For Navaro-Yashin, the house can be considered as "a political and legal institution" [...] charged with "politically and legally induced affect"[8]. Despite regional specificity, the remains of an abandoned home in times of conflict represent a convergence of external forces and interests imposed on a personal space.

The Groundplan Drawings series continues to grow allowing participants to document their rich experience of a lost home through drawing. In many instances the captured memory is trapped in an undetermined moment in time. Working closely with participants to narrate drawings through storytelling and anecdotes, valuable details are exposed giving unexpected entry points to understand and share a layered and complex lived experience of everyday reality of conflict.

Foundland Collective aims to document and contextualise stories such as those emerging in Groundplan Drawings with the intention to open up new avenues of empathy and shared experience in a manner that provides much needed alternatives to mainstream news media's reporting on conflict. By collecting subjective, experience-based documents, multiple narratives, perspectives and interpretations are allowed to emerge relating to personal spaces and architecture, and in so doing nurture a growing archive which may not have otherwise left a trace.

7 Bachelard, *The Poetics of Space*, p. 121. "Topoanalysis" refers to the "the systematic psychological study of the sites of our intimate lives".

8 Navaro-Yashin, *The Make-believe Space; Affective Geography in a Postwar Polity*, p. 197.

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EXPLORING CULTURAL MIGRATION PATHS

DESIGN AMBITION STRUGGLES AND COLLECTIVE RESPONSIBILITY: DOCUMENTING THROUGH DESIGN IN THE CALAIS JUNGLE

Elizabeth Hale

An aspiration, that of changing, even saving the world, haunts and inhabits the history of design. Fueled by this ambitious yet paradoxical vocation, numerous calls for projects and incentives to "do one's bit", Elizabeth Hale explains how her research debuted in reality with a failure.

In her action-based research, Hale instinctively uses design in order to record snatches of the present. When faced with the paradox of being a designer in the Calais Jungle, France's largest Refugee Camp, she decided to create tools in order to record its spatial division, its inhabitants and day to day organisation. These objects soon became artefacts that could be archived, proving not only the existence of something that was soon to be dismantled, but also documenting phenomena that would otherwise be lost.

Aware of the dangers of humanitarian design, that risks to harm the very people it seeks to help (Weizman, 2017), this practice, later named Docu-Design, uses design not necessarily to transform or respond to needs but to designate and document. In order to do this, it materialises situations and creates artefacts, in the same manner you would produce proof. By reflecting on this approach, is it possible to imagine an engaged design practice that prioritises observations of use over user scenarios?

In this text, Hale explains how her methodology could redefine the role of design in specific and complex situations by taking on the role of observing and documenting reality instead of seeking solutions or speculating, thus going against the vocation and essence of design, which is to change, improve and transform. Thus, at the frontier of research and practice through new forms and formats, could this compensate the fact that available tools are no longer adequate for the tasks at hand, thus allowing designers to experiment, observe, decipher, analyse and give shape to current phenomena?

FOREWARD

The Calais Jungle is older than I am. Since 1990, Calais has been a place of transition for thousands of migrants trying to reach the United Kingdom. This island, the embodiment of a promised land, is the last stop on a journey that has in some cases lasted years. I set foot in the Jungle for the first time in January 2016. It stretched over 18 hectares. At that time there were, give or take, 5497 inhabitants, 182 families, 205 women, 651 minors, 423 of whom were unaccompanied. On 18 January 2016, a one-hundred-metre perimeter was cleared around the camp, forcing those who had once lived there to move elsewhere. This space, nicknamed the *No Man's Land*, allowed for better visibility of those entering and leaving the Jungle. During the month of March 2016, 7.5 hectares were destroyed as the Southern Zone of the camp was dismantled. They were taken apart, piece by piece, in front of its recent inhabitants, locals and media from near and afar. 129 minors disappeared during the demolition. The Temporary Accommodation Centre was installed: 125 containers, 1500 places, 12 people per container, 6 Ikea bunk beds, 3 living spaces, 2 changing blocks, 2 sanitary blocks, 1 locker per person, no kitchen, no showers, no guests allowed. During the summer of 2016, the number of inhabitants swelled to nearly 10,000, now living on nearly half as much land. The invisible became too visible. 150 buses were hired by the French government. Over 400 Welcome and Orientation Centres opened across the country. On 24 October 2016, the destruction began. 7 days of dismantling. 7 days to demolish a town. 7 days to undo a community. 6486 people were evacuated to Centres. The third age of the Jungle ended, but the infinite loop continues.

INTRODUCTION

In order to seize the starting point of this design research project, it seems necessary to proceed chronologically and from my perspective, in order to know where I stood in relation to the events that have shaped this research and my practice as a designer. In September 2015, the number of internally and externally displaced persons soared to an all-time high. The number of migrants arriving in Europe was multiplied by four, arriving at a total of more than a million in just one year. As soon as this global phenomenon began to (physically) touch Western countries, it was deflected into a Design Problem, into an opportunity for design. All categories of design seized this multi-dimensional geopolitical problem as an opportunity to launch calls for projects and calls for papers, inviting, nay demanding, designers to stand up and face up to their responsibilities. Design has, and always has had, a problematic ego. As expressed by designer and researcher Clemence Mergy, it has unclenched defensive mechanisms in order to outshine its evil reputation (Sottsass, 1973) in its struggle to obtain self-satisfaction and legitimacy (Mergy, 2008). It is said to lack perspective on the real impact it can have in socio-economic and political crisis, positioning itself as the ultimate problem-solving discipline, in a way that coincides with the narrative of neoliberal European policies (Pater, 2016). It was therefore amidst this flow of opportunities and critics, and in this multi-dimensional geopolitical context, that this research took root. At the time a postgrad design student, I was finishing a project on displaced objects when I was propelled to consider what it meant to be a displaced human. Fueled by incentives to step up and do *my bit* and my design school education, that led me to believe that problems necessitated a materialised solution, I became overwhelmed, for the first time, by a sensation of design emergency. I eagerly headed to Calais where, through various media, I had seen, heard and read about France's largest informal refugee camp, for what became my first "embedded designer" experience (Peyricot, 2016). This place that I associated with going back to the U.K, that I, like so many others, only traveled through. Here in northern France's city of transition, thousands of people were trapped, unable to move forward on their journey through Europe towards Britain, a country I had the privilege to have chosen to leave. Stopped in their tracks by a natural border. By many man-made ones too.

THE CALAIS JUNGLE, A SPATIAL, SOCIAL AND POLITICAL STUDY

Once on site, I discovered a *World Town*. The Calais Jungle was indeed a "*lieu de vie*", so different from everything I had seen and read in the media. It stretched across 4 square kilometre, organised in neighbourhoods. Its high-street housed restaurants, cafés, barbers, grocery shops and hammams. Its eclectic architecture was built with found materials or materials brought in by volunteers. A geo-dome housed the Jungle's Chance thaetre. Carpenters Without Borders built a hexagonal Legal Centre that was open for guidance. Hundreds of prefabricated wooden shelters, wrapped in tarpaulin, were erected all over the site, dispersed around tents and makeshift shelters. Each one interiorly decorated by its inhabitants, filled with quilts and blankets in an attempt to keep warm in the freezing winters of northern France. Each evening, the high street's neon lights lit the passage for the Jungle's rush hour. Makeshift stands and bags of items for sale or exchange filled the beaten earth and gravel road. As the night market began there was a constant hum of electric generators. As some merchandised, others prepared for a

long night of "trying", meaning that they would spend hours attempting to cross the Atlantic Ocean by boat or by train, hidden in a car or lorry. By morning they returned, defeated, too often wounded. "No chance, Go Jungle". "Allez allez allez!". The cries of the CRS echoing in their ears.

This town, as the Jungle was effectively a town, both in size and meaning, was organised both spatially, socially and economically. However, in reality, the role design could effectively play in this particular circumstance, despite all its best intentions, was far from clear. In view of the urgency of the situation, the inhabitants had become autonomous and whilst lacking most basic services they found solutions to the problems they faced, making in most cases something from nothing. They had no need, it seemed, for an onsite designer. The most critical problems that needed "solving" were of a political and/or lawful kind, mostly linked to crossing the Channel to the United Kingdom. Therefore, it effectively seemed that if I assumed a problem-solving role, the most obvious way to act for a designer would have been to design ways out, ways in order to move forward, to smuggle documents, even people, to imagine tools to help them travel easier or protect them from police violence, by designing solutions to make them invisible or on the contrary to make their voices heard. Having worked on issues related to smuggling objects before coming to the Jungle, when I was faced with the reality of the situation, I had to measure the risks I was willing to take against the responsibility I felt.

DESIGNING AGAINST ITS OWN AMBITION

It was therefore only when faced with what I felt was a complex design problem, that I began to consider the role design had endorsed or could endorse in face of all the political, geographical, social, economic and ecological complexities of this phenomenon. At this very same period, *What Design Can Do* was born through the launch of the "International Refugee Challenge" with financing from the Ikea Foundation and UNHCR – the slogan of which read "*real life solutions to global problems*". As stated by the author of the *Incomplete Manifesto for Growth*, Bruce Mau, designers do tend to see the world upside down – as an awful situation is a perfect situation for design thinking (Mau, 2015). They also, however, have a tendency to deal with "ill" defined problems (Cross, 2011) or as Richard Buchanan called them "wicked problems" (Rittell 1960, Buchanan 1992). As designer researcher Tiphaine Kazi-Tani observed in hir critique of design activism, a societal question becomes a design problem based mainly on the fact that a designer has considered it under the prism of design (Kazi-Tani, 2016). By focusing on the solution to the problem rather than the precise definition and understanding of the problem at hand (Cross, 2011), Rittel claims that the "wickedness" is sucked out of the situation in question. In this sense, Kazi-Tani ponders whether the complexity of current day geopolitics has had a "wicked problem" effect to which design is drawn and feels obliged to solve. Therefore, big issues of our time are turned into design problems to be addressed, fixed and solved as designers endorse the role of super-heroes, battling against societal problems. As Mau exclaims, decidedly, global tragedies – whether they be man-made or natural – have become situations in which design can supposedly be put to the test (Mau, 2015).

Through emerging Humanitarian Design projects (Nussbaum, 2010), it seemed as though design, as a discipline plans to tackle these multidimensional issues in the same way it has considered social problems for the past century. That is to say by using, one may say, outdated methods on totally new problems. To put it in other words, designers continue to use the same capitalistic methodology on phenomena that are totally new and unprecedented despite any similarities they may hold with previous historical events. WDCD is the perfect example: the same design thinking and design logic used and sold to companies and corporations is recycled in order to help underprivileged social groups (Lorusso, 2018). The question remains whether this form of humanitarian design is a plausible action or just an attempt of do-gooding, of designing for needs or cultures that aren't fully understood. Founder of Forensic Architects Eyal Weizman explains, in *The least of all possible evils*, that on the ground, the danger is to become lethal to the very people you are seeking to help (Weizman, 2012). Ivan Illich famously said, "to hell with good intentions" (Illich, 1968) in his address on InterAmerican Student Projects, whilst exposing the dangers of the paternalism rooted in international voluntary service *missions*. To all appearances, humanitarian design could be perceived from a so-called postcolonial perspective as colonialism (Nussbaum 2010, Keshavarz 2018).

Consequently, designers and design students thus stand, searching for solutions whilst totally out of their depth in what could be considered, in the short history of design, as an identity crisis. Metahaven's Graphic designer Daniel van Der Velden claims that "if there is something that needs to be designed, it is the designer himself" (van Der Velden, 2006). Whereas designer David Enon, certain that design, as it is practiced today, is obsolete, invites fellow designers to "strive to design one thing: the end of their profession" (Enon, 2018). There is little doubt that a rising number of designers are challenging their own practice and discipline, pushing it beyond the production of food for the system onto more critical

ground. However, whether it be because designers no longer wish to be restricted by the social problems of our time or whether they are humbled by them, it would seem as if a majority of this wave of designers, when confronted with present social transitions, prefer to hypothesize, to contemplate possible or improbable futures, using the safety net of privilege that this practice provides. Categories labeling themselves under speculative design, design fiction or critical design (Dunne & Raby, 2013) have fully emerged over the past two decades, observing current-day issues from another time spectrum.

Despite the fact that critical and speculative design advocates for a new position and role for designers, design fiction for example was in no way useful in the Calais Jungle. It seemed as though the design needed had to be posted in the present and not the future, in a form of reality not fiction. As Luiza Prado put it, "your dystopia is happening to us, right now" (Prado de O. Martins 2014, Vieira de Oliveira 2014). Some people's dystopian prospective scenarios are the ongoing everyday reality of others. Was this what the Science Fiction writer William Gibson meant when he wrote "the future is already here, just not evenly distributed" (Gibson, 2003)? These categories have been heavily criticised for the lack of involvement, commitment and attention paid to present day situations, resulting in prototypes and manifesto objects that illustrate an elitist practice (Kiem, 2013, Prado de O. Martins 2014, Vieira de Oliveira 2014). Therefore, the efforts made through these critical design practices, it would seem, is in vain, as Pierre Doze reminds us "(designers) present no danger for the order of this wrong going world" (Doze, 2016), and as stated by design researcher Matt Kiem, "If critical design changed anything, they'd make it illegal" (Kiem, 2013).

USING DESIGN ETHNOGRAPHICALLY IN RESPONSE TO TRANSITIONAL NEEDS AND MATERIAL CONSTRAINTS

This research was initiated directly in response to factors linked to design as a discipline, in search of a more politically committed practice, and the precise situation in which it began: the Calais Jungle. Primarily on site, it seemed necessary to prove the existence of everything I was witness to. Very instinctively at first, I produced rushes, images, recordings and sound and paper maps, on site. What was produced could therefore be considered on two levels, that which was destined for the Jungle's inhabitants and that which aimed to show to the outside world the other reality, one that wasn't published by the press. The first level, therefore, was constituted by the maps that were directly intended for the inhabitants and originally destined to be used in situ by the inhabitants of the Jungle, exposing the various infrastructures present throughout the zones and neighbourhoods. I guess that in that respect, I was effectively looking for problems that I could solve or areas in which my skills were useful, therefore the design process here was more or less a classic one. During the day, I was able to explore and move around in the communities, allowing me to see all of the infrastructures available onsite. I have to recognise that I was using my privilege as a young white British female who has lived in France for the past decades. I was made more than welcome. The maps were hand drawn, based on a site map that I copied from a recent sky view Google Maps image of the Jungle's emplacement. Once the map was finished and dated, I would head back down to my Design School in Angers (in the west of France), scan and screen print in black as many copies as possible (for as little as possible) on the cheapest paper, and head back up to Calais in order to distribute. However, despite my efforts, the maps needed to be continuously updated in order to keep up with the constant transitions in spatial organisation. In order to stay up to date, the next step necessitated that I cut out and replace the outdated parts, which saved time by updating them on site. These perpetual changes were partly due to arrivals, departures and fires but mostly to official demolitions. Therefore, each map became obsolete with each major transition, becoming testimonies of the continuous evolution of the spatial and social organisation. For example, comparing these maps illustrated how the French Government's attempt to reduce the number of inhabitants failed, as the inhabitants of the South Zone, razed in March 2016, simply moved to occupy the spaces left in the North Zone, soon followed by thousands more in the summer months. Their original use value was lost, yet their status and narrative changed in order to testify to the existence of what no longer was. They therefore joined the rushes and sound recordings of everyday life in the Jungle, with the aim to produce another image of the Jungle than those which were so largely shown by various media. The rushes and images aimed to show what had been created, spatially, physically, and how spaces and objects were used. There are no facial close ups and never any form of interview; moments of life are captured through hands playing dominos, making and serving tea or shadows dancing. The composition of all these elements, their various forms and media began to constitute an archive of the present, continuously documenting the here and now.

In the aftermath and once this present was no longer, I named this process docu-design, as a design practice that didn't strive to produce at any cost nor to produce usage scenarios but observations of use. I had used design ethnographically, not in order to offer solutions, but to better understand

precise contexts, reversing Cross's definition of design by looking to define the problem rather than the solution, asking the design questions of "who?" and "what?" To understand "why?" And "what if?". Forms were therefore produced in order to communicate the reality and demonstrate the ever changing spatial and social transitions. These productions became a sort of design proof, a design whose main goal was to serve as a testimony and a witness. This method also necessitated a certain proficiency of the context, pathing the way for other potential precise and contextualised design projects. Anchored in the present, in the presents as Donna Haraway defends it (Haraway, 2016), this design practice quite literally became a way of documenting, articulating and giving form to intersecting realities, envisioned from where I stood. From there onward, my field-research attempted to explore a design practice that would document the present instead of speculating on the future. A design that could document and produce material proof of everyday realities, of how this makeshift town was organised both spatially and socially. As a designer, the tools that were known to me became my weapons of choice in order to witness, document and act.

CONCLUSION

Although the beginnings of this research applied a traditional "design problem equals design solution" methodology, the situation in which it was embedded enthralled an upheaval in conventional design processes. This is because the concept of design ethnography and documentary design developed here, as opposed to the production of design solutions or scenarios, questions the role of design in society at its pro-productive core. Nonetheless, a form of documentation and ethnography are more or less traditionally linked to design practice. For example, the designer and researcher Nicolas Nova has widely considered "ethnography" or "field research" as part of a design project (Nova, 2015). What is proposed here however is to consider an "ethnographic praxeology" in design (Thackara, 2014) not as the means to an end, but as the end product itself. Effectively, instead of ethnographic praxeology being an invisible process, this research questions whether this phase, its documentation and its communication could legitimately constitute a design process as a whole. As has been seen for example through the practice of the research laboratory Forensic Architects or the Cuban designer Ernesto Oroza, the combination of knowledge issued from fieldwork, theoretical reflection and graphic representation could embody research through design, replacing production and profit factors with territorial and human ones. This methodology would therefore redefine design's role in precise and complex situations by endorsing the role of observing and documenting a reality instead of searching for solutions or speculating, there upon going against design's vocation and essence which is to change, improve and transform. Due to an ethical concern for any design intervention in the field, I never wanted to consider this territory as a manipulable environment. However, since this testimony remains my own, despite the various forms of collaboration from which it is the result, I have a reservation as to whether the impact of any production carried out by a third party – that is to say someone who is a direct witness and not an integral part – deserves to exist. In my view, the only way of acting in this context was precisely that of a spokesperson designer; however, this positioning is not entirely immune from criticism, in particular from that which may be addressed to humanitarian design.

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EXPLORING SOCIO AND SOCIAL DESIGN PRACTICES FOR MIGRATION

Matteo Moretti

Matteo Moretti is a design practitioner who became active in the academic design research field a few years ago. He explores how designed artefacts may trigger, facilitate, and support more informed debates and transparent information exchange, especially on complex and multifaceted social issues such as migration. In this context he founded the platform “design for migration” (2018) with the intention of building a virtual geography of design actions for migration. He recently published the book *Socio- Social- Design. Design Practices for New Perspectives on Migration* (Mantua: Corraini Edizioni, 2019) that resumes the last two years of his research-work: a collection of design case-studies that operate at the intersection of social inclusion and transformation.

In his article, he gives an overview of the relation between design and politics and introduces the before mentioned online platform. He presents a critical perspective of the collected cases and shares the most radical strategies and issues that emerged from the interviews with the designers involved in the showcased projects. Can design help us deconstruct those invisible walls that all too often cross our society?

How designers all over Europe are exploring new ways to impactsociety and include vulnerable people through creative means.

DESIGN, SOCIETY, POLITICS

To design an artefact to express political concerns and to impact society may sound bizarre to non-expert readers. Still, if we reflect on the effects generated by the use of smartphones in daily life, or the impact of social networks, the power of designed objects to influence our behaviour becomes quite clear. These considerations are not new: in 2005 the sociologist Bruno Latour co-curated an exhibition at the ZKM centre in Karlsruhe with artist/curator Peter Weibel titled "Making Things Public: Atmospheres of Democracy". The exhibition answered the question "What would an object-oriented democracy look like?" (Weibel & Latour, 2005) by collecting and showing how artists, designers, social and natural scientists reflect upon and drive considerations on social and political issues through the design of objects. These artefacts act as mediators (Mattozzi, 2018): they embed and activate values, foster discussions and contribute to the debate. By explicitly defining the object-oriented nature of politics, Latour highlights the role of tangible and intangible artefacts in allowing "matters of concern" to emerge, i.e. issues, or things, such as "res" in "res publica", that people discuss and about which they express their concerns, thus contributing to the political – in the wider sense of the word – debate.

Latour is probably among the last to reflect on the potential social role of design. If we look back in time, many are the designers or sociologists who have explored similar issues, to be found in the work of Albe Steiner (Vinti, 2016), or Massimo Dolcini's *Grafica di pubblica utilità* (Vinti, 2016), or Papanek's design for a new ethical and sustainable world (Papanek, & Fuller, 1972), or the design vision of Thomas Maldonado (1970), just to mention some of the most influential designers who engaged in the socially-committed design debate. On the social side, a particularly illuminating contribution is that of Lucius Burckhardt (1980), who coined the term *socio-design*. In his text Design is *invisible*, Burckhardt reflects upon the book *A pattern language*, written by Christopher Alexander (1977), in which the author frames architectural design within a system based on the relationship between elements, patterns. According to Alexander, every object is connected and relates to a broader hierarchy: an ontological system that connects micro and macro. Burckhardt builds upon Alexander's vision, extending it to the field of design, raising awareness of the responsibility that designers share with architects when they introduce their product into society. Burckhardt frames artefacts within the social dimension, giving rise to a way of thinking about problem-solving that results from coordinated changes made to both roles and objects. What Burckhardt outlines is a new paradigm in which designers participate in social relations through the design of objects, which he calls *socio-design*.

SOCIO-DESIGN RESEARCH IN PRACTICE

Through the lens of the *Socio-design* concept, we may reconsider many *artefacts*[1] we use in our everyday-life as potent socio-designed mediators (Latour, 2005; Mattozzi, 2018): one such example is the digital social network. With the advent of web 2.0 technologies, people who have internet access have become potential content producers (Deuze, 2001): they are now able to generate and spread content to a broader audience online, with a potentially substantial impact on society, for better or for worse. Social movements, such as *Occupy*, have produced and disseminated compelling online narratives that were able to impact and inspire new actions and people. The *Arab Spring* activists, the protesters at *Gezi Park* in Turkey, or the recent Hong Kong riots, were supported by a socio-technological dimension that facilitated their organisation in launching collective actions, as well as documenting and publicly denouncing the abuses and injustices they suffered to the international media and the courts (Howard et al., 2011; Khondker, 2011). At the same time, these objects may have a negative influence and impact on society and democracy, as demonstrated by widespread recent phenomena such as online fake-news and the rise of populism, of nationalist movements and parties, strongly supported by the online propaganda spread on a massive scale through the social networks and personalisation algorithms (Risso, 2018). What emerges is the importance of the designers' awareness, ethics, and responsibility in the design process, and so in society (Montero, 2019).

The research on socio-design at the Unibz

The way digital socio-objects are designed and impact society and their debate is a field we are investigating at the Free University of Bozen-Bolzano (unibz), by exploring design practices that aim to combat misinformation and biased perception, especially on the topic of migration. Over the past six years, we have collected several design experiences that deal with migration issues, and have designed some of them (Moretti et al., 2017). These projects address migration issues from different points of view, focusing on different techniques, results, and goals, acting in the digital or in the physical world, and exploring the space

1 With the term object, we refer to the broader means which embrace also digital objects, such as social networks, for instance, since even them are the results of a design process.

between social *inclusion* and *transformation*. We use the term inclusion to refer to those design practices inspired by social works (Margolin, 2002), that aim to include vulnerable groups of people such as those with disadvantages, disabilities or in this case, a migratory background, offering them the chance to find a role and possibly a job in society. The term *transformation* refers instead to those practices that seek to make an impact on society to achieve *social transformation*, which Burckhardt calls *socio-design* (2018). *Socio-design* represents a further dimension to describe projects driven by a socio-political attitude, which tend to *transform* rather than *include*, which is the aim of *social-design*.

What we found very interesting during our research on socially-engaged design is how certain projects combine both attitudes, providing newly-arrived people with basic skills to work and orient themselves within European societies, and helping to shape the debate and impact local communities through the artefacts they design and realize. For this reason, in 2018, we initiated a broader research project to primarily collect, analyse, and map the design practices that range across socio and social design and deal specifically with migration issues, on a broader European scale.

OUR RESEARCH INTO SOCIO-SOCIAL DESIGN PRACTICES ON MIGRATION

In early 2018, we started collecting case-studies to look at design for migration in a more informed and structured way, seeking to highlight possible strategies that seem truly effective for acting on the socio-relational level, and might help to deconstruct the invisible walls that run all too often through our societies.

The research is divided into three phases:

- Designing a tool to collect socio-design practices on migration.
- Mapping strategies and impact.
- Disseminating the results.

Collecting Socio-design practices on migration

To collect the projects, we designed and published the digital platform Designformigration.com[2], a publicly available, online repository that invites the audience to contribute with their project submissions and presents the most interesting and effective practices. This was also supported by a Facebook page that re-posted the projects published on the main platform, to reach a more targeted audience. At the same time, several projects were submitted by the research team members through their personal networks. After submission, the projects were initially discussed among the members of the research team. This was followed by an interview with the project's designers, to understand their concerns, their awareness, and the impact of the project. Based on these parameters, over a span of 24 months, we selected 23 projects out of the 35 that were submitted.

Mapping strategies and impact:

Once collected, the 23 projects were initially classified according to their starting year, the design or discipline on which they rely, and their type of social practice: if they tend to include rather than transform through a design process, or both. Based on these parameters, we produced a visual mapping (Fig.1) which allowed the research team to provide a comprehensive overview of the projects' characteristics.

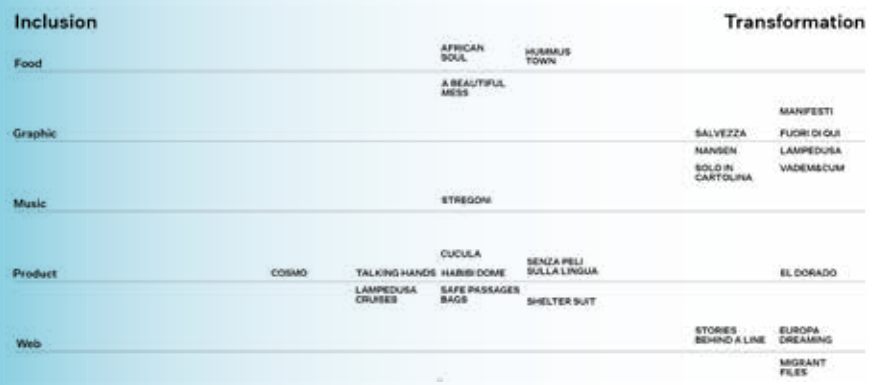

Fig. 1 - Design for migration projects mapping

Disseminate the results

We rely on two main tools to disseminate our research project. The first is the platform designformigration.com, which is currently online, while the second is the book *Socio- Social- Design. Design Practices for New Perspectives on Migration* (Moretti, 2019), which features the research work that followed the collection of projects.

The platform will remain online now and in the future as a dissemination tool. As such, it gives projects and practices increased visibility, connects designers involved in similar projects across Europe and informs and inspires a wider design public.

2 http://designformigration.com/

Gives projects and practices (new) visibility

Many projects lack a communication strategy: their core activity is rooted in the local territory, and they are not aiming to broaden their audiences, especially in the media. The platform gives them new visibility, offering yet another online space that will host positive and successful narrations on migration, to foster a less biased debate. Finally, it gives them new opportunities to be discovered by a general audience, as well as companies, institutions, or foundations that might offer them support. This was the case with the projects titled Stregoni, Senza Peli sulla lingua, or El-Dorado, which received several requests for collaboration from national institutions and associations following their publication on the platform.

Connects designers who share the same concerns across Europe

Because these projects are based in different cities all over Europe, it is not unusual for them to be unaware of one another, even those based in neighbouring regions. As a consequence, many designers have developed different solutions to overcome the same issues or spend time and energy to solve problems that others have already solved. Connecting designers who work on the same issue means creating new synergies, building on one another instead of working alone. The platform has already brought projects together: during the Salone del Mobile in Milan (April 2018) we helped to organise a joint event between Stregoni and Talking Hands. Their collaboration is still in progress and will produce new fruitful results.

Inform and inspire a broader design-public on what is the state-of-the-art

The platform is also designed to inspire new practices and collaborations, and to inform politicians, administrators, policymakers, social workers, city managers, etc. about new ways to deal with complex social phenomena using creative means. It is developing and increasing its audience: its Facebook page has a post coverage peak of 1000 users, and 500 users who follow the page daily. These are not huge numbers, but they are growing steadily. It should also be taken into account that designformigration.com refers to a (growing) design niche.

The final research work has been published in the book *Socio- Social- design. Design Practices for New Perspectives on Migration* (Moretti, 2019). It highlights the socio-political nature of design practices on migration, which aim to include and integrate migrants in European societies, to fight misinformation on online media and make positive narrations emerge, and seeks to make an impact on urban territories through physicalised and localised interventions, for a more inclusive society. Written in two languages, it introduces the research work, and features five interviews with the most important designers of the works published on the online platform. Finally, it analyses these interviews with the purpose of identifying possible common strategies or practices to support others who wish to undertake similar projects, designing the first framework for the new wave of socio and social design on the migration issue. This content is presented and discussed in the following section.

KEY FINDINGS

Through the collection, mapping and analysis of 23 out of the 35 projects collected in 24 months, as well as five interviews with the designers of the most interesting case studies, the following section reflects on the results of the quantitative and qualitative data collection and then summarises the outcome of the research project.

What emerges from the mapping

The first quantitative analysis focused on the starting year of the projects, which highlighted a trend that as might have been expected follows the rate of migrant landings in Europe. The projects were submitted spontaneously: our purpose is not to collect all the existing projects, but we cannot completely ignore an interesting correlation between the project starting date and the migrant landings in Europe.

According to the statistics published by the UNHCR3, the migratory phenomenon had a peak of landings in Europe in 2015 (Fig. 2). Consequently, it appears quite natural that the number of project-starts follows a similar trend. The only difference is a two-year offset (Fig. 2 dotted lines), which appears to be an understandable delay caused by the context and the circumstances. If we consider the arrival of migrants in a specific town or city, the rise of local debates and social tensions, the ensuing activation of concerned citizens and designers, and finally the beginning and operation of such projects, it becomes clear that 12 to 24 months is the time it commonly takes to foster the conditions necessary to originate a project, a time span confirmed in the interviews with the designers we involved. Finally, this must be considered more of a reflection that emerges from the data than a real correlation, since we do not intend to investigate this issue in our project.

Design disciplines

Another interesting finding concerns the design discipline on which the project relies. The categories that emerged

3 https://data2.unhcr.org/en/situations/mediterranean

from the collection process are food, graphic design, music, product, web. The graphic design and product categories are among the most frequent, while music, food and web-design count a smaller number of projects. It is easy to speculate that graphic design work, for a magazine such as Nansen[4], or a graphic novel such as Salvezza[5], may be developed by a small group of people or even an individual, with specific skills and backgrounds. Conversely, music, food, and web-design projects generally require a wider knowledge base to be implemented, or the support of a multidisciplinary team as well as more advanced technology, and probably a certain amount of money to invest. This is especially true in the case of food, which refers more specifically to restaurants where migrants are taught to work in a professional cooking environment as well as in catering and food services.

Finally, the product-design field is often characterised by the production of simple-to-make objects, closer to the world of craftsmanship than to industrial design, often involving a collaborative process. Designing and building simple objects allows the transmission of basic design skills, and can foster broader participation, and ownership, among unskilled people who can really contribute to the making process. Moreover, simple products are often easier to market. The work done by Cucula[6], which manufactures chairs that include wooden parts from the boats on which the migrants landed on the island of Lampedusa, or by Talking Hands,[7] which currently produces fashion coats that feature traditional African fabrics, are good examples of products that not only include and disadvantaged people, but have an impact on society, narrating stories through their materials and shapes.

Conversely the web projects The migrant files[8], Europa Dreaming[9], and Stories behind a line[10], are visual- and data-journalism inquiries, developed by interdisciplinary teams that worked for many months collecting data, interviewing people, and designing interactive stories the aim of which is to support a more informed debate online, fighting against misinformation and serving as a serious knowledge base.

4 http://designformigration.com/portfolio/nansen-magazine/

5 http://designformigration.com/portfolio/salvezza/

6 http://designformigration.com/portfolio/cucula/

7 http://designformigration.com/portfolio/talking-hands/

8 http://designformigration.com/portfolio/the-migrants-files/

9 http://designformigration.com/portfolio/europa/

10 http://designformigration.com/portfolio/stories-behind-a-line/

CASE STUDIES

Each of the 23 projects presented in the digital platform was selected for publication following an interview with the designer, to better understand the context and the concerns that originated the project. Of these projects, only five were selected as exemplary case studies to inform future practices, on the basis of the significant level of sustainability, inclusion, and social transformation they were able to achieve.

The selected projects are Cucula, Lampedusa Cruises[11], Stregoni[12], Talking Hands[13], Senza peli sulla lingua[14]. These five case studies were further analysed and the designers interviewed a second time. Through these interviews we collected useful information on possible strategies and suggestions to initiate and sustain future projects. The section below discusses and presents these findings: while some of them are very case-specific, others are common to all of the projects, notwithstanding their different contexts and backgrounds.

Project sustainability

Understanding how the designer developed sustainable strategies to survive and grow, is probably one of the most important issues explored in the research project, and the greatest struggle for all the designers involved. We consider the sustainability of the projects in terms of economics, timeframe, and human resources. Designers who wish to deal with the migration phenomenon should be aware of these three kinds of sustainability, especially those working to develop long-term projects, rather than a single workshop.

Economic sustainability

This is the most crucial issue. With the exception of the Lampedusa Cruises project, which now provides canal-cruising services for cultural events and festivals, the other four projects are self-sustained through the sale of their artefacts on and off-line, through donations, and collaborations with private companies. Many designers state in the interviews that while it is tough to start with no budget, it is probably a good strategy to help a project survive. A common pitfall of funded projects, in their experience, is the lack of strategies for long-term economic sustainability to help the project survive when the money runs out.

11 http://designformigration.com/portfolio/lampedusa-cruises/

12 http://designformigration.com/portfolio/stregoni/

13 http://designformigration.com/portfolio/talking-hands/

14 http://designformigration.com/portfolio/senza-peli-sulla-lingua/

Starting without a budget, on the other hand, is an extreme but apparently necessary condition which forces the project's founders to plan and operate on the basis of the money they have, acting more responsibly and consciously, and to develop economic and fund-raising strategies.

Sustainability over time

Finally, designers constantly develop forms of mutual support and learning among the participants, to foster appropriation and new forms of design and cooperation, reducing the effort required to restore and manage the group should it be impacted by an external event. In the space of one year, a substantial number of migrants have participated in the projects and left them after a certain length of time to embrace a new life in Europe, with new skills. Projects such as Cucula, Stregoni or Talking Hands are witnessing their second or even third generation of participants, and some of them contribute to the project a second time, teaching others who are newly arrived. The dream shared by all the designers is that their projects will die in the future, placing their hopes in the idea that someday, the problem they are addressing will no longer exist.

Sustainability in terms of human resources

Another major struggle is represented by the human factors involved in the projects we studied. All of them are designed by one, or at most two people, which is a dangerous practice for the sake of the project, of the participants and of the designers involved. This is not a traditional nine-to-five creative atelier, but a social initiative that involves vulnerable people, with their problems and concerns, which need to be answered and managed above and beyond the design and education practices. The risk of being consumed by the management of the participants is a frequent occurrence. Parallel to the teaching and design activity, a great deal of stress is generated by the management of the group itself: participants who have to leave when their asylum application is rejected, or who move to other countries to reconnect with their relatives, or new people who arrive, or become depressed due to their situation. Political, administrative and human issues are part of the daily activity designers must deal with, leading to an overload of work, stress, and human feelings, which need to be taken into consideration and managed. For this reason, over the years the designers have developed forms of management to be shared with the team, to prevent the overload of a single person, and the risk of the project ending as a result.

Power dynamics

All the interviews highlighted the importance of avoiding power dynamics, which obviously exist, since the current projects are led by Europeans, who are educated, have a home and a job. It is critical to be aware of that condition, to constantly take it into consideration, and to address it. The assembly form seems the most useful strategy to reduce these dynamics because it gives voice to each single component: the majority decides, and everybody counts in the same measure. Again, the issue of money is directly connected to power. All the projects pay their participants, sometimes with a small salary, but they pay them, to establish a fair relationship of exchange and work, based on dignity.

Finally, there are many tasks involved in a design process, besides the making of products: managing the inventory, the economy of the group, and the communication. It is important that participants learn many different competencies to acquire a wider range of know-how, and to avoid possible situations involving power dynamics within the group of participants, as occurred in the Talking Hands project. According to the designer who related the anecdote, one person who had become an expert in managing the workshop's budget became overbearing towards the more unskilled group members. This sometimes happens, and to avoid it Talking Hands experimented with rotating the competencies, as a means among other things to prevent similar power dynamics.

Spaces

The lack of affordable spaces in cities is another major issue that affects the projects we considered in our research. Since these are non-profit oriented companies, it is hard for them to rent a workshop, or an office, especially for projects based in cities with a higher cost of living. The interviews revealed that space-related problems also depend on the city administration, which involves a further political dimension. Right-wing administrations often work against these projects, denying them possible space, support, and opportunities.

Social role and the need for lobbying

The interviews also highlighted the social role of these projects, in a broader sense: how they improve the quality of the community in which they are based, through the inclusion of new people, but also by creating new relations in the district and the towns in which they operate. They act on the territory not only through their objects but through their very existence in those places. These practices deserve social and economic recognition, exactly like other municipal social services.

Operating on a wider European scale, these projects question and point out the inadequacy of our social, economic, educational and labour models, which are unable to effectively frame and address these new kinds of practices. This type of social activity is not recognised at the political level, as the designer from Cucula points out: "we are not a carpentry

workshop, though this is what we are considered by the German system from a financial and legal point of view. Cucula cannot and does not want to compete with traditional or other social carpentries. It demands to be recognised as a creative atelier, which serves and contributes to the entire community". They cannot afford the tax rates of a carpentry, since their earnings are obviously lower.

Despite the positive results and benefits these projects are producing, they are still small islands in the European ocean. The lack of a networked system at the European level, that connects the designers' projects with the political level, leaves these experiences to fend for themselves, with precious know-how and contributions that risk being lost and forgotten, if they are not supported by a solid lobbying effort.

CONCLUSION

This paper summarises two years of research work in the *socio* and *social design* field with a focus on migration issues. The term *social* refers to those kinds of practices that are inspired by social works (Margolin, 2002) and seek to include people who are usually excluded by the market and society, giving them new opportunities to learn new skills and competencies and therefore to have a role, through a design process; whereas the term *socio* refers to design processes that produce artefacts that make an impact on society, designed with the specific intent to act on social relations (Burckhardt, 1980) with the purpose of triggering, supporting or facilitating a social transformation. Specific social and political conditions have given rise in recent years to a new design trend: designers have started working to improve the conditions of the communities and of the vulnerable people living in their city, enabling them with basic skills to work and become oriented in European societies, often through a product-design process that leads to new practices. But they do more than just give vulnerable people a chance: they produce objects that can affect a wider audience, offering positive narrations about migration, opening debates, and reducing biased perceptions and the distance that separates different communities in the city.

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CREATING COMMUNITY

OVERCOMING SOCIAL EXCLUSION THROUGH DESIGN-BASED ACTIVITIES

Talking Hands

With the recent rise of populist parties described by Perri (2019) as “an evolution of Berlusconism in the right-wing nationalist sense”, anti-immigration policies have become common practice in Italy. As a direct consequence of these policies, people from asylum seeking communities face employment exclusion, racial discrimination, psychological trauma and diminished access to health, education and social services (UNDP 2009). Community based efforts, however, have arisen to help overcome barriers and support the safe and meaningful employment of people seeking asylum.

In this terrifying context, Fabrizio Urettini explains in this article that he has co-written with Lauren Mc Carthy, how he has created, the art-based social enterprise Talking Hands. Based in Treviso, Italy. Talking Hands delivers various projects to increase the employment and social inclusion of people seeking asylum. Talking Hands demonstrates how design philosophy can be used to create relational networks. These networks not only offer practical skills development, but also contribute to political movements aimed at changing the public perception of people seeking asylum. Finally, and most importantly, Talking Hands aims to foster horizontal dialogue and non-hierarchical power relations so that social change is led and influenced by the very actors affected by it.

INTRODUCTION

Italy has a unique history defined by high numbers of both emigration as well as immigration (Bulli & Soare 2018). In response to migration trends, governmental policies have waned from attracting migration in the economic boom of the 1990s, to the "securitisation of migration and borders" (Bulli & Soare 2018, p. 128) in the post 2008 economic crisis period. With the recent rise of populist parties described by Perri (2019) as "an evolution of Berlusconism in the right-wing nationalist sense" (p. 242), anti-immigration policies have become common practice in Italy. Politicians have introduced the sudden evacuation of reception centres, banned the wearing of veils, prohibited assembly in certain locations and reduced opportunities for opening commercial businesses (Ambrosini 2013).

As a direct consequence of such policies, people seeking asylum experience discrimination and evidently violence in the community. According to Napolitano, Gualdieri, Santagati and Angelillo (2018), in 2018, 46.5 per cent of refugees experienced some form of violence during their first 12 months of arrival in Italy (p. 1). Due to restrictive work conditions, migrants in Italy have been found to perform precarious, manual and unqualified jobs and present a higher risk to work injuries (Arici, Tamhid & Porru 2019, pp. 1-2). Furthermore, as noted by the NAGA (2011), people pay 3,000 euro for fake contracts to support visa applications yet find themselves unable to complete the procedure later on, due to the disappearance of employers or intermediaries (para. 3). This shows the direct and potent impact of anti-immigration policies on human lives. It also highlights that people from asylum seeking communities are particularly vulnerable to exploitation and that a need for safe employment pathways exists.

The above findings paint a negative picture of how people seeking asylum are treated in Italy. When delving deeper into the literature, however, this depiction does not necessarily hold true for all. While Bulli and Soare (2018) state that; "immigrants have increasingly been portrayed as a religious threat, a security menace, and last but not least, an economic burden" (p. 142), Ambrosini (2013) finds; "restrictions included in Italian immigration policies at both national and local level have not been passed without active opposition raised by several civil society actors" (p. 320).

In their research, Ambrosini (2013) identified four methods adopted by NGO health providers and legal agencies in Milan. The organisations were effective in blocking restrictive state immigration policies through protest, promotion of networks, provision of advocacy and the production of services. Additionally, the NoCap Association in Palermo is making gains in opposing labour exploitation that disproportionately affects people seeking asylum working in agriculture (European Commission, 2016).

Clearly, there lies a contradiction between state legislation and public opinion towards migration. Civil society is having an instrumental impact on the integration of people seeking asylum and is helping to reduce previously discussed barriers (Ambrosini 2013). This is especially true in Italy as, according to the literature, migration policies are enforced with inconsistency. This opens the door to either supportive or discriminatory practices in which authorities and community members hold discretionary power. In their research, Bonizzoni (2017) states that: "civil society actors and employers themselves play an especially critical role, as ambivalent, unclear and contestable legal structures can open the way to both complicity and resistance" (p. 1645). One such program, making good use of its discretionary power, is Talking Hands. This arts-based social enterprise is a direct result of anti-immigration policies discussed above as well as specific events that took place in 2016 in which a large influx of people seeking asylum arrived in the small city of Treviso, Italy.

When they arrived, most were housed in Reception Centres inside of former barracks. Despite the decline in arrivals following the 2017 agreements between Italy and Libya (over 600,000 arrivals between 2014 and 2017, just over 23,000 in 2018), the situation of Italian Reception Centres was, and still remains, critical. Governing changes of 2018, namely the Security Decree 1 and 2, made living in Reception Centres very difficult. There were long waiting times for asylum applications, a low participation of municipalities in the SPRAR system, ineffective emergency facilities, and a lack of integration programs.

This situation lent itself to a series of problems such as: higher rates of conflict from the local population and among people seeking asylum, more people becoming unwell, and poor employment and education outcomes.

Talking Hands recognised the impacts of such marginalisation and created the permanent art studio to facilitate employment and social inclusion pathways.

TALKING HANDS

As mentioned, Talking Hands is a community-based program that supports people from asylum seeking communities to design, create and sell different products. It is an art studio, a fashion and design school, a manufacturer, a clothing label and a community space created from the vision and skills of young people from asylum seeking communities.

Born in 2016, Talking Hands encourages participants to use the design process and manual activity as a form of narration where biographies, journeys and dreams can be explored. Over the past few years, Talking Hands has proved to

be an important tool for employment and social inclusion. Not only do participants learn new skills and trades that can be used in the future, but they are also given the opportunity to work with a network of recognised creatives and designers and sell their own products. Talking Hands has developed several different projects including: "Blue Carpet", "Jaune Gilet", "I Learn Italian With My Hands", "Side by Side", "Livraisons à domicile", "Delivery", "Rifugiati", "Woven Stories" and "Mixité".

FORMATION AND EVOLUTION OF TALKING HANDS

Through a process of participatory consultation, Talking Hands engaged and empowered young men to create a program that was meaningful to them. While Talking Hands understood that design and visual communication would be a powerful means for sharing knowledge and for building a common goal, this had to be supported by the needs of participants. Originally, Talking Hands provided material aid and referrals in response to immediate needs. The Talking Hands program started out as a gym which also supplied food, legal assistance and access to language and health services. Once these basic needs were met, it was able to focus on the creative and employment goals of the participants, thus forming a permanent design studio.

In order to set up the physical space of the studio, Talking Hands participated in the occupation of a of former barracks that had been abandoned and neglected for several decades. Along with other NGOs, political collectives and community members, Talking Hands redefined the space as an inter-cultural community hub. They focused on the interdependent relationship between art, political activism and social inclusion and set out to reshape the urban fabric and social function of the city. Participatory action helped Talking Hands to understand the process of collaborating with various actors to reach a common goal. The process helped to create a set of ethics and to experiment with participatory models and bottom-up democracy.

Talking Hands now has several objectives which will be discussed in detail below. These include: 1) increasing social cohesion; 2) increasing meaningful employment opportunities, and 3) creating advocacy networks. Throughout these developments, design philosophy has been a characterising element that has enabled dialogue and collaboration to occur between a plurality of actors.

SOCIAL COHESION

As mentioned previously, people seeking asylum are often labelled as a "threat" by Italian politicians and media outlets. Despite the exceptional work of advocates, the stereotype of "exoticism" remains widespread in the fair-trade production chain of the western world. This European trend represents African culture in a mysterious and almost primitive fashion, which essentialises societies as static and undeveloped (Said 1979). To Talking Hands, this notion does not correspond to reality. In order to raise awareness of contemporary design, it creates opportunities for horizontal dialogue and operates in a transcultural context. An essential part of Talking Hands' activities is to forge mentorships between participants and industry professionals. This creates practical training opportunities for skills implementation but also opens opportunities for dialogue and cross-cultural understanding. As a result, many Talking Hands' creations involve the forging of two or more materials from different origins. This represents the literal and figurative impact of celebrating diversity.

Furthermore, Talking Hands believes it is necessary to build spaces in what Seyla Benhabib (1996) defines as "democratic interactions". That is to say, a series of processes through which individuals define the differences between "us" and "them" as fluid and negotiable; thereby questioning and renewing the principles of inclusion. Talking Hands recognises itself in this space and has therefore created several projects with the intention of increasing social cohesion among the local community. "Livraisons à domicile" series and "Blue Carpet", as explained below, are just two examples of such inclusive projects.

CASE EXAMPLE ONE – LIVRAISONS À DOMICILE SERIES

Delivering artefacts to homes has become a Talking Hands' custom. When the objects are sold, they are transported throughout the neighbourhood with the literal and symbolic intention of "open arms". These neighbourhood walks enable intercultural exchange as participants are encouraged to interact with people who may not necessarily seek out the work of Talking Hands. This facilitates open dialogue, mutual understanding and connection through design appreciation.

CASE EXAMPLE TWO – BLUE CARPET

The embroidered blue denim rug below is the collective work of Talking Hands' participants and local residents of Treviso. It was carried out in the summer of 2017 in Via Dalmazia's public park. This time signaled the arrival of many people seeking asy-

lum and so as to increase integration opportunities, the work was conducted within the community. Participants were approached by many people of the general public who subsequently enthusiastically contributed to the project. The embroidery represents a map of the world, it tells the story of a journey from one continent to the other. Participants purposefully chose to embroider onto a rug as it something that is universal to nearly every home and therefore relatable from a cross-section of cultures.

MEANINGFUL EMPLOYMENT

It is critical to note that the perspective of program beneficiaries is invaluable for effective program design and evaluation. Zepinic, Bogic and Priebe (2012) studied perceptions of settlement programs in Germany, UK and Italy. They found that 31.8 per cent of people seeking asylum desired employment services and 20.5 per cent desired further education services respectively (p. 1). Interestingly, they also documented that people seeking asylum described these services as "not particularly helpful" (p. 5). Furthermore, Decaney (2012) warns against the "dark side" of social enterprise by stating: "social enterprises that engage the poor as passive beneficiaries have a tendency to foster subservience and dependency that may lead to a hardening of social exclusion" (p. 11). In this respect, the literature exposes a gap in asylum seeker-driven narratives within the development program space.

Talking Hands aims to fill this gap by enabling people seeking asylum to have equal participation in the design, implementation and evaluation phases of projects. As mentioned previously, due to an inclusive consultation process, Talking Hands began as a gym before morphing into a permanent design studio. Furthermore, Talking Hands understands that due to the demands of seeking asylum, participants may change from month to month. Therefore, when the workers change, so too does the product, as the personal history and skills of the workers is what defines the aesthetic of the artefact.

Each Talking Hands' project has a small and everchanging production chain that seeks to involve the greatest number of people with different degrees of experience and knowledge. This enables participants to refine skills from various disciplines. For example, to create a wooden artefact from the Home Delivery series, a specialised carpenter initially cuts the core elements, another person assembles them, and someone else manages the finishing and sanding of the product. The final worker focuses on graphic design elements in keeping with the distinct Talking Hands style. Each activity equally contributes to the successful implementation of the product.

Such fluid and unpredictable employment arrangements are not commonplace in mainstream organisations. Talking Hands recognizes, however, that meaningful employment involves safe working conditions, income and purpose, but also flexibility and cross-cultural understanding of shifting priorities.

Currently, the sole beneficiaries of the projects are people seeking asylum; 50% of the profits go to the people who take part in the project's activities and the rest is put into a shared fund that is used to purchase design materials, travel, and emergency relief.

Talking Hands recognizes, however, the need to improve this economic model in order to maintain overheads and remunerate collaborators. While they are determined to provide stable employment to people seeing asylum, they experience what McQuilten (2017) notes; "the contrast between economic expedience and the priorities of artistic endeavor" (p. 59). Talking Hands continue to seek a newly imagined economic model involving ethical governance and the right to experimentation. This may be challenging, yet without following such integral principles, Talking Hands risks falling prey to the "dark side" of social enterprise.

CREATING ADVOCACY NETWORKS

Design philosophy represents the driving force behind a designer and their work. As Talking Hands aims to increase employment and social inclusion of people from asylum seeking communities, they believe in the importance of creating relational networks. While the work of the Talking Hands studio is important, it cannot meet all the needs of the participants. Design is therefore used as a platform to connect various individuals and organisations who play different roles in the participants' lives. As noted by McQuilten, Neville, White and Dembek (2015); "creative practices such as art, craft and design have a unique ability to generate social inclusion for disadvantaged individuals and communities, including flow on effects such as employment creation, skills training and individual capacity development" (p. 26). In keeping with these principles, Talking Hands has collaborated with various manufacturers, designers, photographers, teachers, journalists, academics, and volunteers. This enables the provision of practical support such as Italian language lessons, migration legal support and hot meals. It also reinforces democratic participation by highlighting various perspectives and experiences. The relational network of Talking Hands allows cross-cultural interaction and brings them closer to their goal of changing public perception of people seeking asylum.

As a result of their advocacy, two projects called "I Talk with My Hands" and "Side by Side" have been developed. These projects are detailed below.

CASE EXAMPLE THREE – I TALK WITH MY HANDS

Thanks to the collaboration with Auser Cittadini del Mondo, Talking Hands offers free literacy and Italian language classes. These are a direct result of Talking Hands' participatory consultation process and are taken up by approximately 15 students. Classes occur in the Talking Hands studio twice a week. They focus on basic literacy as well as technical terminology used in relevant professional contexts. Talking Hands has found that because the project responds to a specific and tangible need, participants are highly motivated and learn the language easily.

CASE EXAMPLE FOUR – SIDE BY SIDE

Side by Side is a political platform that unites people with diverse histories and identities to create awareness and change public perceptions for people who seek asylum. Together with Side by Side partners, Talking Hands is capable of opposing the growing feeling of hostility and racism that plagues society, and to fight against all forms of social, class and gender discrimination. Side by Side activities may include political protest, public presentations and fundraising for like-minded organisations.

CONCLUSION

Talking Hands represents the potential of design in creating and contributing to social change. While one intervention cannot be applied to such a heterogeneous group of people, the impacts of design-based programs are clearly numerous. By listening and giving power to people seeking asylum, Talking Hands has not only facilitated financial security and practical skills development, but have also helped forge intangible outcomes, such as a sense of belonging and healing through storytelling. Furthermore, by making simple and deliberate decisions, such as creating art in public spaces and joining advocacy efforts, Talking Hands has helped foster connections that may never have come about on their own.

Instead of allowing state policy to marginalise and silence them, people seeking asylum, in partnership with Talking Hands, have delivered a purposeful and contemporary exhibition of cultural pride.

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WELCOMING CITY

Cyrille Hanappe

Cyrille Hanappe considers that architecture, like beauty, is a human right. He asserts that everyone has the right to a dignified living environment that is fulfilling and emancipating. Refugee camps should be considered as a new type of urban typology and should be designed according to the same laws as the state in which they are located. They must be expressions of the customs and cultures of the people who live there: a place with ergonomic, intelligent, useful and social architecture.

Hanappe explains how certain commitments may have appeared as positions of principle or opportunity in the face of successive governments and public opinion in large cities, with a principled position being more open to welcoming. He explains how these commitments were often part of a worldwide trend: The “Sanctuary Cities” movement that exists in the United States since the 1980s; the city of Venice’s strong involvement in this field since the early 1990s; and the “refuge cities” movement named by Jacques Derrida in 1996. In addition, he presents counterexamples, like the creation and management of the Linière camp in Grande-Synthe, a failure that must above all be attributed to the inexperience of all the French actors involved with this kind of issues. However, it can be nourished by the successes encountered in other places that have been confronted with similar issues for a long time, whether in Greece, Latin America or South-East Asia.

When in 2015 the mayor of the small town of Grande Synthe, near Dunkirk, decided to create the first *humanitarian camp*[1] in France as a response to the settlement of more than 2,500 migrants leaving for England in his town, he did so without and even against the advice of the State. However, he did so with the help of Médecins Sans Frontières (MSF), which reactivated the principle of the Right to Interference, a right which it is one of the very few NGOs to be able to claim, namely, to compensate for the deficiencies of the State when Human Rights are not respected[2].

At the time, the 2,500 migrants lived in a camp described by humanitarians as one of the worst in the world, a shapeless place of tents and shacks sunk in cold, sticky mud. Damien Carême created the new *Camp de La Linière* in the name of the Universal Declaration of Human Rights' articles referring to human dignity and in particular those related to the question of housing.

The State, through the intermediary of the Prefect, consistently attempted to prevent the opening of this camp, invoking the most absurd principles. It is notably in the name of safety standards – which were nevertheless met – that the Prefect tried to prohibit the opening of the premises, even though the people living in the old camp were settled in conditions that fell short of all standards of decency and safety. This camp, costing just over three million euros, was financed mainly by Médecins Sans Frontières and partially by the Grande Synthe's municipality. The State, which is legally responsible for accommodation throughout France, did not put a penny into this project, even though it did absolutely nothing for several months to provide shelter for the thousands of people living in Grande Synthe[3] and its neighbour Calais.

This assumption of responsibility by a town for a mission normally devolved to the State is a first in France. However, it is part of a historical tradition which, without harkening back to the early Middle Ages and the time of free towns, revives the municipalist movement of the 1970s. This was particularly driven by two mayors: Hubert Dubedout in Grenoble and René Carême, father of Damien Carême, in Grande-Synthe.

1 It should be noted that Michel Agier pointed out that the notion of "humanitarian camp" was a hitherto non-existent concept, noting the new fusion between two older ideas, namely the refugee camp and humanitarian action.

2 *Universal Declaration of Human Rights*, Article 25: 1. Everyone has the right to a standard of living adequate for the health and well-being of himself and of his family, including food, clothing, housing and medical care and necessary social services; (…) 2. Motherhood and childhood shall be entitled to special care and assistance. All children, whether born in or out of wedlock, shall enjoy the same social protection.

3 2,600,000 Euros for MSF and 500,000 Euros for the Town Hall.

Faced with current, misguided state policies on ecological as well as migration issues and in particular on migrants' reception, these issues appear to be the markers of a form of redefinition of local policies as they are concretely materialised territorially. If mistakes were made in the creation and then even more so in the management of the Linière camp[4], they must above all be attributed to the inexperience of all the French actors with this kind of issues. This inexperience, initially excusable in a country that had not been confronted with these questions since 1945, cannot be tolerated over time. Nevertheless, it can be nourished by the successes encountered in other places that have been confronted with these same issues for a long time, whether in Greece, Latin America or South-East Asia. The multidisciplinary research on the Welcoming City that led to the eponymous book[5] was thus one of the first initiatives to provide an intellectual and practical substratum for these new social and urban issues. Damien Carême's strong position in favour of a city-led reception of migrants was soon emulated throughout France, where assertive positions on migrants' reception began to emerge, mainly in left-wing cities (ecologists, socialists or communists): Briançon, Grenoble, Nantes, Ivry, Paris… If certain commitments may have appeared as positions of principle or opportunity in the face of successive governments and public opinion in large cities, with a position of principle more open to welcoming, they were part of a worldwide trend. The "Sanctuary Cities"[5] movement exists in the United States since the 1980s; the city of Venice has been strongly involved in this field since the early 1990s; and the "refuge cities"[6] movement was named by Jacques Derrida in 1996. In September 2015, the mayors of Barcelona, Paris, Lesbos and Lampedusa signed a call for the constitution of a network of refuge cities, while in North America, the Sanctuary Cities movement regained momentum with the election of Donald Trump as President of the United States. The rise to power of authoritarian governments that clearly affirmed and legislated for positions unfavourable to hospitality led to more marked commitments such as that of the small town of Riace in Calabria, whose mayor experienced real legal problems brought on by the Italian Minister of the Interior at the time, Matteo Salvini. For its part, the municipality of Grande Synthe launched in 2018 the National Association of

4 Errors that led to his being fired by a group of residents in April 2017.

5 Benjamin Boudou, "De la Ville-Refuge aux Sanctuary Cities: l'idéal de la ville comme territoire d'hospitalité", in *Revue Sens-Dessous*, 2018.

6 Benjamin Boudou, "Villes-refuge, rebel towns and neo-municipalism", *Plein droit* n°115, December 2017.

Welcoming Cities and Territories (ANVITA)[7] with eight other large cities[8].

Nevertheless, and in spite of all these neo-municipalist policies in favour of migrants' reception, there is still one angle that remains a hollow one: that of the non-inclusion of a number of migrants in traditional humanitarian logics, either because they do not conform to the asylum-seekers' profile or because their personal projects are not based on an asylum application in the cities or countries where they are. In addition, in cities such as Paris, reception capacities are more than saturated[9]. Nearly 4,000 migrants were counted in the streets of Paris in February 2019, including more than 700 children and hundreds of women who have just given birth find themselves on the streets. The City of Paris has an ambiguous position on this issue as more than 53,000 people have been evacuated from camps since 2015[10]. While it claims that they have been "sheltered"[11], it has been shown that most of these people find themselves embarked on an endless cycle of returning to the streets and evacuating temporary accommodations. It is due to this situation, that Carola Rackete, the emblematic captain of the migrant rescue-ship the Sea Watch, refused the Medal of Honour of the City of Paris in the autumn of 2019.

It seems that the issue of camps, shantytowns, encampments and squats still remains a subject that will have to be addressed as a full-fledged urban issue in the years to come.

7 https://villes-territoires-accueillants.fr/

8 Grande-Synthe, Grenoble, 1st district of Lyon, Ivry sur Seine, Montreuil, Briançon, Nantes, Strasbourg and Saint Denis.

9 It was thus stated that more than 46,000 people would be accommodated in hotels requisitioned in Paris in December 2019: Isabelle Rey-Lefebvre, "Le SAMU social sans président", in *Le Monde*, December 14, 2019.

10 Aurélie Kieffer and Raphaël Krafft, *Exiled in Paris, 4 years of crisis of the Welcoming*, Emission France Culture, 29/11/2019.

11 City of Paris: Mobilization of the Paris community for the reception and integration of refugees, June 2019.

BOUNDARIES

A PLACE OF TRANSITION: TH NARRATIVES OF WAND FIGURES ERING

Fredj Moussa

Foreign landscapes, wandering figures and elliptical situations are the subject of Fredj Moussa's current films, in which he puts the question of fiction or documentary on hold. He is compelled by fugitive figures who raise issues and concerns by addressing sensitive topics for society today. His main focus consists in a creative search for characters which are flexible and adaptable to new environments. His videos consist in capturing situations in which a simple gesture disrupts the interpretation. More than an observer, Fredj Moussa seeks to arouse intrigue.

He claims that the desert, which is constantly evolving, is the ideal ground for designing. The desert offers many chances for movement and change: it is surrounded by myths and legends, and instant images of fleeting figures. He explains how these factors influence his choice to take a closer look at migration movements and their figures, fictional or not, who eventually became the main actors for his films. Most of his past and ongoing film projects take place at the edge of the desert. This endless land is the scenery of the film *Les Hommes sont-ils des fleurs?* (2017), in which two "man-flowers" are expelled and go in search of a fertile replantation.

Fredj Moussa describes the importance of dialogue and peer-partnership with his actors. In his films, they are more than characters, they are partners with whom he can interact and exchange ideas with at any time. Most of these human relationships have flourished and were maintained over time, as the exchange of ideas and experiences is the basic prerequisite of his projects.

LifeStyle Of ◦ common knowledge ◦ fugitive figures ◦ Les Hommes sont-ils des fleurs? ◦ Repetitions ◦ desertification ◦ Landscape film ◦ A place of transition ◦ Inquiry ◦ Production of images ◦ A place of encounter ◦ Exchanges ◦ Adapting to the environment ◦ Resilience of Sahara ◦ Passage ◦ Detour ◦ Transmission ◦ Indigenous people ◦ The "foreigner" ◦ Herodotus ◦ Border ◦ The hairstyle ◦ Zenith ◦ Analysis Tool ◦ New perspective ◦ Territorial absence ◦ Exile ◦ Fiction

A "mind map" without borders: it is in this "non-place" that *LifeStyle Of* unfolds. When the project began I tried to test my working method with people I had met by chance: two Ivorians, who had been in Tunisia for a few months. Over a fortnight, we set up a device to film the events in an experimental documentary form. The outcome is a fiction, a story that the actors made-up, even if one would easily tend to believe it is a true story based on real cases. One of the men tries to cross the desert on a donkey's back. Unfortunately, the donkey dies halfway through the route. The second man narrates almost all the rest of the journey, which will end in France.

Whenever developing a new project, and especially in its emergent stages, I make use of common, general knowledge at my disposal. I follow this progressive process in order to form images and as a mechanism that deforms and reforms while concurrently providing possibilities and freedom. These capabilities foster the creation of working spaces, where poetry and politics are combined with work freedom. Flexibility here arises mainly from different rhythms, absence of hierarchy and specific forms.

The desert, an endless landscape that constantly evolves, is the ideal ground for discovering and creating new possibilities. This shapeless land, in a state of constant transformation, triggers the release of my ideas and the beginning of my projects. It offers many chances for movement and change. Surrounded by myths and legends, instant images are navigators and actors are transients. The acting characters always embody fleeting figures.

The deserted endless land is the scenery where I filmed *Les Hommes sont-ils des fleurs?* (2017), in which two men-flowers are expelled and in search of a fertile replantation. We watch them wandering without a specific goal. Where are they going?

It is true, they are not heading somewhere in particular. In other words, the destination is no longer important to them. Their purpose, their aspiration, is the journey itself, to be on the road.

The characters are moving aimlessly in this vacuum, experiencing intermittently moments of intense concentration, fragmentary thinking, hallucination, sensory loss, spiritual exaltation, madness and eventually death. They wander in this monotonous landscape that gives one the feeling of boundless repetition. Events are endlessly following one another, making slight differences as time passes by. A condition that refers not only to expatriation but also the uprooting of these moving plants.

The Sahara Desert is continuously expanding due to global warming. Desert boundaries experience gradual growth and slowly integrate surrounding lands. Silt sedimentation is a well-known phenomenon, along with the fragility of steppe depressions. Far from ignoring these facts, it became necessary for me to work in and with this land. Consequently, my latest film projects took place on the desert's edge.

Five years ago, I began to wonder about the process of making a film outside of a workplace setting, a film in a completely natural environment. I envisioned two regions in Tunisia: the lakes Sidi El Hani and Chott el-Fejaj. The first location is very familiar to me, as it is the birthplace of my parents. The second, a two-hour drive from the first, is a very large lake. I chose to survey the second one, Chott el-Fejaj, situated between the end of the Atlas's mountain-range and the Sahara Desert. This enclosed depression forms a physical barrier between the northern part of the country and the expanding, largest desert on this planet.

In the western part, many terrorists take advantage of the Algerian fragile borders to commit misdeeds. On the other side, Libya descends in chaos leading to unintended detrimental consequences, referred to as collateral damage. Despite the controversial environment, I was captivated by the historical past of this particular place and I decided that this was the right location for my film.

My research process for making the film was to develop a collection of stories from the field.

The word "history" comes from the Ancient Greek ιστορία (*historía*), meaning "inquiry", "knowledge from inquiry", or "judge". While I was studying the historical past of this place, I quickly realised that "History" systematically rejects the potential of the physical environment. I found myself reading about events and listening to experiences cut off from nature, degrading the area into a trivial location.

I quickly understood that I was not interested in History's passive perspective towards the natural environment. Subsequently, I started searching for local myths and legends, that is, narratives or stories that were shared orally, transmitted by word-of- mouth from village to village, through generations – exciting tales that I used to hear as a kid at bedtime.

Hence, and beyond a shadow of a doubt, it became extremely clear that the main purpose of this project would be the production of narrative visualisations. Telling stories of this salt lake with images, since archiving is, definitely, not sufficient to highlight the dynamic constraints of narrative forms.

The film, which takes place in the location described above, functions as a cultural crossroad, a place of encounter. It is meant to evolve in the same manner as local languages: the various nomadic type dialects, breaking boundaries, defying borders. As the field research proceeds, I perceive the linguistic integration of a vast body of oral storytelling as well as the tales or rites still performed across the lake.

The actors who deploy these rituals or simply narrate stories are always partners with whom I can communicate and exchange ideas. These human relationships sometimes flourish and can be maintained over time, as it's my true heart's desire to interact and work through partnerships. I think of Jean Rouch in particular, in the film *Cocorico Monsieur Poulet* (1974) for example, who demonstrates the collaborative relationship between him and the characters of his films.

I truly believe that exchange of ideas and experiences is the prerequisite of any project.

Circulation of ideas and the regular exchange of views are always necessary, but even more so in these fragile territories. This form of work requires being flexible and adapting efficiently to the environment. This major defining feature is the component part on which I spend most of the time: a filming exploration, where migrants and many other figures, fictional characters or not, become the main actors. My film projects are first and foremost attempts to capture scenes that leave a meaningful mark in the area.

The direct purpose of this project is the migration of this oral tradition that preserves and transmits myths. The oral tales that I choose to analyse in detail highlight the many possibilities of the Sahara's resilience. The desert is consistently influenced by climatic and cultural forces. Its resilience capabilities, as an ecosystem and as a social and cultural space, can be found both at the centre as on the shores of this lake.

Across the region I am working, there is a passage, which is called Trik El Faraoun, a name that can be translated from the Arabic into English as "The path of the Pharaoh". The idea of an ancient perilous passage can be easily linked to Moses's exodus. Many people disappeared in this salt plain, while trying to cross the desert. It's sometimes totally dry and the surface can be as dangerous as quicksand. The UNESCO website mentions that it is very dangerous to traverse this passage when crossing the Chott, as the surface is very unstable. Many fatal incidents have occurred, in which camel herds and caravans, even entire armies, have disappeared under the unstable mud. This is a perilous periphery, where ideas, cultures and people circulate.

Wandering mythological characters, who are traveling around or attempt to escape the real world; fugitive figures that raise many issues and concerns and compel me to address sensitive topics of today's society; climate change and the phenomenon of migration, caused directly or indirectly by catastrophic events – these are my main fields of interest. However, I allow myself to take a detour, through storytelling.

This film waves between fiction and a documentary mode, a docu-fiction project, in which narratives are introduced to viewers through sculptures rather than design. Aesthetic, as regards the search of shapes, is focused more willingly on their transmission than their practical function. These tales, which I have listened to repeatedly, often described as highly exaggerated, form the local folklore tradition. They are pagan stories derived from a monotheistic religion, if not from a more ancient mythology, faithful to these landscapes or from nomadic culture. They are oral narratives spread across time and space since millennia.

The indigenous people that can still be found in the area are the Berbers. More than 8,500 years ago, the ancestors of the Berbers, the Capsians, native inhabitants of the Gafsa region (originally called Capsa) and located near the lake, lived in the Sahara. At this time Sahara was fertile. However, about 4,000 years later the desert began to dry, and the last hunter-gatherers returned to the Atlas mountain range, before their nomadic tribe would be culturally absorbed by other cultures. Allow me now to indulge in another digression, as it is very fascinating to uncover the historical and cultural origins of a name place. The word Berbere (Barbarian) comes from the ancient Greek word *Βαρβαρος* (Βάρβαρος) and was used by ancient Greeks to refer to any non-Greek, emphasising their otherness. Barbarians were the "*foreigners*". Nowadays, the Berber people are divided between nine countries and themselves Amazighs, free men". I am definitely interested in their mobility principles, which are based on a remarkable balance between being nomads and simultaneously leading a sedentary lifestyle.

Prompted by the peculiarity of this particular part of the desert, I started a thorough and systematic research concerning the past. As I reviewed the relevant research bibliography, I came across a Greek author considered to be the first historian in recorded history: Herodotus. His fundamental work, *Histories* (or *Investigation*) is a collection of nine books of great documentary value, which contains many ethnographic descriptions. In one of these books, which combines legendary stories with rigorous observations, he portrays this place as a border between two local tribes[1]. At that moment in time, the 5th century BC, the cult of the Greek

1 Hérodotes, *Histoires*, Livre IV, Paris: Les Belles Lettres, 1945, p. 179.

goddess Athena was particularly alive. Every year, the girls of the tribes performed a ritual based on a combat with stones, taking place on Lake Tritnis. The first tribe, the Machyles, let their hair grow in the back part of their skull, while the second, the Auses, in the front part. This practice has survived until today thanks to the tradition of the area where Triton forms the border. This territory functions as an intermediate space and becomes the best location from which to question how boundaries intertwine, influenced by tradition and cultural exchange. People share a common language, as their concerns and need for communication go beyond their tribal rivalries. The haircut's design reminds me of the sun that rises in the east and sets in the west, the gleaming part of skulls portraying midday. In North Africa people use, among other languages, Arabic, in which the word Machrek means sunrise, while the word Maghreb, means sunset.

But in this place, we are on neither side. We're at the zenith. In this indefinable transition space, documentation would not be sufficient to highlight the constraints that are applied. *Zenith* is a term derived from a misreading of the Arabic word, *samt arra's*, literally meaning above the head. Specifically, the word samt signifies the direction and orientation of displacement. The term is often used in applied sciences such as astronomy, space science and navigation systems. But when the noun converts into a verb, then it joins the traveler. The verb means walking on the road.

Let's go back to the travellers, who are crossing lands of sand and seas of water. If a person starts from nothing, moving away from the city and adopting principles of frugality, mobility and taking risks on an uncertain path, he/she can undoubtedly change fundamentally. This experience gives him/her a new vision, a powerful tool of objective analysis – a tool that allows him/her to distance himself/herself and benefit from this crack in the world.

Individuals, living in a fast-paced city, without a lot of time to reflect on their lives, can easily end up losing sight of the entire picture. However, if an external observer develops a self-critical analysis of our civilisation or if a "*foreigner*" stays in the city, they each can become aware of the illusionary sense of security or the stability of the environment and can bring about a new perspective. This could be a different viewpoint concerning the imaginary borders that "protect" us from the rest of the world.

The map, produced by the actors of *LifeStyle Of*, has no borders. The sea is seen as a mere lake and we are far from the idea of boundaries which "protect" and define. As already mentioned above, the "barbarian/*foreigner*" of the Greeks appears as a self-fulfilling prophecy. While the definition of territory determines certain inhabitants' identity, these migrants seem to transform the lack of territory into a virtue. By assimilating certain ideas consistent with the ephemeral characters of authentic nomads, they discover a gem of gold in terms of morality. Simultaneously, they reject fatalism.

Exile permits no illusion, a retreat from city life. Temporary exile is a symbolic action that can be divided into three structural stages: reflecting in/about the city, crossing the wilderness, most of the times nowadays in a vertical sense, and then returning back to civilisation.

As time goes by, art and design become the data makers the tools for constructing myths or rituals. Fiction is the art form most appropriate for the descendants of the desert spirit. The characteristics of film images convinced me to use the media of the video. Video images prove, through their qualities, that what the eyes see is not necessarily true. Reality is overwhelmed by information and ideas are deeply embedded in ourselves and, therefore, what is subjective becomes the new objective reality.

THE PRINCIPLE OF NOWHERE R FOR A NEW MIGRA SPATIALITY ORY

NOUSS

In his book *The condition of exile* (2018), Nouss unpacks the concept of "nowhere" by differentiating it from the concept of "no place". He draws on Giacometti's well-known sculpture of the walking man: this figure is nowhere, is crossed by space. At a haptic and philosophical level, in Giacometti's art, the concept of nowhere abolishes the concept of border.

Today's recent migration flows appear as if they come from "nowhere" (i.e. the desert and the sea after having fled their countries) and keep belonging there, being accepted for only a third of them, and surrounded by the ghosts of the thousands of others who died.

How can migrants inhabit the "nowhere" they find themselves in (through form, design, the body)? Nouss focuses on a striking example: a double mention on the passport that could enable the legal possibility to grant European citizenship to migrants, beyond any national identity. More generally, Nouss highlights the importance of thinking about migration today, in contrast with other times when migration had a destiny (such as labour) and took place from "nowhere" to "somewhere". He also calls for a paradigm shift: defining the territory by and from the experience of exile, and not the opposite, a paradigm which allows "us" to truly welcome "them".

L'homme n'est pas fait pour rester quelque part.

(Jacques Brel)

The principle of nowhere: a principle and not a concept, such as Ernst Bloch's "Principle of Hope" or Hans Jonas' "Principle of Responsibility".

The truth is that a principle signals more an impulse than intelligibility, i.e. it breaks radically with the uncritical acceptance of reality towards which any conceptuality could lead. Both Bloch at a political level and Jonas at an environmental level called for a deep interruption in the normal course of things in order to put in place the conditions for a renewal. Both belong to the philosophy of emancipation that developed in Germany during the twentieth century, of which the Frankfurt School was the most fertile matrix. In our century, current events show us that the two heuristic tools named "catastrophe" and "utopia", dialectically linked, remain indispensable and that the crisis (of values, of institutions, of governance) which has become permanent is more dramatic than before.

Two issues are obvious and urgent in this respect: ecology and migration, which are not without convergences, if only in terms of geographical data, because with regard to forced displacements of populations, the environmental factor now joins persecution and misery among the major agents of causality. However, it is important to approach the contemporary migration issue with an attention to the spatial dimension similar to the one within the ecological *epistème*. It should also be pointed out that migration becomes an issue only when it is perceived as a crisis, which is currently the case because of the inability of Western societies to receive irregular migrants when they could be easily absorbed and when their rejection is based on dark ideological reasons. It is these exiles located on the threshold of Europe who are the migrants of the crisis that the journalistic and political doxa puts forward.

In earlier migration phenomena, the spatial reference was understood in terms of territoriality. The migrant left a territory **A** to reach a territory **B**, both known and named. Lexically, this polarity was translated in France by pairs of substantives: *émigrés* and *immigrés*, émigrants and immigrants. In- or ex-, prepositions serving a determined and directionalised spatiality. Today, still from a terminological perspective, the term *migrants* introduces by its morphology and semantics an effect of spatial imprecision that contributes to the massification of subjects in migration. Moreover, this lexicon is animal-based: only birds or fish migrate, and, on this matter, these have no fate as individuals.

One of the aggravating factors in the contemporary migration drama is precisely what could be called a "mass syndrome" that strikes all those who arrive on the shores and borders of the European Union, depriving them of a name and a face. Unlike previous migrations which were of a different nature, today's exiles, migrants – *les migrants*, in French, to be pronounced in French with a single breath, *les-migrants*, almost in homophony with *l'émigrant* -, are perceived as a block, which erases all subjectivity and individuality among them[1]. A mass that lexical usage could allow us to soften the gloominess of by calling them "migrant persons". And if the formula reminds us of the false modesty of the politically correct designations, it at least gives back to the coming ones the dignity they need as much as a shelter.

A mass, a crowd. Nameless, faceless and even without an origin, except when the point of departure is needed to feed percentages or quotas. In previous waves of migration, the arrivals got an ethnic identification, prized or decried ("a camel jockey", "a dago", "a coolie"). In France, migrants came from Poland, Italy, Algeria or Portugal, and this was a pedigree of sort. Today, "*les-migrants*" constitute an anonymous, homogeneous group, without language, culture or birthplace. Moreover, those who arrive in Europe left six months ago, a year ago, two years ago, even more; they crossed one, two, three, four countries before arriving (for example, for the Mediterranean trail: Eritrea, Sudan, Libya, then Italy, and for the so-called Balkan route: Turkey, Greece, Macedonia, Serbia, Hungary, then Austria). Can one then say from which country they are exiled, from which country they departed? Where do they come from, in space and in time?

From nowhere – and this experience makes them vectors of the *principle of nowhere*, capable of renewing our current democratic understanding that is still too much based on the principle of territoriality.

The exile is not the stranger, and if the French extreme right's hate speech has replaced the immigrant (from Italy, Algeria or Poland) by the migrant, the substitution does not really work. While the immigrant came from somewhere, from beyond a border, and thus embodied perfectly the figure of the threatening stranger, the migrant, as an exile, is the one who has left one's/some home to come to one's/my home, with no further precision: will he/she stay? will he/she leave? will he/she return? The old political worldview is still alive but unable to grasp the spatial identity of the newcomer, the migrant brought in by contemporary mass exile.

A three-steps theory of the *here* and *there*. 1. There is one *here* and there is one *there*. 2. I am from *here* and the foreigner comes from *there*. 3. He/she belongs to that *there*,

1 See Alexis Nouss, *La condition de l'exilé*, Paris: Éditions de la MSH, 2018 [2015].

which is his/her *here*, and I belong to my *here*, which is his/her *there*. Such a logic implies an itinerary, a trajectory (from there to here – or the opposite) and a conception of the world as a territorialised bordered space, with limiting layouts, in short a world like a map, with specific colours to distinguish countries, such as those displayed in the schools of yesteryear. A world of treaties and embassies between territorially constituted nations that draws a livable inter-state system when and if the rules governing this system are respected. Such a world has changed, as shown by contemporary mass exile, while the extreme-right is still obsessed by its previous fears and still raises the ghost of the stranger behind the figure of the migrant.

The foreigner is located on the line from *here* to *there*. He/she brings the *there* here and the *here* more or less accepts it, between tolerance and refusal. The migrant arriving today on European soil does not carry any *there*, he/she comes from nowhere and it is the nowhere that he/she brings *here*, right into the *here*. It is worth pointing out that when this analysis deals with nowhere, it does not aim to glorify it to the detriment of migrants, taking up the discourse that praises the merits of world premium nomadism and forgets millions of displaced persons who have not had the choice or luxury of leaving their place of residence. Exiles in lack of a country need, aspire to and are entitled to a place. On the other hand, they are bearers of an experience capable of deconstructing our *territorialising* way of thinking, and we must be indebted to them for this. In other words, *nowhere* concerns *us* – we, the zealous holders and guardians of *somewhere* – migrants do not have to worry and to think about it.

Nowhere does not coexist with here because it corrodes and delegitimises it by destroying any territorial conception. Sorry for tautologising: nowhere is nowhere, i.e. it undermines the possibility not only of being somewhere but even the possibility of somewhere, that somewhere exists somewhere. The principle of *nowhere* erodes borders, territorial boundaries, geographical maps and political divisions as they are set on a small or a large scale. Not to be confused with the chimerical "globalisation", defined by its financial and commercial markets, which has only replaced a regulated geography with a deregulated one. *Somewhere* cuts a slice in the spatial continuum and therefore presupposes sharing whereas nowhere does not allow for any commonality. Just as they are not entitled to the benefits of the neoliberal manna, migrants are not offered a share of the common space.

But why do the migrants of today come from nowhere? For two reasons already mentioned: naming them "migrants", on the one hand, erases individual or collective specificities and, on the other hand, they do not come directly from where they come from. Coming from nowhere means an intransitive exile that is not an *exile-from* and means an exile with an unlikely return. In the ideology of the extreme right, the foreigner is a necessity that makes it possible to affirm an identity, a root, a border, a territory, all ideas that the figure of the exile ruins by depriving them of any relevance. For exile has no nation, it is not a nation, and destroys the idea of nationhood. Let's note that, among the French political programmes for the presidential election of 2017 or the European Parliament election of 2019, the only message openly advocating the generalised reception of migrants came from the Trotskyite candidates, heirs of the internationalism of the revolutionary thinker who died in exile.

To be sure, the contemporary exilic principle of nowhere is blurring all the tracks. With regard to previous migratory trajectories, from country **A** to country **B**, possibly passing through country **C**, the principle of nowhere introduces indeterminacy and disturbs the system of departure and arrival spatial data. Where does the migrant come from when he/she has crossed several countries? And no less: where is he/she going? For the destination depends on factors that are beyond the control of the migrating persons, such as the possible location of their family and their friends or the willingness of countries to welcome them. Seeking asylum in France or continuing towards Great Britain, both options are open, which tickles the national pride when a nation does not understand that a migrant refuses paradise.

From nowhere, from the wideness of the desert (Sahara) or the sea (Mediterranean) – and for some migrants from the vastness of Alpine mountains. If the desert or the sea or the mountains – an interesting renaturalisation of human history – set the backdrop for the contemporary migration scene, why, then, should we be surprised that migrants do not have a visa? *Nowhere* does not keep embassies. Waves or dunes unfold endlessly, in a constant inconsistency, an infinite roll that cannot stamp any document. Sea or desert, their values borrow from a symbolic order as much, if not more, than from the geographical reality. For they represent the limitless and the unmarked, a pure space that carries no code, no knowledge, no inscription. Related in the incipit of his Tristia, the sea crossing that began Ovid's journey is told up again and again by the poet because it symbolises his exile in its entirety. When he arrives at the place where he was relegated, in Tomis, a wild and barbaric country, he finds himself on dry land, but the land is no more welcoming than the sea was and, letter after letter, the poet mourns its inhospitality. Nowhere is the place of Ovid's exile.

If it is nonetheless possible to think of *nowhere*, it is because it is not unfamiliar within Western imagination. One of its most striking figurations locates it in the realm of the dead. Even

when its situation is identified by points of access (the four rivers, including the Acheron and the Styx, in ancient Greek mythology), even when it relates to a precise geography (the circles of the *Divine Comedy*), the lethal regime that rules over its inhabitants detaches the dark place from the spatiality of the world.

Two founding exile narratives, the *Odyssey* and the *Aeneid*, invest *nowhere* with a heuristic function when integrating a catabasis – a descend to nowhere – not as a contingent parenthesis but as a truth-sealed episode authenticating the heroic wanderings. Admittedly, the episode in Song XI of the *Odyssey* in which Odysseus meets the shadows of the missing ones does not follow the strict aspects of a catabasis insofar as the *nekuia* is static for the Homeric hero: the dead rise to him, he does not descend to them. However, no need of a Jungian reading to admit that this encounter is equivalent to an inner descent for the man of a thousand tricks.

As for the other major source of ancient Western imagination, an episode from the biblical tradition does not fail to present a similar apparatus. In *Genesis* chapter 28, Jacob, migrating after leaving Beer Sheva, stops at nightfall, falls asleep on a stone and dreams of the angels' ladder. When he wakes up, Jacob exclaims: "How dreadful is this place! This is none other but the house of God, and this is the gate of heaven" (Gen. 28:17; King James Version); then he erects a monument of devotion. That is to say, the patriarch recognises an interruption of human spatiality, a *nowhere*, in the form of a transcendental place while at the same time integrating it in human spatiality by anointing the dream stone as a sanctified pillar.

It is not surprising that cinema brings its share of representations of *nowhere* since it never stops producing spaces, while the filmic space is even less real than the literary one. Emma's Normandy or Anna's Russia unfold merely from black signs on a white background, but in a darkened room Rouen's or Saint-Petersburg's reality rests on absolutely nothing, a projection on a screen, a perfect demonstration of the Platonic cave argument. In Tarkovsky's work, *nowhere* occupies a central place, be it the sidereal space of *Solaris*, *Stalker*'s "zone" or the ruined church of *Nostalgia*. Another Slavic version of nowhere is given by Béla Tarr in, for instance, Werckmeister Harmonies where the gigantic trailer housing a whale, the shabby treasure of a traveling circus, dissolves the spatial and social order of a small Hungarian town. An Asian version is available with Akira Kurosawa's Rashōmon, an adaptation of two short stories by Akutagawa: the "Gate of Rashô" in Kyoto stands as a spookish ruin that a violent rain makes even more frightening. A "mouth of hell", according to the expression that comes back throbbing in the first images, also referred to as "The Gate of Demons". A *nowhere* whose lack of spatial landmarks is underlined by the theme of the story: in the absence of indisputable evidence, the judgment on the crime (a rape) will not be established and will fluctuate between the stories of four protagonists. Lying is to truth what nowhere is to spatiality, the threat of another regime of knowledge and perception.

Any regime of projection, reflection or refraction gives rise to the possibility of a nowhere, since nothing can guarantee an identical reproduction of reality except its strict repetition. Do not believe that the other side of the mirror is illusory – ask Alice, and she will tell you the other side is in fact the side of nowhere which, as such, escapes the spatial dogmatic order. Don Quichotte would confirm it as well as the circus artists in Kafka (the fasting artist in "A hunger artist" and the trapeze artist in "Fist sorrow"). No, literature is not defeated when it comes to going nowhere – wasn't that the destination of Rimbaud's "Drunken Boat"?

Georges Perec's books constantly encounter the question of spatiality. It comes, for example, to dictate the fiction arrangement for Life: *A User's Manual* (*La vie mode d'emploi*), *W, or the Memory of Childhood* (*W ou Le souvenir d'enfance*), *An Attempt at Exhausting a Place in Paris* (*Tentative d'épuisement d'un lieu parisien*), *Ellis Island and the People of America* (*Récits d'Ellis Island*). But when Perec adopts a style that is both speculative and autobiographical to deal with the topic in *Species of Spaces* (*Espèces d'espaces*), it becomes clear that the spatial enigma is that of a nihilation of space, an ode to nowhere.

From the outset in the French title, *Espèces d'espaces*, the first term minorises the second. "Un(e)espèce de" belongs to a lexicon of approximation, of unfinishedness, of the not-really-that, which the first sentence confirms: "the object of this book is not exactly emptiness, but rather what's around it, or in it"[2] with a reference to an illustration from Lewis Carroll's *The Snark Hunt*, a map of the ocean that shows an empty square, even more desperately empty than Malevich's "White Square on White Background", which had the merit of concrete layers and which, by the way, is not really square and not really white (challenged by blue and ochre), therefore not-really-empty, not-really-here or rather empty with a kind of emptiness which could be nonetheless inhabited, like a wilderness filled with invisible crawling creatures. This habitability of nowhere which, a few decades and a world war later, Rothko's paintings will invite us to reflect on.

Nowhere, *no where*. The syntagm implies a division, a partition of the existing spatial reality (*where*) and, simultaneously, a refusal (*no*) of this partition, a denial of this spatial paradigm. Another take on the old dialectics of black

2 Georges Perec, *Espèces d'espaces*, Paris: Galilée, 2000, p. 13; *my translation*.

and white, day and night, being and nothingness. This has an impact on a major issue, that of forms. Indeed, the very nature of a place for human perception makes us grasp it within a morphological perspective. *Where*, that is the capacity of a place to be named, *takes part* in the formal unfolding that constitutes the space, and *takes a part* (quelque part [somewhere], and nulle part [nowhere], in French): a piece of mountain, a piece of sky, a piece of river. *Somewhere* is a sampling of this continuum without claiming any originality, any creation *ex nihilo*. The same with regard to human design: a tabletop simply reproduces a mountain plateau and the spire of a cathedral the spire of an Alpine peak.

Which raises the question of form and shapes related to *nowhere*. Is to have no place to have no form? Ghosts deny it since they have a form without a dwelling place; the dead (in our memory) as well. Just as nowhere is a modulation of space and not an abolition of spatiality, its formalism will offer a different declination of formality, not its erasure. Formlessness[3] does not mean informality but a maximal opening to the world understood as a space for migrations.

Disjunction, mutation, metamorphosis, fragmentation, *moiré* or anamorphosis sketch the formal lexicon of *nowhere*, namely the range of forms that express the permanent power of the *formless* to undo the real in order to remake it again, forcing forms to abdicate their power to frame and fix, to accept being only the figures of becoming. Those are therefore migrating forms, inspired by a migrating ethos, the one that Georges Perec pursued in New York: "Ellis Island is for me the very place of exile, that is to say the place of the absence of place, the nonplace, the nowhere. [...] what waits for me here [...] is constituted in no way by landmarks, roots or traces, but by the opposite: something shapeless, at the limit of the sayable [...]"[4]. The principle of nowhere is stated at the limit of the sayable.

3 See Georges Bataille, "Formless", in *Vision of Excess. Selected Writings, 1927-1939*, Minneapolis: University of Minnesota Press, 1985.

4 Georges Perec and Robert Bober, *Récits d'Ellis Island. Histoires d'errance et d'espoir*, Paris: Éditions du Sorbier, 1980, pp. 27-28; *my translation*.

POSTFACE

SOCIAL DISTANCING

NOUSS

The reflection of NOUSS on the concept of “social distancing”, a temporal and spacial condition that we have all experienced during the last two years of pandemic, is an additional food for thought on our current situation, more than a conclusion.

In this short article the head of the research Chair “Exile and Migration” at the Collège d’études mondiales questions the spacial experience of the current sanitary crisis. Should not a crisis help us to resolve another one? Will the ethical horizon of non-distancing and solidarity become the driver of our plural post-pandemic world?

A crisis says less about its object than about the framework within which it happens. This is the case for the human body – crisis comes from the old medical lexicon – and this is true for the so-called migration crisis as well as for the Covid-19 sanitary crisis, the former still in place. A double punishment for the migrants, being excluded from a host society, and being excluded by pandemic safety measures.

Now, the migration crisis could throw some light on the sanitary crisis since the migrants have an experience they could share about space, and about time. Spatial experience: lockdown. On an everyday basis, migrants are confined, either outside (in camps and "jungles"), or inside (transit and retention centres, "hotspots"). In Greece's refugees camps, lockdown has been ordered by law, which is absurd, migrants being then confined outside. But to live a life made of boundaries and limits and of many protectionary gestures, migrants do know how.

Time experience: waiting (for the end of lockdown, for a vaccine) is a known experience for migrants always waiting for a smuggler, for a boat, for an official administrative appointment, for a visa, for asylum, for a future while never sure that waiting is worthy. Exile equals uncertainty. The paradox of a transit situation which became permanent, the paradox of a boarder which became a dwelling place. But to create, nonetheless, a personal chronology, a sequence of events with births and deaths, departures and arrivals, migrants do know how.

Amid this dual experience which we had to go through emerged a strange principle, social distancing. Society which is supposed to be as a fabric made from interactions between individuals shall be saved if individuals do not interact. Our future being-together relies on our current being-apart. And in a regime of democracy rhyming with equality and transparency, the mask becomes a symbol of citizenship. Again, to walk around unknown and anonymous, migrants do know how.

One more time, Europe is facing itself by facing the pandemics the same way it is facing itself when facing the migrants. Should not a crisis help us to resolve another one? The sanitary crisis could throw some light on migration issues. In both crises, the one and only answer is a one-word solution: solidarity. Between citizens and non-citizens, between rich and poor, between developed nations and undeveloped nations, between West and East, between Europe and Africa. Therefore, the principle of solidarity, applied by civil society actors towards migrants, must be adopted as a political guideline for governments.

The challenge is to keep social distancing today to get rid of it tomorrow, that is to prepare a society without distance between citizens and migrants, between rich and poor, a more equal society. European governments deal with migrants the same way they are dealing with vulnerable populations. Among nationals, homeless people are homeless like migrants are. And the Covid-19 crisis has shown that we could all become vulnerable and deprived from a protection that governments are supposed to provide. The principle of accountability which philosophers Hans Jonas and Emmanuel Lévinas have both theorised as the ethical horizon for our modernity translates in times of crisis as a principle of solidarity, that is non-distancing.

Will the post-pandemic world be as before or better? Should we aim for a normality whose criteria have been blurred? Be that as it may, one lesson should be kept: not distancing ourselves from solidarity.

CONTRIBUTORS

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Foundland Collective was formed in 2009 by South African Lauren Alexander and Syrian Ghalia Elsrakbi and since 2014 is based between Amsterdam and Cairo. The duo's collaboration explores under-represented political and historical narratives by working with archives via art, design, writing, educational formats, video making and storytelling. Throughout their development, the duo has critically reflected upon what it means to produce politically engaged work from the position of non-Western artists working between Europe and the Middle East. Foundland was awarded the Smithsonian Artist Research Fellowship for research in the largest Arab American archive in 2015/2016 and was shortlisted for the Dutch Prix de Rome prize in 2015 as well as the Dutch Design Awards in 2016. In 2017 their short video, *The New World, Episode One* premiered at the Centre Pompidou, Paris and in 2018 was screened at the Rotterdam International Film Festival.

The duo has lectured and exhibited widely in Europe, the United States and the Middle East including at ISPC, New York, Ars Electronica, Linz, Impakt Festival and BAK, Utrecht, London Art Fair, Beursschouwburg, Brussels, Fikra Biennial, Sharjah and Tashweesh Feminist Festival, Cairo and Brussels. Several of Foundland's video works are preserved and distributed by the Dutch media art archive LIMA, Amsterdam.

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Simón Ballen Botero is a Colombian product designer, an explorer, and passionate about cultures and local traditions. Originally trained as a product designer, his work resonates with the fields of anthropology and material culture while he explores issues around crafts, identity, and heritage. He has traveled and worked closely with different artisans, communities and indigenous cultures in Europe, Greenland and Latin America. Simón sees design as a carrier of cultural knowledge and as a tool to create objects for discourse and empowerment. Simón has lived and studied in Colombia, Italy, Finland, Iceland, and the Netherlands where he graduated from the Man and Wellbeing department at the Design Academy Eindhoven. He currently works as a designer at Studio Formafantasma in Amsterdam. In addition, he continues to develop design projects and collaborations.

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Florian Dach and Dimitri Zephir met in 2012 at École nationale supérieure des Arts Décoratifs (EnsAD), Paris, where they obtained their Master Degree in Product Design with compliments of the jury in 2016. Since their graduation, they form the creative duo dach&zephir. Their graduation project *La figure de l'Autre* [*The figure of the other*] was presented during *Révélations* at the Grand Palais in Paris, and at the Biennale of Design Reciprocity Design Liège in 2018. The subsequent field research "Éloj Kréyol" was featured at Operae, an independent design festival in Torino (Italy) in 2016 and at Onomatopee Project Space in 2018 (the Netherlands). In 2017 dach&zephir was selected by Lidewij Edelkoort and the Carpenters workshop Gallery in London as one of the fifteen emerging talents of European design with their work *La Gargoulette*. In 2018 dach&zephir was awarded the "Création en cours" grant issued by the French Ministry of Culture and Education to pursue Éloj Kréyol in Martinique. This research is published in Éloj Kréyol Field Essays 55.3 edited by Sophie Krier and channeled by Onomatopee in 2019. The duo collaborates with schools, public and private institutions for whom design is seen as a tool to lend value to and transmit history and culture.

MARGINAL STUDIO

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Marginal Studio was founded in 2014 by Zeno Franchini (MA Social Design, Design Academy Eindhoven) and Francesca Gattello (MA Product Design, Politecnico di Milano). MARGINAL is a research studio exploring the margins of design disciplines and the roles design can play in the making of societies. They use prototypes, installations, writings and films to investigate and document the production of objectual universes and spaces, and their implications on a planetary scale. They develop a practice in a continuous dialogue with other professions, expertise, and cultures. Within and against logics and structures of design and art, they aim to develop constructive dissent, experimenting interactions as forms of social practice and political awareness.

Their work has been shown in prestigious venues like in the 58th International Art Exhibition Venice IT (2019), Manifesta 12 in Palermo (2018), Triennale Design Museum – W. Women in Italian Design (2017), La Panacée,Terminal P Montpellier FR (2016). They have won different prizes like the 2020 DESIGNSCAPES Building Capacity for Design enabled Innovation in Urban Environments, Funded by the Horizon 2020 Framework Programme of the European Union EU, the Creative Living Lab Funded by MIBACT Direzione Generale Creatività Contemporanea e Rigenerazione Urbana del Ministero per i Beni e le Attività Culturali IT, 2018 Gold Award China International Creative Umbrella Design Competition Quanzhou CN, 2016 Finalist Coal Prize Paris FR.

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Angelika Burtscher and Daniele Lupo are designers and curators. They are the founders and co-curators of the project space Lungomare since 2003. Lungomare produces projects that investigate and test possible relationships between design, architecture, urban planning, art and theory. The projects interact with cultural and socio-political processes relating to the region of South Tyrol. "You are but you are not" by Kolar Aparna and Beatrice Catanzaro was produced during their long-term residency. They are also the founders, members and designers of the design and visual communication studio Lupo Burtscher since 2004. The studio is primarily interested in a multidisciplinary approach to design and in the social and cultural impact of projects on the public sphere. It develops a wide range of projects in communication design, product and exhibition design and curatorial work.

They co-founded "COSMO" in 2015, a collaborative platform for designers, local artisans and artisans who have fled their countries of origin. "COSMO" produces editions of objects reactivating craft techniques. They are founding members of the publisher and the association *Les cerises* since 2013. Daniele Lupo has been project leader in the Master in Eco Social Design of the Free University of Bolzano from 2019 to 2021.

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She has been a visiting professor at Beijing Normal University (2013-2020), at the University of Brasilia (2018).

She is the author of *Les Miroirs vagabonds ou la décolonisation des avoirs* (arts, littérature, philosophie) (Les presses du réel, 2018); *L'Afrique et ses fantômes* (Présence africaine, 2015/Indiana University Press, 2019); *Les Arabes peuvent-ils parler?* (Sens public, 2008/Payot, 2014); *Le Singe de Kafka et autre propos sur la colonie* (Sens public, 2008/Indiana University Press 2019/expanded edition presses du réel 2020); *Grand Travaux à Paris* (La Dispute, 2007). She has edited and published: *La Migration des Idées #1 and #2* (Rue Descartes, 2013 and 2014), *Décoloniser les savoirs* (La Découverte, 2012); *Monde arabe, rêves, révoltes, révolutions* (Lignes, 2011); *Un monde en noir et blanc, Amitiés postcoloniales* (Sens public, 2009); *Réflexions sur la postcolonie* (PUF, 2007)

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He co-founded the visual journalism research platform at the Unibz, and designformigration.com, the first platform that collects design projects related to the recent European migratory phenomena. Through the platform, he explored new socio and social design practices which informed his book *Socio- Social- Design. Design Practices for New Perspectives on Migration* (Corraini Edizioni, 2019).

Moretti is a speaker at TEDx, Visualized.io, has been a jury member at the World Press Photo 2017-18 and one of the 100 ambassadors of Italian design in the world named by the Italian Ministry of Foreign Affairs for 2018.

FREDJ MOUSSA ARTIST, FORMER ENSAD STUDENT

Fredj Moussa was born in 1992 in Paris. Since 2017, he has been organising the residence "Sur Les Marges du Désert", based in Tunisia. In 2018, he founded the *SoumSoum* fanzine as a collective. In 2019, he obtained a residency at the "Cité internationale des arts". Fredj Moussa's work combines video and sculpture.

NOUSS PROFESSOR OF GENERAL AND COMPARATIVE LITERATURE AT THE UNIVERSITY OF AIX-MARSEILLE

After having been a professor at Cardiff University and the University of Montreal, Alexis NUSELOVICI (NOUSS) has been a visiting professor in Brazil, Turkey, Spain and France. Member of several international research teams, he created the POEXIL research group in Canada and the Cardiff Research Group on Politics of Translating in Great Britain. He heads the "Transpositions" group at the Centre interdisciplinaire d'étude des littératures d'Aix-Marseille (CIELAM) and holds the "Exil et Migrations" chair at the Collège d'études mondiales (Fondation Maison des Sciences de l'Homme, Paris). His fields of research and reflection include translation studies, the exile experience, European culture, literature of testimony, the problems of crossbreeding, and the aesthetics of modernity. Among his works are: "Plaidoyer pour un monde métis" (2005); "Paul Celan. Les lieux d'un déplacement" (2010); "La condition de l'exilé. Penser les migrations contemporaines" (2018).

ALICE PEINADO

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Italian by origin, Alice Peinado lived for a long time in the United States, in New York, where she pursued a PhD in Anthropology at Columbia University specialising in political and symbolic anthropology. Her initial research interests brought her to Paris, France, in 1992, to carry out fieldwork research on issues of citizenship, nationalism and racism through the prism of the deportation of second-generation immigrants from France. In 1997, she became Coordinator and Assistant Professor at the International MBA of the École des Ponts et Chaussées. In 2003, she joined L'École Parsons à Paris/Paris College of Art where she was Chair of the Design Management Department and taught courses on material culture and sustainable development. Her research interests shifted at this time, and she published several articles on the sociology of design, innovation in design and the anthropology of design. She also started actively collaborating with artists and designers via creative projects with an anthropological approach.

Today, Alice Peinado is particularly interested in the interplay between material culture and design processes, but also in the relationship of anthropology to design and art from a larger theoretical perspective. As a researcher, she is critical of current design management and design practices and seeks to promote a more critical perspective in design that takes in consideration environmental, social and ultimately decolonial perspectives.

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The work of Massimo Santanicchia focuses on the politics of the architectural education, by posing the questions: what are the politics of your design? What is the design of your politics? In his research Massimo draws upon literature on justice, citizenship, posthumanism, and cosmopolitanism to rethink the architectural education and its practice in the Icelandic context. When the paradigm of Cosmopolitan Citizenship Education is applied to the subject of design and architecture it can generate a renewed understanding on the designers' roles and responsibilities towards our common social and ecological environment aimed at using the design process as an instrument for care and the betterment of the world.

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Fabrizio Urettini is an activist and art director born in Treviso. His field of research goes from the ideation of corporate identity for public and private firms to the curatorship and communication for cultural events and expos. Founder of *Spazio XYZ* (2008-2012), a plural exhibition space devoted to the different expressive forms of applied arts, he has over 40 expo projects developed through collaborations with important international designers, illustrators and photographers. The only Italian space covered by Art Spaces (New Museum – New York). He has collaborated with several important institutions such as the Italian Ministry of Foreign Affairs, IUAV University, Werkbund Archive, Fondazione Corrente and the Milano City Council. Since 2008 he has been collaborating with Fototeca Gilardi for the realisation of the first anthology of Ando Gilardi. Since 2016 he is the founder of *Talking Hands. Con le mani mi racconto*, a self-managed workshop, where a group of asylum seekers and refugees express themselves with handwork, discovering design as a narrative form.

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Anna Bernagozzi
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Celebrating diversity for a more resilient
and convivial society through design

BOOK DESIGN
Undo-redo

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4Cs - From Conflict to Conviviality through Creativity and Culture

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Today, when simplifying visions of reality are leading us to catastrophe, it is more important and urgent than ever to recognise complexity and learn to navigate it. And this book helps us do that.
Ezio Manzini, designer, founder of the DESIS Network, honorary doctor at the New School and Goldsmiths University of London, honorary professor at the Glasgow School of Arts and Politecnico of Milan.

This careful(l) assemblage of design-based stories and actions forms a new "cartography of the perceptible" (Rancière) centred on refreshing our understandings of territory and migration with design(ing) as a transitory force. Re-coding language, forefronting "diversality" as a guiding mode of action, "Towards Sharing Common Futures" reveals possible ethnoscapes beyond limitations of nationalism, identity and the "Other". Here newcomers co-design/create with inhabitants to fertilise, hybridise and realise emergent, plural cultural and biological materialities. Here, new imaginaries are conceived and born.
Alastair Fuad-Luke, author of "Design Activism", facilitator, educator.
Founder of the Muu-baa Network.

Migration has become a permanent feature of the world we all live in, and share - so how best should we adapt? Rather than agonise about this existential question, designers in this book explore theoretical and practical new ways of being together. How to share space. How to co-design inclusive practices that highlight the artisan skills of newcomers. How to care for the most vulnerable members of our society. How to learn from each other. With a focus, throughout, on co-creation, a hope-filled pattern emerges: conviviality can be dreamed about - or it can be designed.
John Thackara, writer and curator, senior fellow at the Royal College of Art, London.
Curator of the "Doors of Perception" conference for 20 years and commissioner of the UK social innovation biennial "Dott 07".

The book explores the role of design as an intellectual, creative and humanistic process within our conflictual everyday realities and highlights the importance of proposing alternative and inclusive educational models leading to the co-creation of future plural societies. It gathers the ideas, actions and perspectives of heterogeneous profiles, including design studios, thinkers, architects, activists, artists and philosophers, all of them involved in the perspective of more sustainable futures and particularly in the framework of past and present migrations.

Anna Bernagozzi is professor of design theory and history at École nationale supérieure des Arts Décoratifs (EnsAD), Paris and founder of the EnsAD DESIS group. She's also a design curator, consultant, editor and organiser of international conferences.

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