

INFINITE
CREATIVITY
FOR
A
FINITE
WORLD

APRIL 18 2021

MARCH 30

EXPO ACTION

FINITE WORLD - INFINITE CREATIVITY FOR A

EXPO-ACTION

INTRODUCTION

The ExpoAction “Infinite Creativity for a Finite World” that took place from 30 March to 16 April 2021 at the Folie n°6 of the Parc de la Villette and at the Villette Makerz in the framework of “100% L’Expo - Sorties d’Écoles”, aims to highlight the unique capacity of design to actively engage in the co-construction of a desirable future, to seek out, reveal and enhance “common sense” through modest and sober practices whose resilience has been proven over time. More than just an exhibition, ExpoAction offers visitors the opportunity to dive into the heart of a number of on-going actions carried out by a new generation of designers committed to the long-term development of collective creative impulses, to reveal the power of the social link. It affirms the need for a “civic design” that allows the “acting” spectator to experience and measure the daily impact of his or her actions and, above all, to enjoy the benefits of their collective resonance. Starting from socially, politically and economically vulnerable, complex and conflicting situations, co-design is able to direct and enhance the infinite creative impulse of each individual through responsible, concrete and restorative actions, which respect the fragility of the human being, of the living and the finiteness of the planet by building, or “composing”¹, a sustainable relationship with the other, with time and space, with the environment and the world.

The ICCFW ExpoAction is Ecole des Arts Décoratifs de Paris's (ENSAD) fourth and final contribution to the European (Creative Europe) 4Cs research project (from Conflict to Conviviality through Creativity and Culture - www.4cs-conflict-conviviality.eu). The research project aims to explore how culture and creativity can be effective resources to reflect on emerging forms of conflict and to imagine creative solutions to address and resolve them. The 4Cs project aims to redefine the conceptual framework for intercultural dialogue and to assert the role of public art and design institutions in promoting collective action to foster cultural diversity and facilitate intercultural encounters. The project brings together several European art and design institutions: FCH-UCP (PT), Tensta Konsthall (SE); SAVVY Contemporary (DE); Royal College of Art (UK); Fundació Antoni Tàpies (ES); Vilnius Academy of Arts-Nida Art Colony (LT) and Museet for Samtidskunst (DK)

In his essay "The Limit of Human Understanding", John Locke argues that in considering the infinite, humans are likely to make mistakes and this would have led them to perplexities and contradictions. This feeling of having before us the possibility of choosing among infinite possibilities has indeed been one of the major problems of the Übermensch of the 20th century, and it has led to abuses of all kinds, to alterations in our way of life, the consequences of which we are all beginning to pay. We have destroyed, drained, altered because we have forgotten our state as interdependent beings. In these

difficult times, young designers feel that the times of hedonistic individualism are far behind them, that it is more necessary than ever to "give people a voice", to open up and test new methodologies of research, investigation and production that are more collaborative and inclusive, to articulate their common actions within a world whose finiteness we all now recognize. Understanding, comparing and capitalising on the differences in their forms of expression will act as a possible multiplier capable of enriching their narratives and broadening their framework of action.

The current health crisis is a new opportunity to prove the power of the community and social link against individual vulnerability. But this unique power is still underestimated despite the number of significant grassroots initiatives that already exist, showing that our infinite creativity can also have positive aspects and lead to the improvement of our coexistence, through the development of solutions that respect human and non-human needs and expectations. It is now urgent to reveal them and to finally connect their significant points through the assumed and responsible creation, as the philosopher Franco Berardi would say, of a "molecular society based on utility". Designers are among the best specialists in utility. The territory of this "infinite utility" must be redefined, its narratives elaborated and shared, its images nurtured and nourished, its aesthetics and objects co-defined and co-developed.

The concept of infinity, as Ludwig Wittgenstein asserted, also has in itself the meaning of a process that is ongoing and by definition unfinished. The possibility of dealing with a “useful infinity” thus becomes an integral part of the creative process of the “ExpoAction” because it naturally implies interaction with the public, who will understand the necessary role they can play in contributing to the evolution of these “useful” projects in progress. Students from Ecole des Arts Décoratifs de Paris actively participated in the research, reflection and implementation of 4 of the 18 ExpoAction actions and in the scenographic design of the latter. Throughout the 2021 academic year, four interdisciplinary groups of students from all the years of the programme carried out applied research and created “desirable presents” with the designers Alexia Venot (in partnership with the Semeuse des Laboratoires d’Aubervilliers), Cédric Carles (Atelier 21), Lucas Dauvergne (in partnership with La Réserve des Arts) and Nicolas Verschaeve (in partnership with Vive les Groves). Despite the COVID health context, the four groups were able to work independently in partner places outside the university and better discover the specific contextual creation of the four invited designers.

The projects on display affirm the need for a “civic design” which, as Jacques Rancière would say, allows the “acting” spectator to experience and “see” the daily impact of his or her actions and above all to enjoy the benefits of their collective resonance.

Hannah Arendt declared that “the nobility of man is his capacity to respond to the world entrusted to him”². Because this action defines his political vocation, his power as a citizen, I have chosen to include in the exhibition several “acting works” by students of the Ecole des Arts Décoratifs and to mix them with the works of professionals. This inclusive will on my part aims to make them understand and measure the impact that their philanthropic work can have on their respective territories of action, if this work is accompanied by a dialogue and an active and constructive confrontation with the other members of the same territory.

One year after the conference “Faire projet, faire ensemble” which brought together some fifty international experts at the Ecole des Arts Décoratifs, showing the role of design as an intellectual, creative and humanistic process, capable of both fuelling reflection and generating concrete and fluid actions and initiatives, The ExpoAction “Infinite creativity for a finite world” will enable individuals, communities and society in general to understand the urgency of reconnecting with the present and to experience it by becoming the actors of a new art of living, which they will have conceived together. At the 2020 conference, the sharing of new knowledge, the methodological comparison for the co-development of new tools and the joint work on promising projects for the future contributed to what Victor Margolin would have called a “framework for action”. This framework for action is the founding

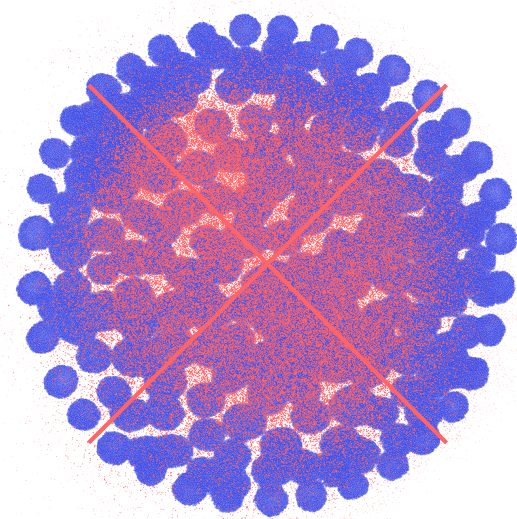
element of this ExpoAction which brings together, albeit on a small scale, ideals and beliefs about how the world should be. These multiple projections will allow the public, and society in general, to reconnect with the present and encourage action towards a new way of life, in a particularly complex period of transition from a “parasitic society” to a “symbiotic society”. This symbiotic society, sensitive and without borders, where the singularity and diversity of each individual will contribute to the regeneration of the whole, will then be able to articulate its resources and creative potential to adapt and react locally to the constant environmental changes, through the co-creation of new participative, modest, porous and multiple objects/tools.

It may seem almost anachronistic and absurd to have dared an exhibition based on the principle of Action in a world paralysed by the health crisis, by the action of a microscopic organism. Yet it was precisely in this context that many of us were able to appreciate the interdependence that links us to each other and the importance of coordinating our actions with a common goal. It is for this reason that I wanted to highlight the fundamental role of each Actor in his or her commitment against the status quo and for the common good, and how his or her “mission” is more effective and intelligible when it is accompanied, valued and replicated by the community. In any case, these are specific long-term actions, plural, participative and generative Actions that will

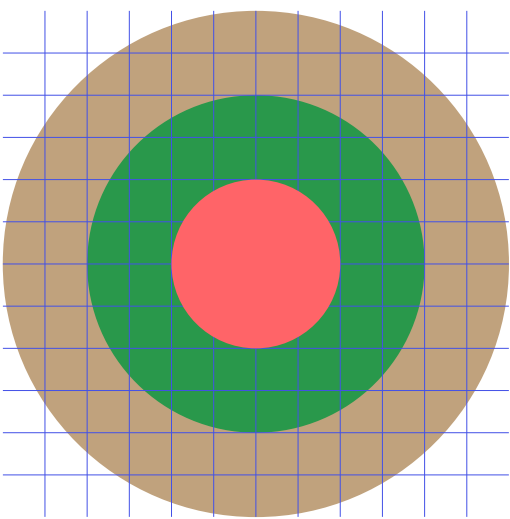
continue to exist even after they have ended. Even if the ExpoAction couldn’t be experienced in the first person by the public, I want to hope that this catalogue, its digital version (infinitecreativityfiniteworld.com) and the 6 actions shared at the Villette Makerz can serve as a prototype for other future ExpoActions. Let’s hope that these humble, necessary, responsible, restorative Actions, respectful of the fragility of humans and living beings, co-initiated by international designers and artists, can be explored, questioned, modulated, shared... ad infinitum!

Anna Bernagozzi

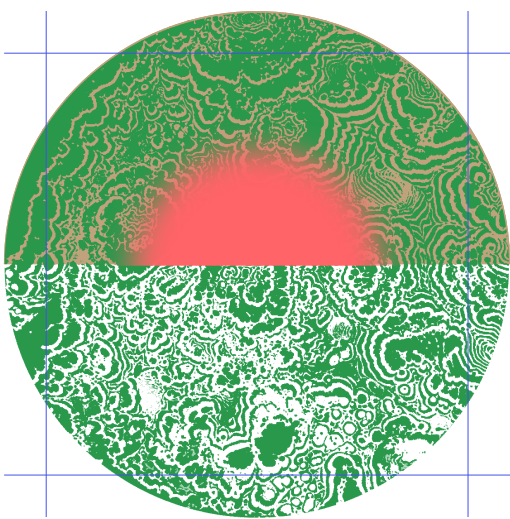
ACTION-TERRITORIES



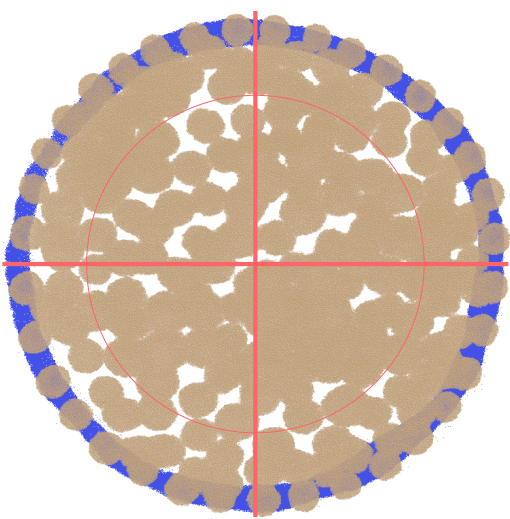
COMMON
LANGUAGE



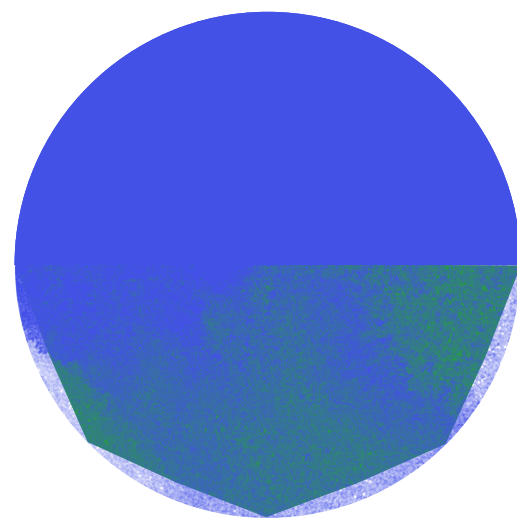
LOCAL
PLEBISCITES



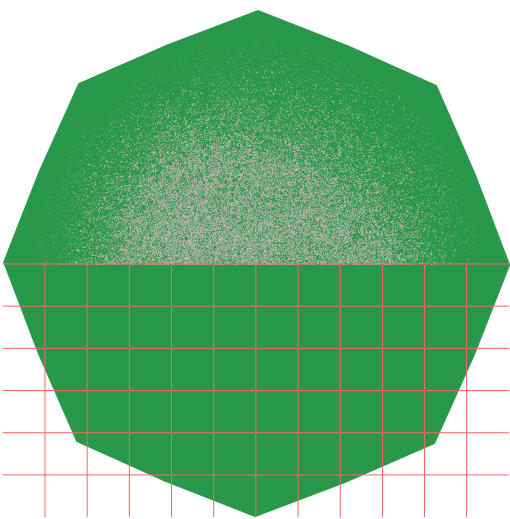
SITUATED
EDUCATION



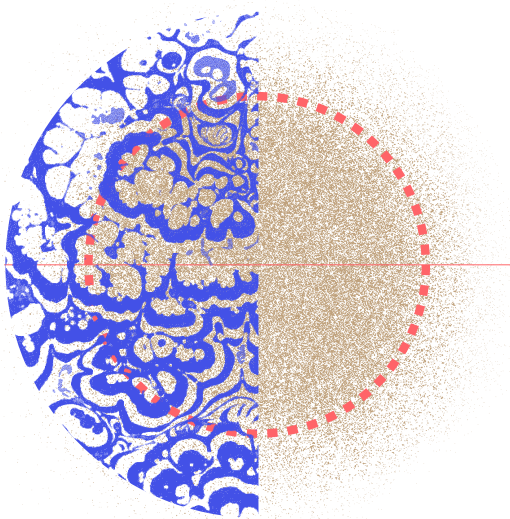
TANGIBLE
UTOPIAS



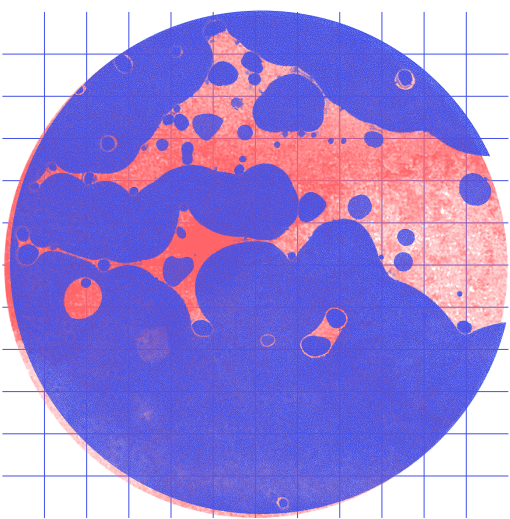
DE-COLONIZED
CREATIVITY



NON-HUMAN
REGENERATION



HUMAN AND NON-
HUMAN HERITAGE
PRESERVATION



SHARED
KNOWLEDGE

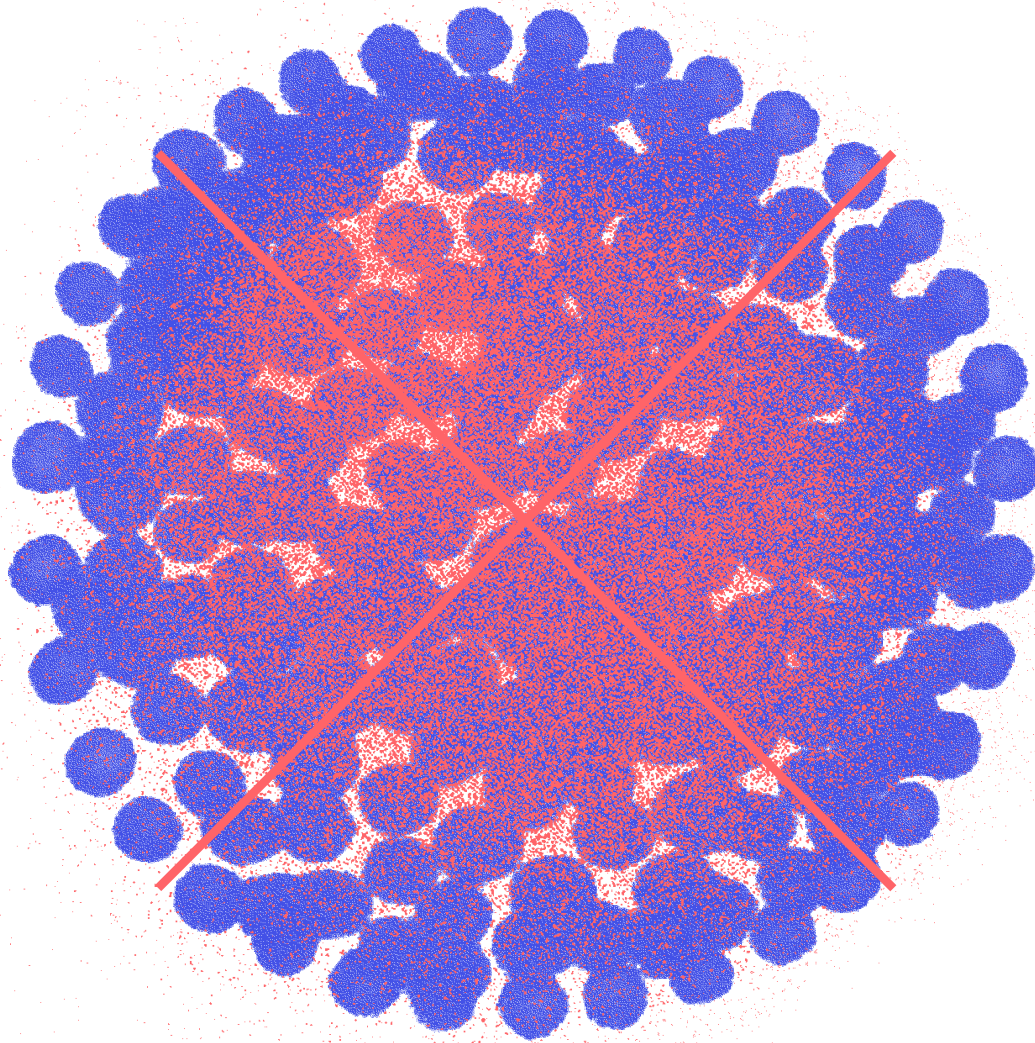
ACTION-TERRITORIES

The « territories » of the ExpoAction are Infinite but 8 among them are capable of shedding light on the correspondances between single Actions and their individual Utility. They show the importance of situating the knowledge and prove that there is no separation between the observer and the reality and everyone can be involved in an Action. The knowledge around these territories is scientific but also emotional, affective, bodily and spiritual.

This knowledge needs to be widespread and accessible to everybody to allow social transformation. This transformation needs Actions that avoid systemic injustice and these Actions need imagination and friction to come into being. As the philosopher José Medina asserted “by comparing and contrasting their imaginative resistances, people can become sensitive to other ways of imagining and inhabiting worlds of possible experiences”.

José Medina, *The Epistemology of Resistance*,
Oxford: Oxford University Press, 2012

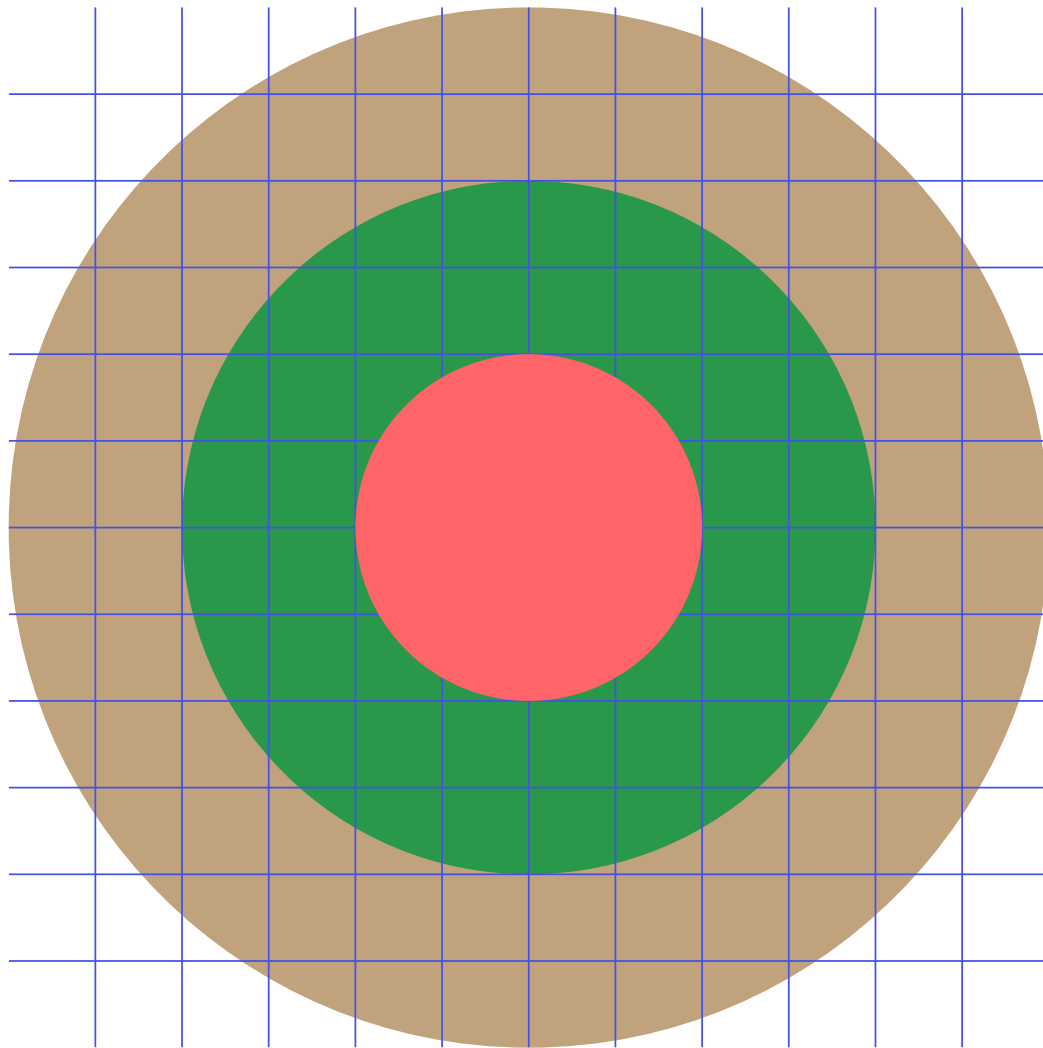
COMMON LANGUAGE



These Actions witness the current need of designers and artists to rewrite and argue our collective memory, to situate and weave plural stories whose beauty and richness remain infinite. Their collective and relational creation will form the basis of our future history and of a design without borders, whose objects are polysemic, open, made of successive layers, talkative, imperfect.

- COUTEAU CHIEN
dach&zephic
- COUNTER-COLONIAL AESTHETICS
Marginal Studio
- DIGGING FOR THE FUTURE
Pantopicon
- VOCABOLARIO DI QUARTIERE
Polimi Desis Lab
- LIVRAISON À DOMICILE
Talking Hands

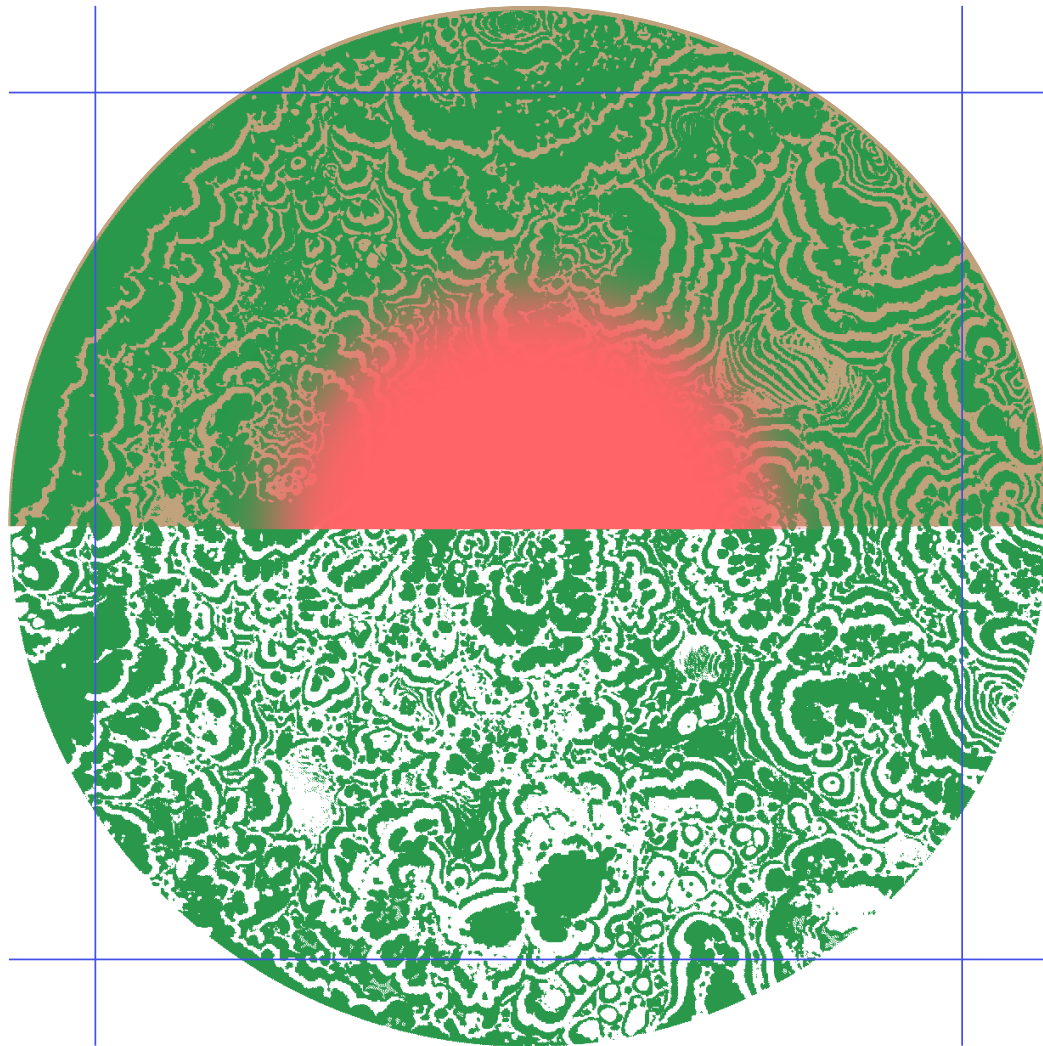
LOCAL PLEBISCITES



These Actions reveal the need for designers and artists to project themselves into speculative scenarios off the beaten track to co-create situated objects and design tools capable of improving the quality of life in local development contexts. This implies a careful and benevolent collaborative work with civil society to question the identity of symbols, objects, monuments and public spaces and a precise identification of the plurality of its actors

- SUPERLOCAL
Andrea De Chirico
- CO-CARTS
Orizzontale + Lungomare
- DIGGING FOR THE FUTURE
Pantopicon
- VOCABOLARIO DI QUARTIERE
Polimi Desis Lab
- LIVRAISON À DOMICILE
Talking Hands
- ATELIER DES GRIOTS
Caroline Grellier

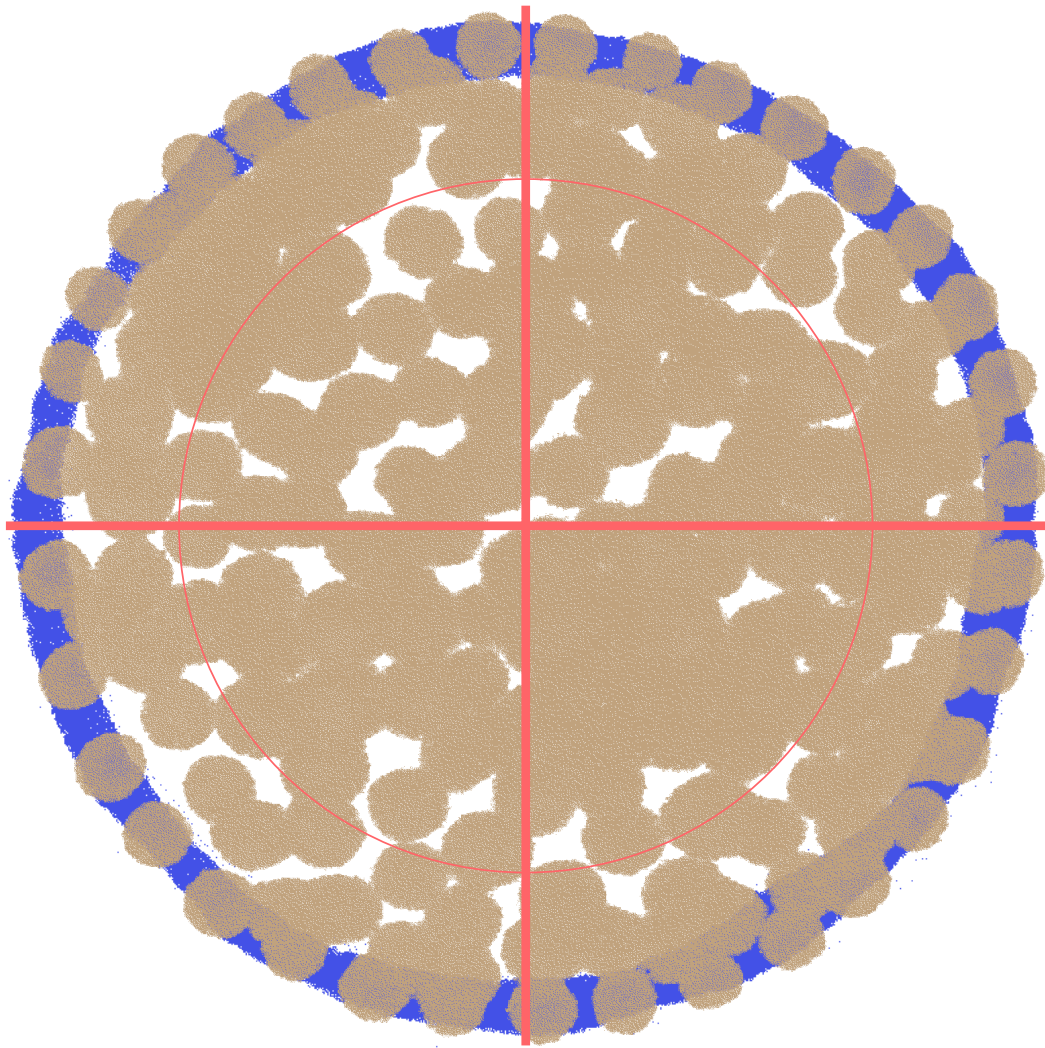
SITUATED EDUCATION



These Actions demonstrate the importance of the educative role of designers and artists. If knowledge is the understanding by individuals of the context in which they place the information provided to them, the role of designers and artists is in the process of facilitating awareness of the meaning that context has for them, the wisdom that comes from this new connection to their community. The local sharing of their knowledge, in tangible or intangible form, becomes a concrete and irreplaceable element for the personal and autonomous development of each individual.

- ACT 4 ENERGY
Atelier 21 and students Antoine Tour
and Quentin Poudollec
- COUTEAU CHIEN
dach&zephic
- L'ÉCOLE DES MUTANTS
Hamedine Kane and
Stéphane Verlet Botero
- COUNTER-COLONIAL AESTHETICS
Marginal Studio
- VOCABOLARIO DI QUARTIERE
Polimi Desis Lab
- ATELIER DES GRIOTS
Caroline Grellier
- FRUGAL 19TH
Fleur Moreau
- FOLIE 36
Eugenia Morpurgo,
Andrea De Chirico

TANGIBLE UTOPIAS

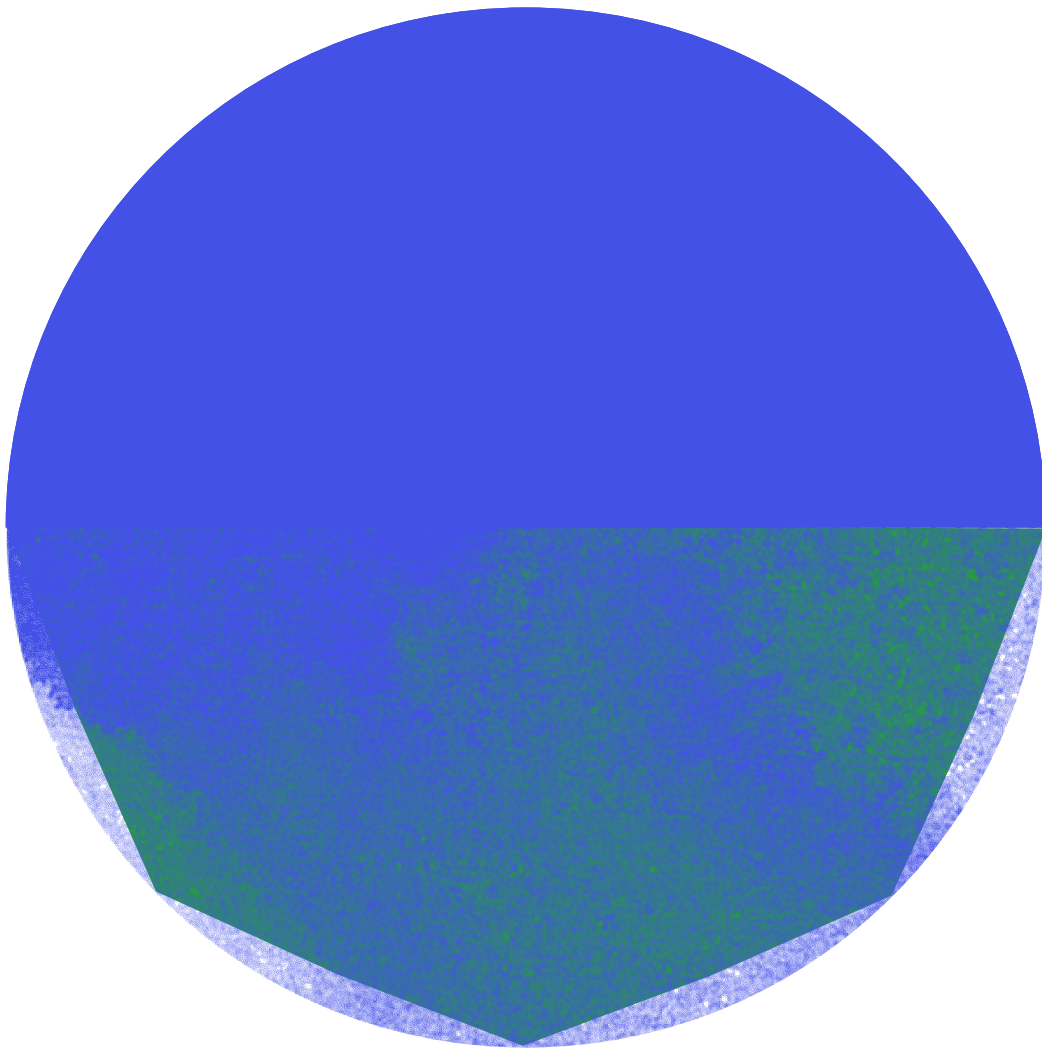


These Actions show the willingness of designers and artists to propose alternative individual or collective models of producing 'desirable futures' that oppose the capitalist mode of production, concerned with losing us in these abusive production rituals to the detriment of our spiritual lives. They show their willingness to propose alternative ways of assuming their role of interface between production and consumption, by placing the human, the non-human and the use at the centre of their interest and by proposing a more virtuous and poetic life cycle of objects, for man and his environment.

- MAXIDREAMS
Florence Doléac
- POETIC MANIFESTO FOR
NATURE'S BEAUTY
Toraki
- VIVANT.ES
Alexia Venot and students
Zoé Arnaud, Pauline Aubry,
Antoine Behagel, Marianna
Faleri, Séverine Luxerroy,
Phi Lou-van

- PARADISE ONLY LASTS A SEASON
Nicolas Verschaeve and students
Adèle Jacquier, Adélia Bellier,
Adrien Buyukodabas, David
Schroeder, Samer Selbak

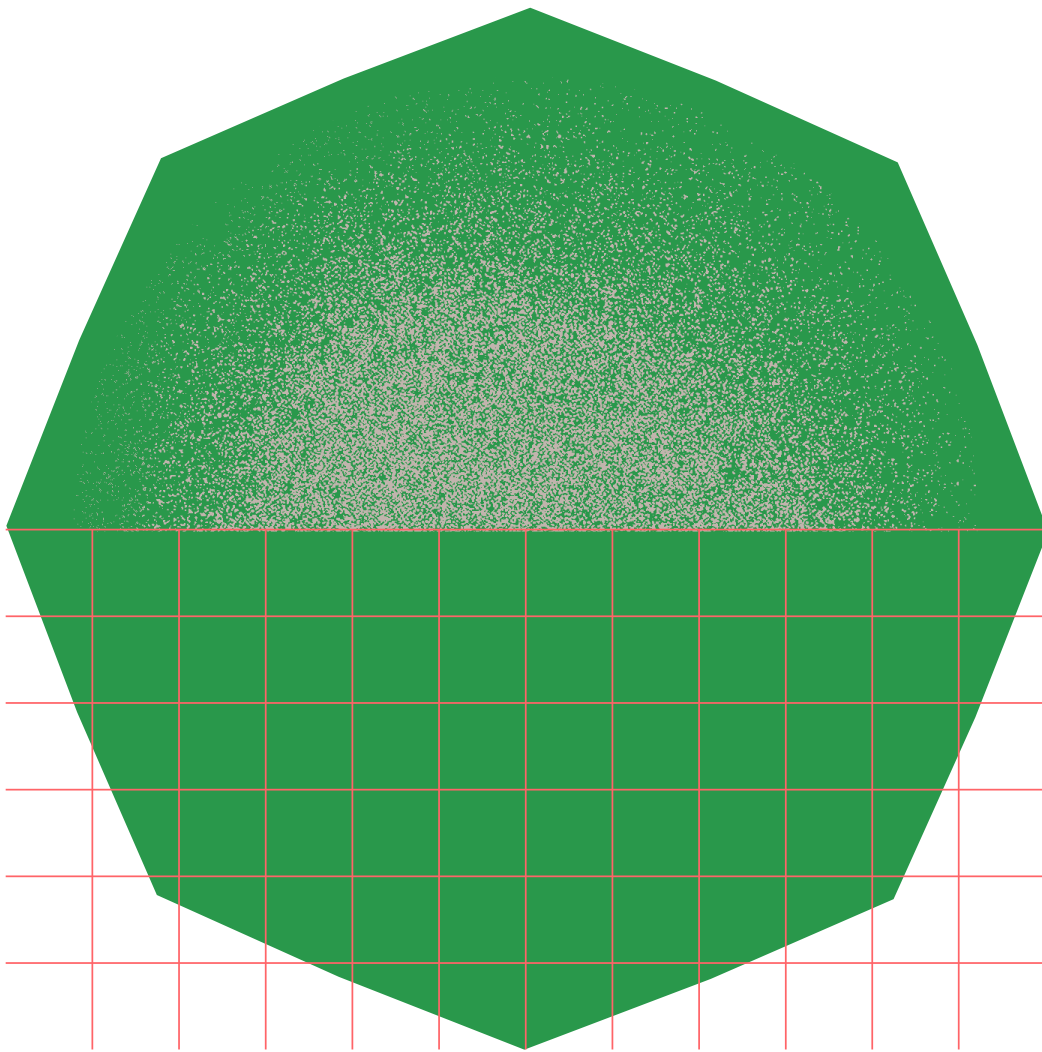
DE-COLONIZED CREATIVITY



These Actions show the current need for designers and artists to create new concrete and critical pedagogies, capable of transforming ‘secondary’ narratives into facts for the construction of a common de-colonised future and tangible sharing economies. This new de-colonised and creolised creativity will facilitate the transfer of knowledge, the sharing of know-how and the creation of new values, thus generating new forms of creation and co-creation of a more convivial sustainable future.

- SUELO ORFEBRE
Simon Ballen Botero
- COUTEAU CHIEN
dach&zephir
- L'ÉCOLE DES MUTANTS
Hamedine Kane and Stéphane Verlet Botero
- COUNTER-COLONIAL AESTHETICS
Marginal Studio
- ATELIER DES GRIOTS
Caroline Grellier

NON-HUMAN REGENERATION

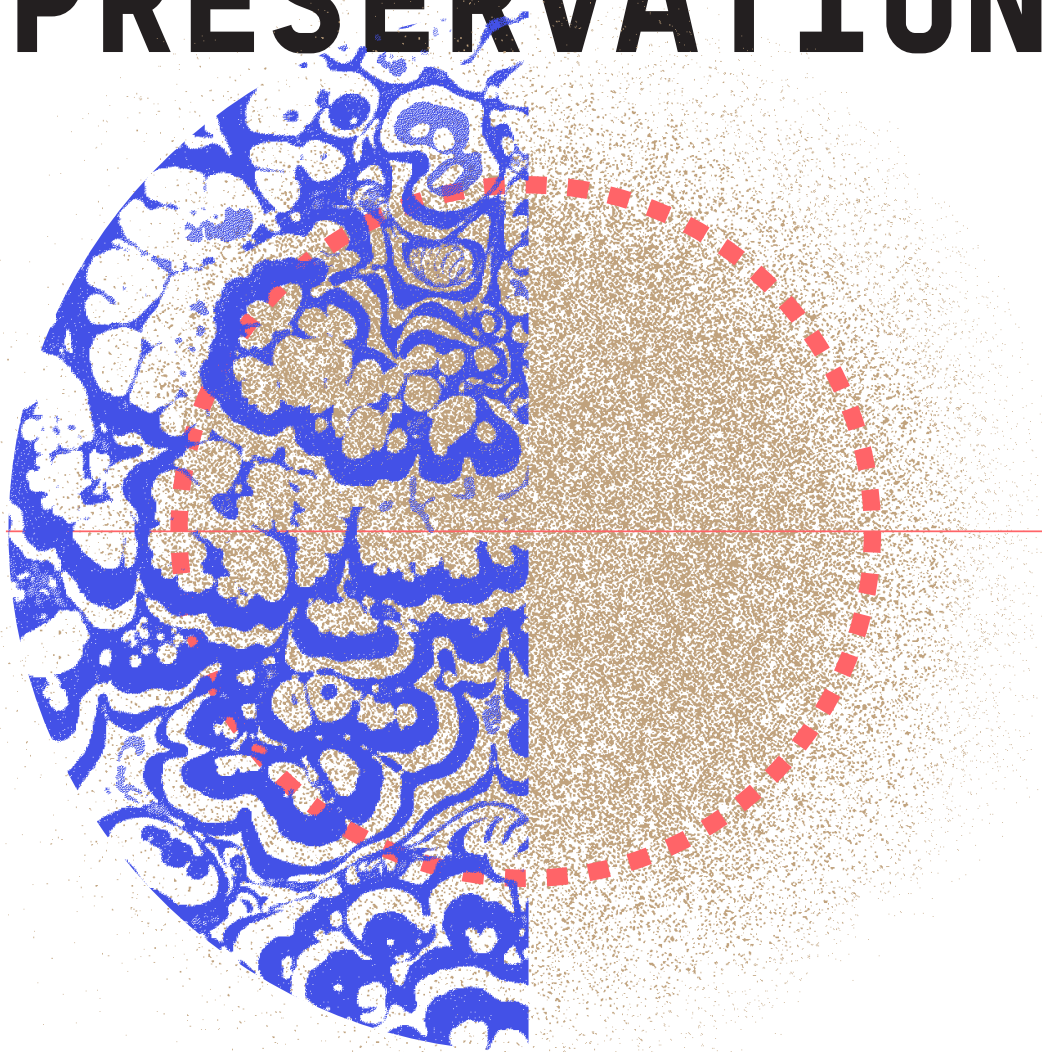


These Actions promote the reconnection with fundamental urban and non urban issues, stimulate participative and regenerative reflections on the local environment and arise awareness of the hidden links between human and non-human beings.

From an environmental perspective they contribute to the restorative care of the ecosystem and to a mitigation of the effects of climate change thanks to a 'positive development' that envisions a more holistic approach to life.

- MAXIDREAMS
Florence Doléac
- BLOOMING GROUND
Anne Fischer
- SYNTROPIC MATERIALS
Eugenia Morpurgo
- POETIC MANIFESTO FOR
NATURE'S BEAUTY
Toraki
- VIVANT.ES
Alexia Venot and students Zoé
Arnaud, Pauline Aubry, Antoine
Behagel, Marianna Faleri,
Séverine Luxercois, Phi Lou-van
- PARADISE ONLY LASTS A SEASON
Nicolas Verschaeve and students
Adèle Jacquier, Adélia Bellier,
Adrien Buyukodabas, David
Schroeder,
Samer Selbak
- FRUGAL 19TH
Fleur Moreau
- FOLIE 36
Eugenia Morpurgo,
Andrea De Chirico

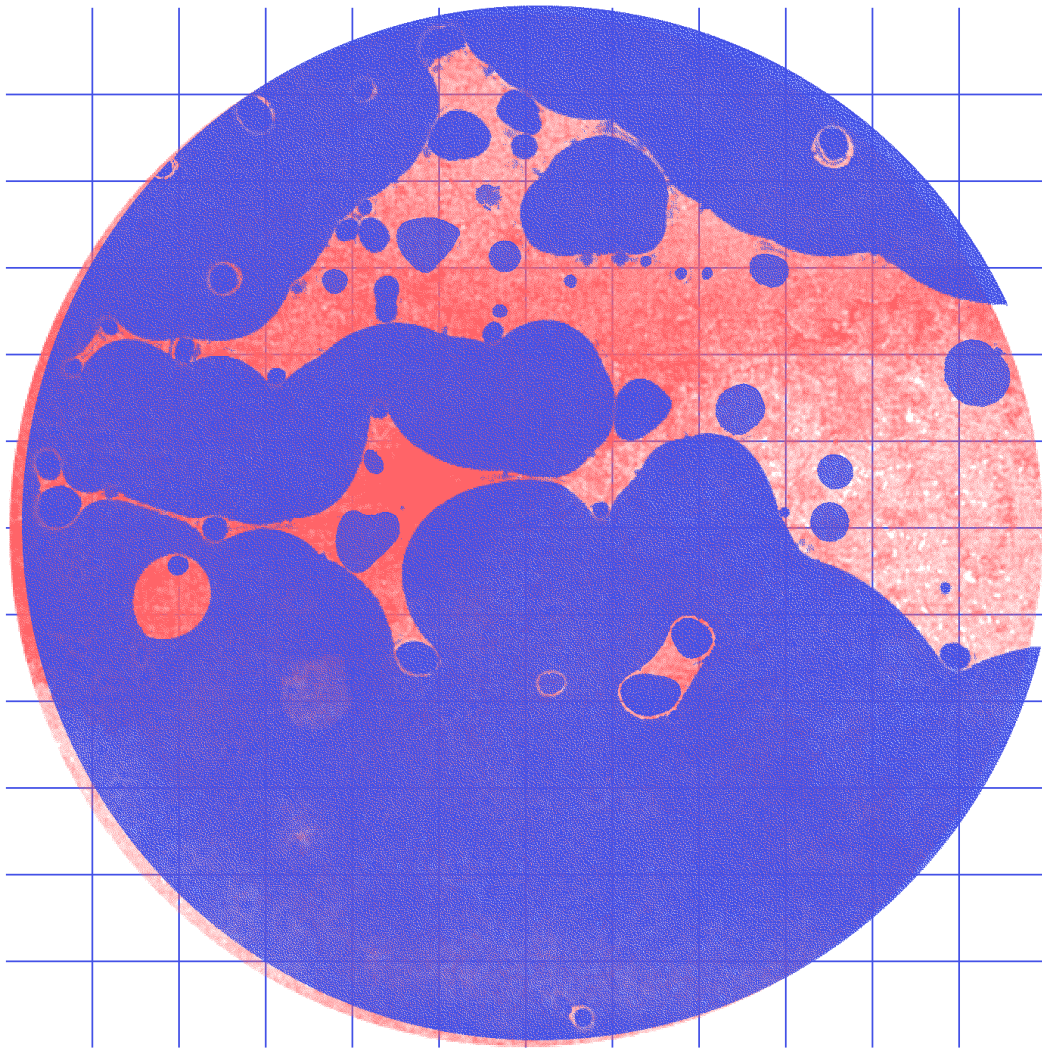
HUMAN AND NON-HUMAN HERITAGE PRESERVATION



These actions show the willingness of designers and artists to question the notion of heritage and prove the need to update this notion towards a more prospective approach. These actions translate into a new ecology of practices capable of revealing the ingenuity of the context by enhancing local memory, of embracing difference through its heritage inscription, of managing resources in a more responsible manner by calling on collective intelligence and thus generating new collaborative forms of hospitality and conviviality.

- ACT 4 ENERGY
Atelier 21 and students Antoine
Tour and Quentin Poudollec
- SUELO ORFEBRE
Simon Ballen Botero
- COUTEAU CHIEN
dach&zephir
- COUNTER-COLONIAL AESTHETICS
Marginal Studio
- FRUGAL 19TH
Fleur Moreau
- FOLIE 36
Eugenia Morpurgo,
Andrea De Chirico

SHARED KNOWLEDGE

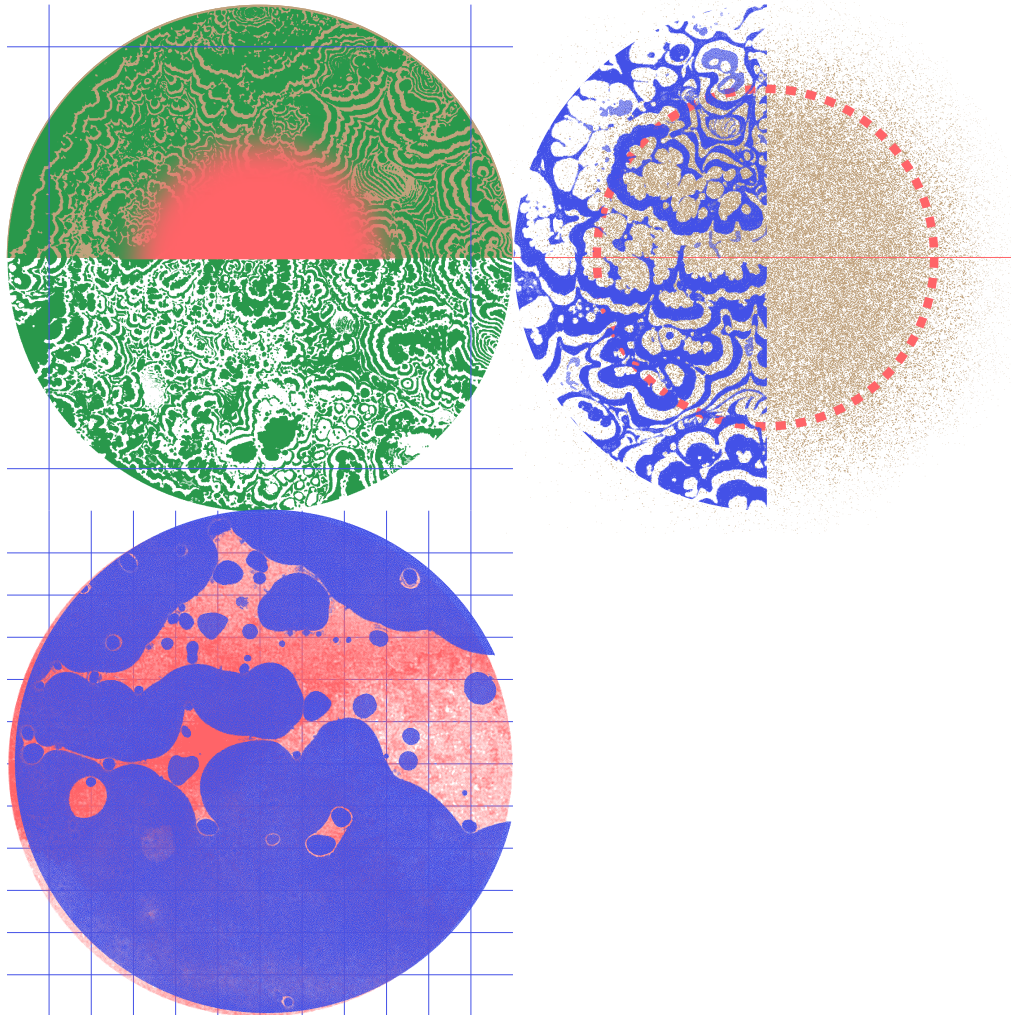


These Actions show the generosity of the new generation of designers and artists in their willingness to offer interactive, experiential and participatory knowledge learning, mixing practical skills with the strategic thinking necessary to face the ecological, economic and social challenges of the 21st century. The areas of application of their research are numerous as it involves a radical and global change in established approaches to knowledge. These holistic actions concern urban mobility, energy saving, sustainable agriculture, but also youth employment and care for the elderly.

- ACT 4 ENERGY
Atelier 21 and students Antoine Tour and Quentin Poudollec
- SAVOIR(-)FAIRE FOR FRUGAL INNOVATION
Lucas Dauvergne from STU-DIO and the students Judith Zantain, Vera Dubost, Wilfried Becret, Chloe Helson, Pauline Landrieu, Lorenzo Oliva, Philomène Robert, Lily Saillant
- SUPERLOCAL
Andrea De Chirico
- BLOOMING GROUND
Anne Fischer
- SYNTROPIC MATERIALS
Eugenia Morpurgo
- MAXIDREAMS
Florence Doléac
- FOLIE 36
Eugenia Morpurgo, Andrea De Chirico

ACT 4 ENERGY

Atelier 21 and students Antoine Tour et Quentin Poudollec



ACTEUR

Atelier 21 is a design studio focused on energy issues, low-tech solutions and energy expertise. For the past 15 years, it has been conducting multiple projects to design and disseminate new energy practices. These projects can take the form of research programmes (to study and experiment alternative solutions), social actions (to help territories and their inhabitants to fight against energy prejudices), or cultural activities (to educate on new energy practices through playful, convivial and sometimes even festive experiences) by mixing arts, sciences and technology. The members of Atelier 21 and its founder, the designer Cédric Carles, strongly believe in collective intelligence and mobilise all actors (citizens, companies and public organisations) to change individual and collective practices in order to meet the growing ecological needs of our society.

ACTION

The “Act 4 Energy” studio (Ecole des Arts Décoratifs de Paris’s year-long transdisciplinary laboratory format) is run by Atelier 21 and two students in the 5th year of Object Design at the Ecole des Arts Décoratifs: Antoine Tour and Quentin Poudollec. A place of reflection and Action, it undertakes to bring out new solutions and to enhance existing ones in the context of student precariousness. It contributes to the “Act 4 Energy” initiative, which for two years has been offering workshops for students and considering low-cost emergency solutions to improve the thermal comfort of their homes and reduce their energy consumption. As part of the studio, Atelier 21 has developed a digital platform, the Repair Room, a peer-to-peer tool based on a self-help format that collects a set of experiences and solutions in a shareable and replicable form. A digital chat room on Discord allows students to get information and ask specific questions about food, housing and fuel poverty.



Assembly of the Norwegian cooking pot, Masked seamstresses with the FUNLAB TOURS @ACT4ENERGY Atelier21

From the MAFE “studio” to the Act 4 Energy “studio

When the “studio” was being developed, we had imagined working on the issues of sustainable agriculture, energy and food. The MAFE Memory/Agriculture/Food/Energy “studio” proposed to envisage a more resilient, sustainable and less impactful city, to draw inspiration from the history of innovations in the manner of our research on ancient patents (<https://paleo-energetique.org>) and to interact with actors in the field, to find concrete ways to act while calling upon the creativity of the students of the studio. The Covid-19 health crisis shook the belief in the resilience of cities and the confidence of citizens in the management of food and energy flows. The confinement and the various economic, social, and psychological crises experienced by French students pushed Atelier 21 to revise the general orientation of the studio and to give it a deep and current resonance by mobilising students on their own emergency, thus giving a concrete meaning to the word action-research. Indeed, in some regions of France, up to 70% of students are in fuel poverty, according to the definition of the ONPE (National Office for the Prevention of Poverty), and in the worst case scenario, this will mean almost two million students by 2023.

Given the context of the “studio”, based on the 4Cs project which proposes reflections on culture and creativity

in the service of positive social impacts, rather than thinking about the city of tomorrow solely on the theme of agriculture-food-energy as initially planned, we decided to focus the city of today on the urgency of the precariousness experienced by students in France and thus activate the latest of the collaborative research-action initiatives led by Atelier21: Act 4 Energy. Many students are affected by precariousness and Atelier 21 is committed to associations such as AGORAE and LINKEE, which act against food precariousness among students.

The creative “studio” Act 4 Energy, within Ecole des Arts Décoratifs de Paris, has become a place of reflection and action with the intention of bringing out new solutions and enhancing some existing ones. Act 4 Energy has been in existence for two years and offers workshops for students to create low-cost emergency solutions to improve the thermal comfort of their homes and reduce their energy consumption. The workshops are carried out according to the problems encountered by the students in their accommodation. Each workshop is followed up with tutorials available online. During the workshops we imagine, prototype and share open-source solutions, tutorials and best practices to improve thermal comfort and save money. Other organisations such as the École Nationale Supérieure des Mines de Paris, the École Supérieure d’Art et de Design d’Orléans, the École Supérieure d’Art et de Design Toulon Provence Méditerranée, the Lycée Condorcet in Montreuil, the FUNLab - FabLab in Tours, are already participating. All Act 4 Energy actions are relayed by networks such as Refedd or the HOPE Chair. The initiative is also supported by Radio Dihaille-Ouailles, a programme co-produced with FUNLab, and broadcast monthly by Radio Campus and Radio Béton about DIY initiatives, solidarity makers and actions launched to respond to the different forms of precariousness (food, energy, IT) among students and more widely among people in precarious situations (young people, families, seniors). During the Act 4 Energy studio at Ecole des Arts Décoratifs de Paris, we noticed that student fuel poverty is multiple and that there is therefore a need to focus on listening and providing clear answers to specific needs: humidity, consumption, insulation, implementation of low-tech solutions or legal aid. We therefore decided together to strengthen the initiative by creating the Repair Room digital platform dedicated to helping and supporting

people in fuel poverty. The digital permanence provided by this platform resulted in the creation of an online forum, on Discord, allowing students to get information and ask specific questions on food, housing and fuel poverty. Using simple and comprehensive collaborative tools such as a form and a chat that constitute its database, within Act 4 Energy, Atelier 21 and the students have developed a peer-to-peer tool based on a self-help format that collects a set of experiences and solutions in a shareable and replicable form.

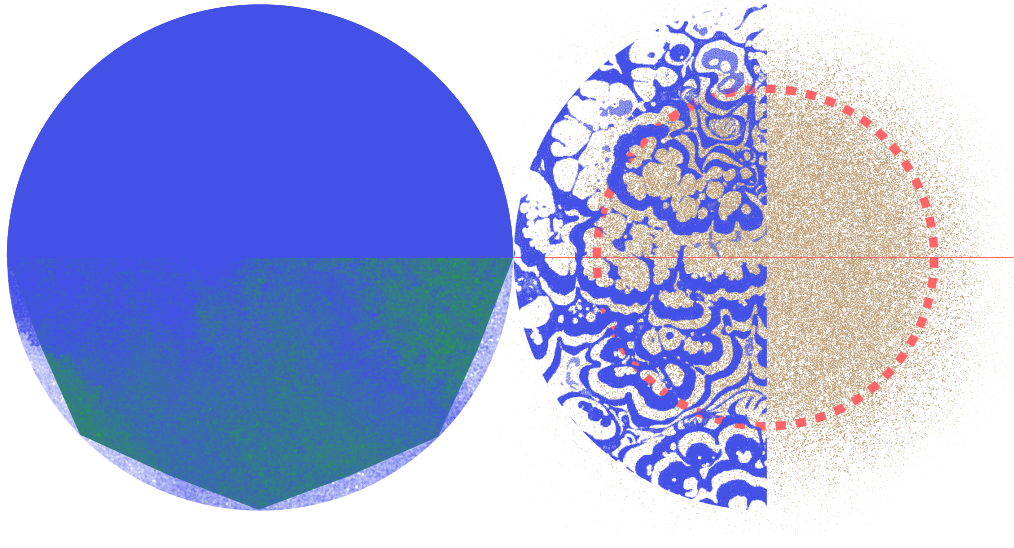
In addition to the “studio”, a second workshop with fourth year students of the Object Design sector of Ecole des Arts Décoratifs de Paris, allowed to test these tools and to act around thermal data within student housing in order to improve their humidity conditions, to solve the problems of insalubrity and thermal discomfort, which are typical during the winter period.

Act 4 Energy’s reflections led to the addition of a series of kakemonos to the Repair Room digital platform, aimed at improving the communication of the Act 4 Energy project and encouraging mutual aid among students. These kakemonos are an essential part of the initiative and can be used at various student events. The studio also produced objects that could be easily made by the student community thanks to the existence of the platform.

SUELO ORFEBRE

Simón Ballen Botero

With the support of the community of Marmato, Colombia



ACTEUR

Simón Ballen Botero is a Colombian designer graduated from the Design Academy Eindhoven. Although 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. Through his work, he researches the intangible relations between objects, people and local traditions. Simón sees design as a carrier of cultural knowledge and a tool to create objects for discourse and empowerment. He has developed a body of work focused on the use of local resources and materials to create sustainable solutions in the contexts he works. He has built a practice of collaborations with different artisans and communities. Simon has lived and studied in Colombia, Italy, Finland, Iceland, Greenland and the Netherlands where he graduated from the Man and Wellbeing department at the Design Academy Eindhoven in 2018. He currently works as a researcher and designer at Studio Formafantasma in Amsterdam. Besides, he continues developing design projects and collaborations.

ACTION

“Suelo Orfebre” is a community-based project that constructs new values by transforming a waste lured to the Americas by tales of El Dorado, conquistadors exploited the gold mines of Colombia for centuries. Gold still remains central to the identity of the community in the Marmato region. To reduce the environmental impact of mining, the ongoing project ‘Suelo Orfebre’ uses Jagua, a waste product containing traces of gold, silver, iron and sulphur. Today Jagua has no value; however, in the past, it was used by the nearby glass industry to produce coloured beer bottles. Together with the local community and a glassblower, Colombian designer Simon Ballen built a glass oven to produce a collection of coloured glass objects. The vases are hand blown on-site using moulds assembled from bricks, stones and metal pieces found in the surroundings. The project questions the (neo)colonial power structures that still exist in Colombia today: by encouraging the community to use resources available in situ, Simon hopes that Suelo Orfebre can help the community of Marmato to Act. autonomously in their territory and participate in the de-colonisation of design practice.

Colombian designer Simón Ballen Botero has collaborated and worked inside the gold mining town of Marmato in Colombia, to explore the complex relationship between the local community and the local mining practices. “Suelo Orfebre” – which translates from Spanish as “Golden Soil” explores the potential of constructing new social and economic values by transforming the waste products of gold mining into glass objects.

Through gold, a detailed history of Colombia can be told from past to present. Lured to the Americas by tales of El Dorado, conquistadors exploited the gold mines of Colombia for centuries. To this day, gold is central to the identity of the local mining community in the Marmato region. The mine is still operating, it is one of the few non-foreign owned mines in Colombia and has remained collectively owned by the town’s inhabitants.

Being granted access to the mines, Simon visited Marmato and soon built a relation of trust with the people and the community. There, he discovered Jagua, a by-product from the mining industry. Jagua is the name given to the crushed ore after the gold is being processed and extracted. The sand-like material contains leftovers of gold and other elements like silver, iron and sulphur. Today, Jagua has no value, however, in the past it was used by the nearby glass industry to produce amber and green colored beer bottles. Nonetheless, cheaper and more ‘stable’ materials are nowadays brought from further away places in Colombia and abroad, hence replacing the use of the local sources, leaving more than 100 tons of materials that are discarded in the Cauca river each day.

To reduce the environmental impact of mining, ‘Suelo Orfebre’ aims to rediscover the use of this otherwise valueless material. The project started back in 2017, as part of Simon’s graduation project at the Design Academy Eindhoven. Initially, he started experimenting with the material with the help of different craftsmen and glass experts around the Netherlands, Belgium and Finland, experimenting with Jagua. Through this process, Simon realised the importance of leaving visible the traces of the mineral in the glass as an alternative to industrial homogeneity

in glass-colouring but also the importance of applying and sharing the knowledge learned with the community.

Simon returned to his country of origin, Colombia, and with the help of the community and glass blower Pieter van Dyck, he built a glass oven on the site of the mines using local and easily accessible resources. “The idea behind the oven was to bring the knowledge back to the community, not in a sense of a colonial attitude but rather as a source of empowerment for the locals, something that could last for them.”

After the oven was built, Simon and Pieter conducted a series of workshops together with about 50 high school students and local miners, also including the local jeweller and other institutions. During the workshop they discussed the history of gold and its relation to glass. They talked about the processing of gold and how extracting chemicals like mercury and cyanid could be avoided by transforming the Jagua waste at earlier stages in the extraction process. They also discussed how a material gains value through transformation and the importance of looking at local resources/waste. Simon and Pieter worked with the students on how the waste of gold mining can be used for the colouring of glass and how this craft could in the long run be part of a new economy for the people of Marmato.

For the purposes of the project they constructed the moulds for glass blowing using only materials that could be easily found in the surroundings of the mines, like bricks, wood pieces and metal scraps. Here, the participants could decide how the pieces would be formed thereby creating a sense of belonging with the objects rather than imposing the designer’s choice on the project. This is highly important as the moulds themselves become tools for empowerment, thereby avoiding the need for expensive and highly complicated glass moulds and understanding the local limitations as an advantage.

The results of the project offer a catalogue of possibilities for the social and economic benefit of the local community, by exploring the potential of constructing new values from the local resources. The project hopes to encourage local habitants to make use of their own local realities and to make the use of Jagua desirable again.

The collection of emerald-green colored vases, are named after the members and participants from the community. The names are weaved as labels, using the traditional glass beads techniques from the region that surrounds the mines.

The project implements a method that fosters the use of local realities inside the community as well as building a discourse around design as a narrative medium that must cease to strive to “mirror” the colonizer. In that process, ‘our own practices must be decolonized’ adds Simon.

With the support of the community of Marmato, Colombia

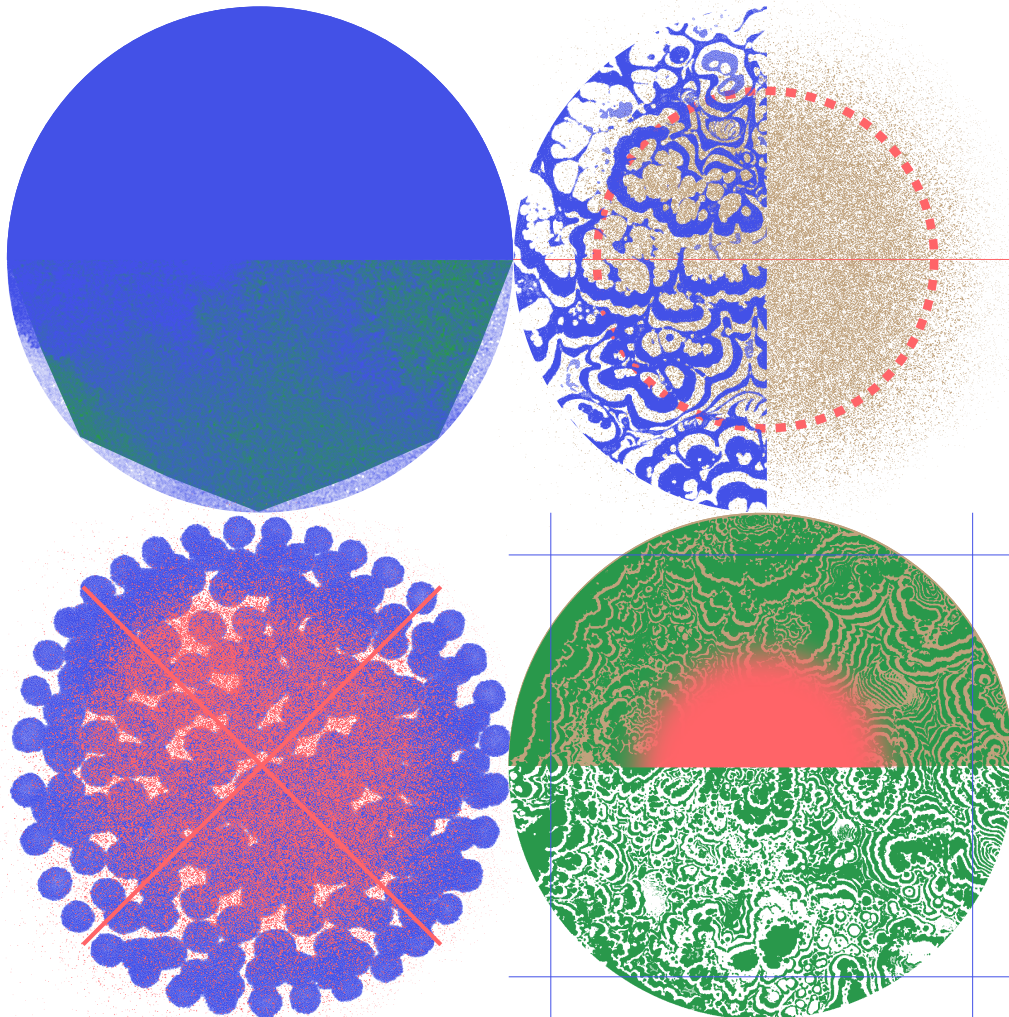


Workshop. Suelo Orfebre. © Simon Ballen

COUTEAU CHIEN

POTENTIAL TAXONOMY
OF THE KNIFE «COUTEAU CHIEN»

Dach&zephir



ACTEUR

Since 2016, Florian Dach and Dimitri Zephir, graduates of the Ecole des Arts Décoratifs de Paris, form the duo dach&zephir. Conceived as a space for free creation, they cross their experiences - in Paris and Guadeloupe - in search of what makes history and identity. History and cultural heritage are approached as a rich raw material for design, capable of generating a language of forms, materials and uses at the origin of artefacts. The duo has built its creative approach on the basis of the Tout-Monde, a concept that is in line with the thinking of the Martinique philosopher Edouard Glissant, according to whom our current world must be told according to the principles of the interpenetration of cultures, in a true dynamic of exchange. Their work has been exhibited at the Carpenters Workshop Gallery in London, at the Salon Satellite in Milan, at the Dutch Design Week in Eindhoven, at the Reciprocity Design Biennial in Liège, at the Opera Design Festival in Turin, at the Mémorial ACTe in Guadeloupe and at the Shenzhen Museum of Contemporary Art in China.

ACTION

Élòj Kréyòl is a design research that retraces the forgotten stories, minorities in the genealogy of the Antilles archipelago. It proposes to tell the cultural stories through the practices, techniques, gestures and rituals of life that characterise creole identity. Through the study of an emblematic kitchen knife of the French West Indies, the “couteau CHIEN”, this part of the research proposes to shed light on the Actions of creolisation at work in the French West Indies. The different forms of reinvention of the “couteau CHIEN” knife tell the story of the natural Creole agentivity in the face of the standardisation of this utensil. Its potential taxonomy in the Antilles proposes a new historical and creative chapter in the history of design: the “creole design”. This approach will allow to think about a design of the intersection of cultures, imaginaries and creativities, a new chapter in design history where the notions of resistance, resilience and decolonisation enter into conversation.

The potential taxonomy of the Couteau CHIEN is a research and speculative project, part of the Eloj Kréyol field design research led by studio dach&zephir since 2015-16, in which the duo explores the minored and lost histories of the French West Indies (Guadeloupe and Martinique). Though polyform and polysemous contributions (product design, visual essays, articles and education programs), Eloj Kréyol proposes to re-embrace the diversity and plurality of historical and cultural aspects of creole cultures in the Caribbean, by celebrating/inauguring the creolization (of the design). A concept popularized by the Martinican poet and philosopher Edouard Glissant, though which the duo built its creative way of thinking design.

During the second chapter of the Eloj kréyol research in Martinique in 2018, dach&zephir discovered the particular history of the couteau CHIEN [trans. DOG knife] thank to M. Esson, an old bamboo broom craftsman who was invited to share his knowledge during one the education program he did with the primary school in Vauclin, Martinique.

Produced in Thiers (centre of France) for generations, legend said that this knife - punched with a dog logo on the blade - appeared in the West Indies as a wedding gift for a chef. Later, it will be used to prepare a very popular sauce called the “sauce chien” [trans dog sauce], a sauce made from sliced onions and tomatoes, which embellish local dishes. Today, the “couteau CHIEN”, whose production is sold almost exclusively in the French West Indies, is one of the essentials for any French Caribbean chef .

The frame of the “couteau CHIEN” has always been based on its potential for multiple uses until exhaustion of the blade. “[...] And when the handle would finally give way after long periods of work over many years, the father or grandfather would bring this knife back to life, by putting at the handle, which he wrapped with a piece of wood and rubber - from a car or bicycle - and often also from wires they pulled from electric cables to hold the handle. [...] The knife was inexhaustible. Even when it became little more than a small thin blade, people used it, as we said, to “break the ice”, or to slaughter the animals, or it was used as a screwdriver. The dog knife was a tool used by the whole the family and for all occasions. It’s important, important”

This adaptation of the “couteau CHIEN” illustrates the natural agility of the Creole communities, that we can be compared to the contra-industrial forms that exist in Cuba (Ernesto Oroza, Rimikibili, 2009). For dach&zephir, those creative forms of re-appropriation are the essence of a design process specific to the island and its history, and this “redesign” of the couteau CHIEN participate of their idea of a “creolization design”.

Couteau CHIEN vannerie karayib & couteau CHIEN pour fruits
© Andrés Baron, 2020



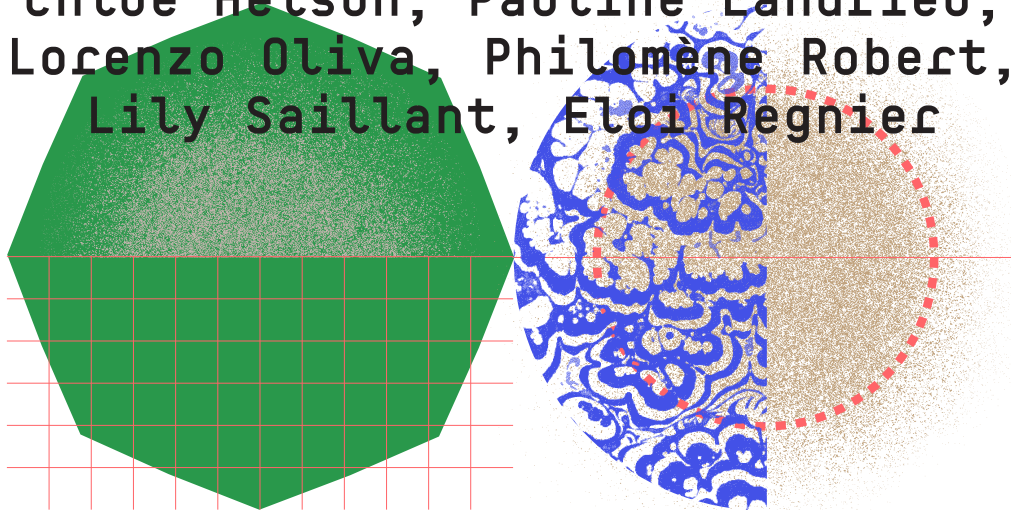
The potential taxonomy of the Couteau CHIEN shows an unknown history lost by the introduction of a more durable plastic handle that erased the tradition of customizing the knife. This history was co-written between Thiers and the French West Indies; between an industrial production that reinvents itself through manual know-how, specific to Creole cultures.

This ongoing collection presents different typologies of knives, corresponding to the multiples uses that exist in the context of the island, by re-shaping its handle (and for some proposals, modifying the blade). Every handle has been re-created regarding daily scenes or uses that the duo watched or heard about, thanks to local materials and technics.

Following on from these reinventions, and based on a series of discussions with locals, the collection proposes to revive this tradition and imagine the future use of the couteau CHIEN, by creating new forms, new hybrids, new imaginary. Another way to think creative process. An ode to creolization.

SAVOIR(-)FAIRE FOR FRUGAL INNOVATION

Lucas Dauvergne (STU-DIO) and the
students Judith Zantain,
Vera Dubost, Wilfried Becret,
Chloe Helson, Pauline Landrieu,
Lorenzo Oliva, Philomène Robert,
Lily Saillant, Eloi Regnier



ACTEUR

STU-DIO is a design studio dedicated to the development of local, frugal and sustainable production systems, based on the observation that the future lies in the globalisation of innovations and know-how, coupled with a re-localisation of production systems and a decentralisation of waste recovery. Its founder Lucas Dauvergne, a graduate of the Ecole des Arts Décoratifs de Paris, is an activist who found his way to design, after a passage through the engineering sciences and biology. Because of his scientific background, he takes ecology as a complex science, a vector of real and sustainable innovation, both socially and environmentally. His projects therefore attempt to present ecology in a new light, playful, practical, aesthetic, sensitive and even sometimes magical, in contrast to punitive ecology.

ACTION

The “Savoir(-)faire pour l’innovation frugale” studio (a year-long transdisciplinary laboratory format) was developed by Lucas Dauvergne of Stu-dio and is the result of a partnership between the Ecole des Arts Décoratifs de Paris and La Réserve des Arts. The Action starts from the observation that consumer society, the pillar of the second industrial era, has disregarded ancestral know-how. This obvious disconnection with the living world is now blatantly showing its perverse effects: destruction of ecosystems, jobs and acculturation. The aim of this project in the making is to highlight innovations and know-how identified in the four corners of the world, to apply them to under-exploited resources, constraints, aesthetics and local infrastructures in order to formalise proofs of concept that are as frugal as they are ingenious. Visitors will be able to discover the students’s projects and participate in their development thanks to the participative platform S-F IF (sff.tk) which was also developed within the framework of the studio.

CONTEXT

Consumer society, the pillar of the second industrial era, has disregarded ancestral know-how. Excessive artificialisation - even the workforce is robotised - and a clear disconnection with the living world is clearly showing its perverse effects today: destruction of ecosystems, jobs and de-culturing. However, this state of affairs has allowed new tools and new paradigms to emerge, authorising us today to question our recent scientific and technical discoveries by associating them with know-how that is in the process of being forgotten. This is how Galalith, for example, a material with a forgotten know-how, makes sense in a contemporary society that is a major producer of dairy waste; This is how dyeing, which is a waste product, should find its meaning in an economy where textiles are in constant need of a new look; This is how herbivore droppings, once the primary source of paper pulp, should now find their place in this world that consumes so much water and bleaching agents; etc, etc, etc. The action *Savoir(-)faire pour l'innovation frugale* studio therefore aims to highlight innovations and know-how identified in the four corners of the world in order to find outlets for under-exploited local resources, constraints, aesthetics and infrastructures, with a view to formalising proofs of concept that are both frugal and ingenious. The projects developed by the students are just the starting point of a research process to be co-developed with the spectator of the ExpoAction who will participate in refining them by adapting them to a different context.

APPROACH

The studio relied on theoretical courses capable of highlighting different skills that are in the process of being forgotten, and how they could provide concrete answers to current problems, through a synthesis of the ancient and the modern. The students identified these skills and, depending on a given deposit and/or context, were able to apprehend them in the creation of proofs of concept, in groups of two or three. These exchanges between theory and practice were interspersed with interventions or visits to workshops by personalities advocating a return to the intelligence of making. The residency at the Réserve des Arts, a recycling centre dedicated mainly to the world of art and performance, enabled the participating students

from Ecole des Arts Décoratifs de Paris to benefit - in addition to the expertise offered by STU-DIO in terms of know-how valorisation, resource management and materials engineering - from the workshops and resources offered by the Réserve des Arts.

The results of the studio will evolve into the S-F IF platform (sfi.tk), which aims to highlight know-how that opens up the potential for frugal innovation. Designed by Lucas Dauvergne of STU-DIO - in partnership with the Réserve des Arts - this tool postulates that the future lies in the globalisation of innovations and know-how, the re-localisation of production systems and a decentralisation of waste recovery. The platform enables the approach developed by each student to be understood and invites the user to participate in its improvement by adapting it to different contexts.

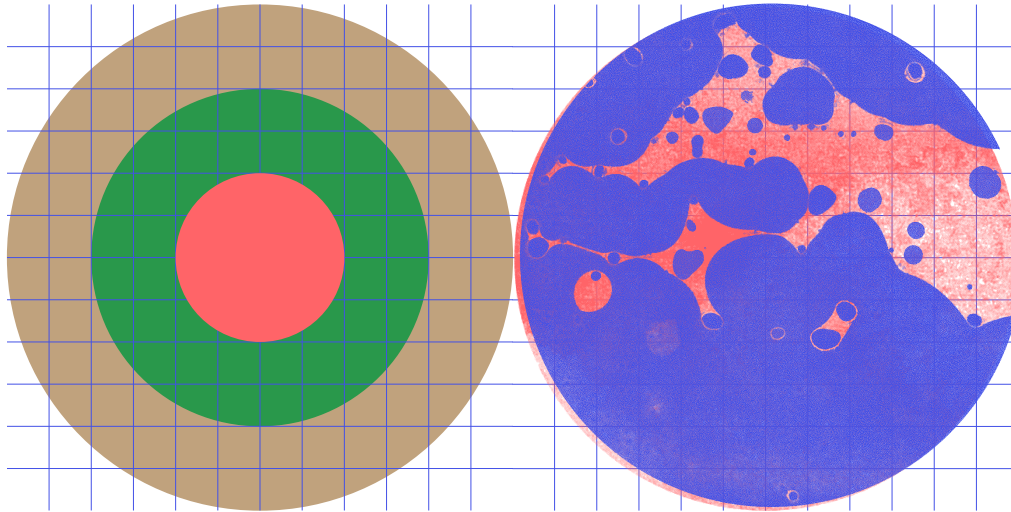
About paper and ruminants, project by Lorenzo Oliva © Ivan Radic



SUPERLOCAL

Andrea De Chirico

0 miles production



ACTEUR

Andrea de Chirico was born in Rome and is based in Milan (IT). He got a MA in Social Design at Design Academy Eindhoven and BA in Industrial Design at ISIA in Rome. His work focuses on the intersection between conventional, traditional and modern making. He designs tools, systems and objects with social and environmental awareness, always linked with a rigorous analysis of the context. His practice is open and accessible, creating a platform to connect with different groups internationally, remodelling everyday products for different contexts. Appointed as researcher at Free University of Bolzano from 2016 to 2019 and Designer in Residence 2016 for the Design Museum in London, Andrea's work was exhibited in international design fairs and museums, the Design Museum in London, the Triennale Design Museum, Z33 House for Contemporary Art among others. Andrea is lecturing in various Universities and Institutions such as University of Bolzano, NABA, University of West England, New Designers in London and Design Connections by the British Council.

ACTION

SUPERLOCAL envisions a world where the robots are taking care of repetitive mass-production, humans are dedicated to non-alienated uplifting labour. Therefore, by enjoying the great digital and analogical tools that are available, we make the objects we need. SUPERLOCAL 0 miles production invites the people to explore the world of local production by learning and making new production scenarios for daily life objects. Its Action of production happens not just to maximize efficiency but it addresses environmental and social viability. Over the last five years, local productions, production tours and lectures have been organized in order to teach to the public how daily life products are made. In this way, production becomes a way of learning and to support participation. The project was initiated by Andrea de Chirico in 2015.

SUPERLOCAL 0 miles production invites the people to explore the world of local production by learning and making. They design new production scenarios for daily life objects with the belief that production happens not just to maximize efficiency but to address environmental and social viability. By bringing design, production and education into one methodology developed over the last five years, Superlocal organizes local productions, production tours and lectures in order to teach to the public how daily life products are made. In this way, production becomes a way of learning and to support participation.

Together with various institutions such as the Design Academy Eindhoven (NL) EDHV Studio (NL) the University of Bolzano (IT) and the Design Museum (UK), they have organized a series of hands-on workshops to immerse visitors in a production experience and make them learn how to make products while getting to know specific geographic areas. Superlocal playground is the urban infrastructure, where they discover little workshops, meet craftsmen and local organizations, build connections between them and the public through the making of daily life objects. Their production area is always within a bike ride distance (2.5 km) and products are always made by a mix between digital and traditional manufacturing techniques. On the other hand, they always have a reclaimed component. The designers believe in the power of the networks as the new generators of economic and social value and together with an international community of craftsmen, design studios, students and organizations, they claim that understanding the production encourages a more sustainable evolution.

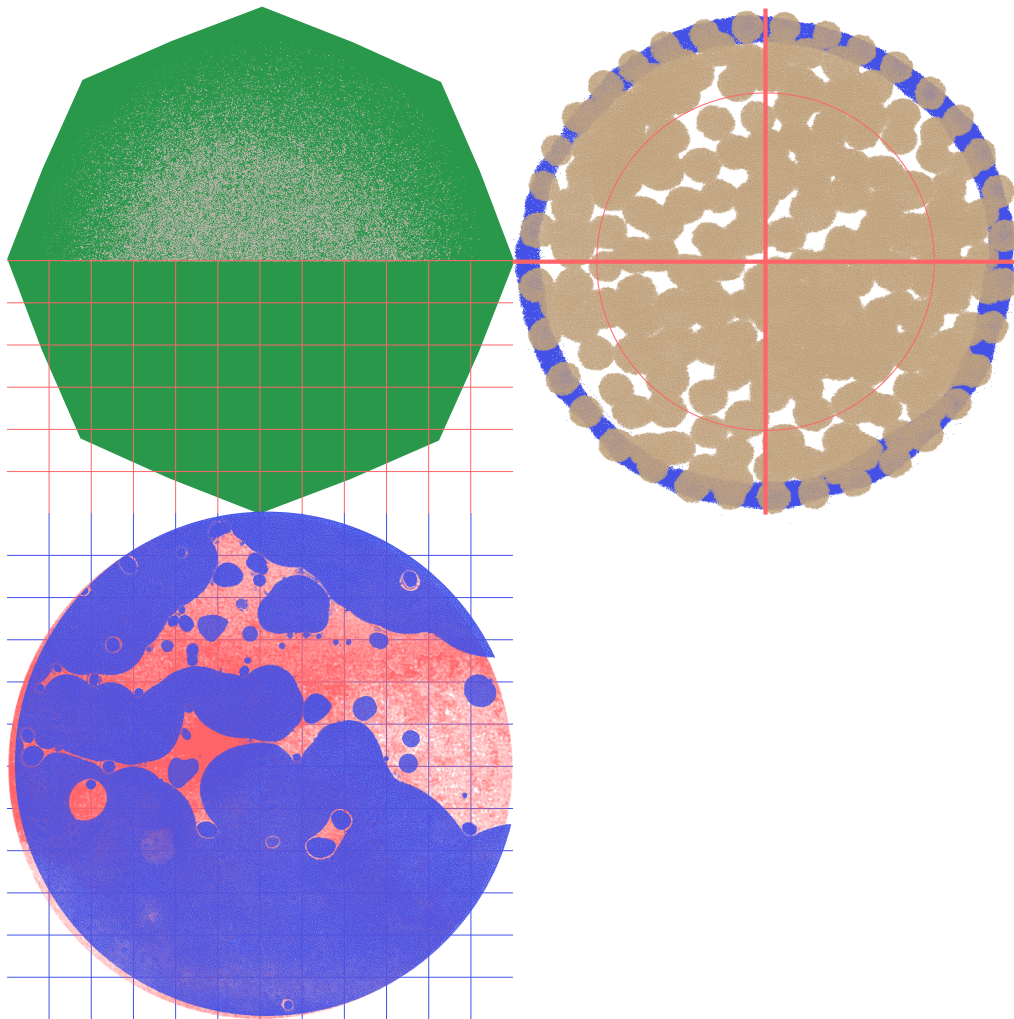


SUPERLOCAL workshop at Kalma, Rome 2020 © Flavia Baldini

MAXIDREAMS

PARTICIPATORY CREATION OF AN
INTERNATIONAL COLONY OF DREAMERS

Florence Doléac



ACTEUR

Florence Doléac is a free electron; eclectic, she intervenes in very diverse fields, blurring the lines and breaking the boundaries of the usual categories between art and design; she deploys a gentle critique of functionalism. Her proposals play with established codes in order to disrupt our habits of perception; she intercepts our gestures by pointing out their limits. The incongruity of the situations she provokes sends us back to our imagination, lightening an excessively restricted reality. Born in 1968 in Toulouse, she lives between Paris and Brittany/Finistère. Since 2004 she has been teaching in the Object Design department of the Ecole des Arts Décoratifs de Paris.

ACTION

Maxidreams is an ongoing project-Action that results in the simultaneous installation in the wild of a series of “dream beds” in several countries around the world. Everyone is invited to become a member of the International Colony of Dreamers, by building their own bed. A participatory cartography summarises all the locations where the beds have been set up and the different species of trees chosen according to the geographical and meteorological situations specific to the locations. A mobile application, Maxidreams, already lists the locations, the images of the participants and a dream bank. It presents and relates the different stories of this new international colony of dreamers. This network will soon be linked to several ethno-psychiatrists and scientific research centres on sleep, where researchers are studying brain activity during dreams. Maxidreams orchestrates different experiments and knowledge about dreams in order to share and make the best use of this “visionary” material.

PROJECT SUPPORTED BY THE FNAGP

Maxidreams was inspired by the American author Maurice Sendak's "Max and the Maximons". It is a series of beds set in nature, conducive to the realisation of dreams. The beds are surrounded by four trees in the four corners, whose canopy forms a bed sky. These dream beds are installed in nature, in several countries; a cartography will synthesize all the locations of the beds in the world. Each installation is made with a different species of tree, chosen according to the geographical and meteorological situations specific to the location. Everyone is invited to become a member of the International Dreamers' Colony by building their own bed.

A mobile application, Maxidreams, lists the locations, the images of the participants as well as a dream bank. It presents the different stories of this new international dreamers' colony. Sleepers are asked to try to remember their dreams and to relate them. This network will itself soon be linked to several scientific research centres on sleep where researchers are studying brain activity during dreams, and various exchanges of ethno-psychiatrists. This experimental and international project is envisioned as a trilogy that associates volunteer participants with art, scientists and ethno-psychiatrists. Maxidreams orchestrates different experiments and knowledge about dreams in order to make the best use of this "visionary" material.

First bed installed in the chapel of Gabriac / Cévennes, summer 2018

Edition des lits de rêves de Florence Doléac: Keymouse
Logo: Petra Myzyk et Jean-François Moriceau
Photos: Joëlle Bachetta



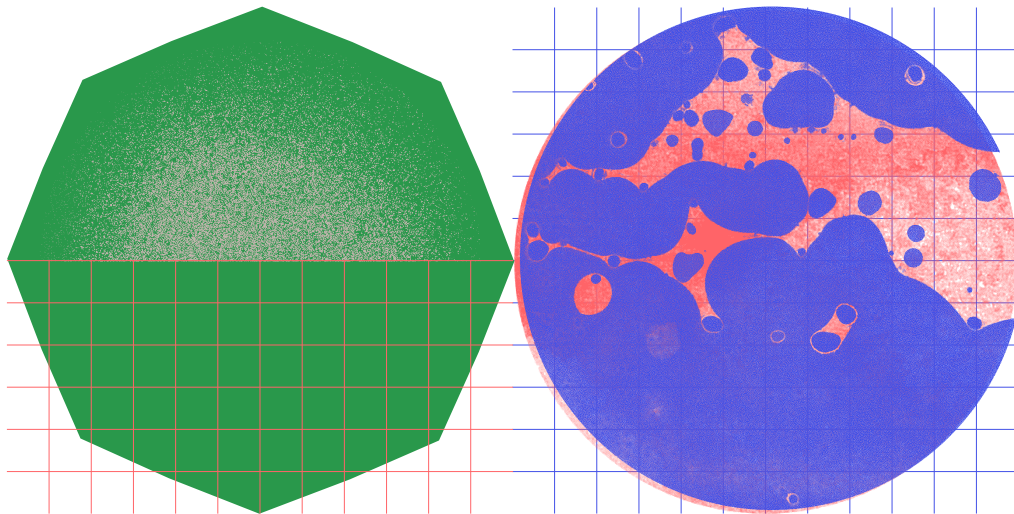
© Florence Doléac

Second bed installed in Nègrepelisse / La cuisine, art and design centre, summer 2019

In the "Dodocho", Marchand de sable & Maxidreams, exhibition and work in the public space in Tarn-et-Garonne proposed by Florence Doléac, Curator of the "Dodocho" exhibition: Yvan Poulain, La cuisine, centre d'art et de design, Marie Delanoé and Sylvain Thédon, Calbet museum. The Maxidreams bed in Nègrepelisse is located on the island bordered by the Aveyron in a public park, open to the public, below the castle that houses the art centre. Maxidreams II invites the visitor to spend the night under the stars, between four fragrant lime trees. The sleeper is then free to write down his or her dreams on the online platform and document his or her summer night's dreams on the web (www.maxidreams.net).

BLOOMING GROUND

Anne Fischer



ACTEUR

Anne Fischer develops a transdisciplinary creative approach that questions the issues of our society through the spectrum of design. Faced with the ecological emergency, she mixes research and production, calling upon a diversity of disciplines to build aesthetic, sensitive and coherent responses. Through the exploration of knowledge and techniques, both secular and innovative, around the material, she reveals its potential and envisages systems for the production of resilient artefacts, thus contributing to the improvement of the world's habitability. Thus, her creative approach raises awareness of the challenges facing our society while being part of a resilient and sustainable dynamic. Anne Fischer is currently a pre-doctoral student at Ecole des Arts Décoratifs de Paris Lab in the group "Symbiosis, complex materials, humans and the environment"

ACTION

BloomingGround is a participatory digital platform that maps polluted sites in France and suggests the use of plant species in phytoremediation processes, as well as the potential uses of the biomass resulting from these processes. Open to the sharing of knowledge and initiatives, its aim is to encourage the use of these processes, which offer a real ecological, landscape and economic alternative to traditional decontamination techniques. Using plant species capable of containing, extracting or degrading the pollutants present in the soil, phytoremediation produces a renewable and unique resource that needs to be developed. The Rising from its Ashes project, presented here, proposes a possible Action of the platform. The plants used in this phytoremediation process absorb the heavy metal pollutants released by a former mining site in the Cévennes, which would be transformed into enamels, which would allow for the valorisation of the local pottery tradition and a revitalisation of its regional heritage.

BLOOMING GROUND AND RISING FROM ITS ASHES

Industrial activities have marked, reorganised and shaped their territory. Very often, this leaves a post-industrial landscape that reflects a negative image with terrible environmental, health and socio-economic consequences, which weigh on people's minds and a feeling of failure of an industry that was once the pride of all. While it is necessary to keep a record of their existence, if only for future use, it is essential to find a new balance for these areas.

The environmental code requires the safety and rehabilitation of these industrial or agricultural sites that present risks, but this has not always been the case. Faced with the challenges posed by these industrial wastelands, many rehabilitation solutions exist, but their consequences are sometimes more damaging than the pollution itself. Among these techniques, phytoremediation uses plant species capable of containing, extracting or degrading the pollutants present in the soil. The need to promote these techniques, which are capable of cleaning up these sites and bringing life back to dying soils, is therefore essential. In urbanised areas, land pressure reinforces the need to rehabilitate these sites and leads decision-makers to choose quick and cheap techniques in view of future benefits, but this is not the case for rural areas. Nevertheless, for both areas, we can question the more distant future of these sites, the future of their post-industrial landscape, their memory, their identity, but also the increasing artificialisation of their soils. At a time when the importance of the return of nature to the city and of green spaces, ecological corridors, the loss of biodiversity and their consequences are being highlighted, phytoremediation appears to be a godsend in the conversion of these polluted sites. Between the limit of temporality and the lack of valorization of the biomass produced by phytoremediation, it is a question of transforming these constraints into an asset. The renewable resource, available over relatively long periods, generated by these processes, makes it possible to envisage new economic activities based on its transformation.



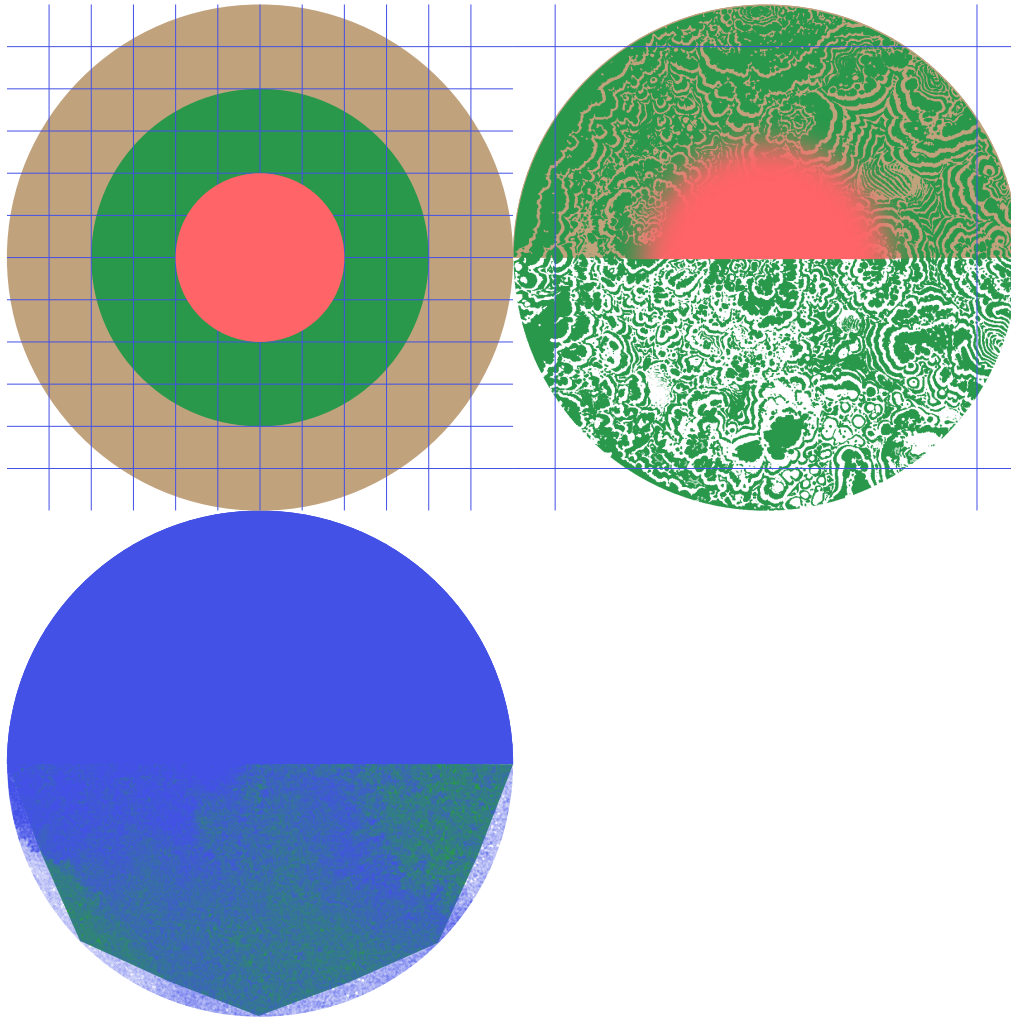
Rising from its Ashes © Design Academy d'Eindhoven,
Photographer: Nicole Marnati, 2016

The challenge of phytoremediation techniques is above all ecological and sanitary, in order to regenerate the site, and therefore to rehabilitate the territory. It is clear that without an economic perspective, it is more difficult to envisage the use of these techniques. Perhaps we should think of phytoremediation as a tool for the development of the territory that needs to be appropriated in a collective approach to hope to reveal its added value. The benefits would then be multiple and notably economic. Faced with the issue of polluted sites and soils, the www.BloomingGround.fr platform was designed as a participatory tool. Collecting a maximum amount of information in a single place that is accessible to all, site allows visitors to discover, understand and be convinced by these processes, but also to find the information necessary for the development of these techniques. Open to the sharing of knowledge and initiatives, its aim is to encourage new collaborations, phytoremediation processes and to inspire new economic models. The Rising from its Ashes project, presented here, is one of many initiatives to promote these plants in the unique context of a former mine in the Cévennes.

Phytoremediation and the necessary use of the biomass generated are therefore an opportunity for post-industrial territories. They allow the preservation, rediscovery and revaluation of traditional local knowledge and know-how through innovative techniques. They also symbolise a certain resilient modernity, capable of regenerating a territory as well as the notions of identity, heritage and *terroir* that are associated with it.

ATELIER DES GRIOTS

Caroline Grellier



ACTEUR

Designer, teacher and associate member of the research laboratory in social innovation through design Projekt (University of Nîmes, France), Caroline Grellier has been living and working in West Africa since 2014. Her research, informed by post-colonial studies and decolonising design, revolves around understanding design practices in Africa, questioning the intercultural dimension of design practices, with the aim of proposing other models of design pedagogies outside those developed by the dominant Western sphere (Ambole, 2020). Sensitive to the relationship between design and cultural contexts, Caroline Grellier is involved with African maker communities, which she perceives as real design schools. Her practice questions intercultural relations in a post-colonial context, through the exploration of the concept of endogenous design. As a member of the Beninese NGO of architects and designers L'Atelier des Griots since 2018, she is also interested in the role of the community in the endogenous design process.

ACTION

In Benin, the NGO of architects and designers L'Atelier des Griots is dedicated to the study and valorization of local African building cultures, described as informal urbanism: self-built dwellings by the populations in neglected peripheral neighbourhoods, which today occupy more than 70% of African cities (UN Habitat, 2014). It is in a form of adversity that creativity is imposed, and these habitats appear today as a true source of inspiration, due to their resilience. Akpakpa Dodomey Enagnon, a district of Cotonou neglected by the authorities and plagued by serious social problems, is the first site of intervention for L'Atelier des Griots. The aim is to support the empowerment of the population through the revitalisation of their public spaces, thus enabling them to fully exploit their social, economic and cultural potential. To do this, L'Atelier des Griots relies on co-creation with the local beneficiary communities, based on strong ecological values, which are now more than ever a necessity.

DESIGN ENDOGÈNE

It was during a year of immersion in African maker communities that she became interested in the low-tech production of local materials and became passionate about design pedagogy on the continent, between expert and lay knowledge (Manzini, 2015). Between 2018 and 2020, she took on the challenge of creating and directing the first design school in the West African region, Africa Design School in Benin. In parallel, from 2018, she joined as a volunteer the team of the NGO L'Atelier des Griots, a group of architects, designers and urbanists based in Cotonou. Co-founded in 2014 by Habib Mémé and John Stephen Ellis, this international studio is dedicated to the study and valorization of local African building cultures, described as informal urbanism. Self-built dwellings in neglected peripheral neighbourhoods, which occupy 70% of African cities and are home to 199.5 million people on the continent (UN Habitat, 2014). However, it is in the face of adversity that creativity emerges, and this informal urbanism appears today as a true source of inspiration, due to its resilience. Akpakpa Dodomey Enagnon, a district of Cotonou neglected by the authorities and plagued by serious social problems (banditry, high unemployment, poverty), is the first site of intervention for L'Atelier des Griots. The objective is to support the empowerment of the population through the revitalisation of their public spaces, thus enabling them to fully exploit their social, economic and cultural potential. To do this, the Atelier des Griots relies on co-creation with the beneficiary local communities, based on strong ecological values, vectors of sustainable development that resonate today more than ever as a necessity.

In a context of strong globalisation, the quest for the 'Afrotopos' (Sarr, 2016), or the question of the reappropriation of African identity by Africans, inexorably questions the practices of co-creation and empowerment of the designer from an intercultural perspective, via a demand for African integration (Ki-Zerbo, 2013), i.e. the valorisation of African knowledge and cultures at the base. In the African oral tradition, the griot - from a family line of griots - is a kind of storyteller, almost a historian, a mediator who embodies the memory of the family, the village, the country. For the Atelier des Griots, these stories are essential in order to respect the



Manufacturing of the first prototype. © Caroline Grelhier

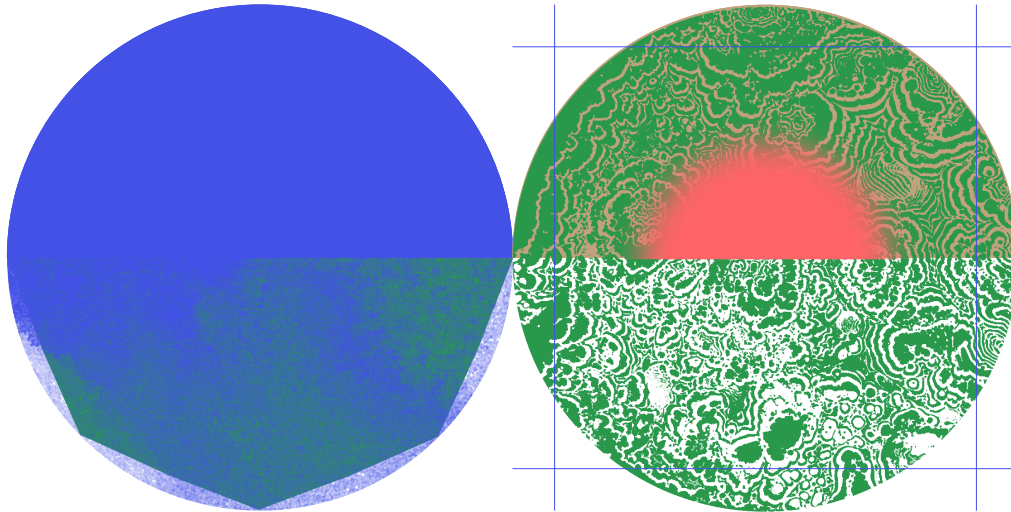
identity of the neighbourhood, to embody the way of life of its inhabitants through the project and to perpetuate a tradition through different mediums such as architecture, art, urbanism and design.

With the Griots, Caroline Grelhier initiates a research field around her novel concept of endogenous design in order to question a methodological parallel between the tools of social innovation through design and the mobilisation of endogenous knowledge (Hountondji, 1994), leading to an endogenous development (Ki-Zerbo, 2013) of the territory. The aim is to shed new semantic light on an intercultural design approach generating social innovation in a logic of local development, in an African context. Among other projects, a series of workshops were conducted to improve self-building practices using local materials.

As a foreign designer of the country and the neighbourhood of Akpakpa Dodomey Enagnon, the first thing to do was to walk with the Griots through the neighbourhood, observe its tectonics, get to know its inhabitants by entering the courtyards of the houses, feel the life (Vauthrin, 1989) and identify the available resources. During a second workshop, a collection of materials on the ground, in the street as well as on the beach, enabled the Griots to create the material library of Akpakpa Dodomey Enagnon, and then to imagine the potential of these materials by planning other uses. The sole of a flip-flop, used for walking because it is resistant and waterproof, was thus explored as a roofing material, thanks to rudimentary DIY equipment. This solution, among others prototyped, is destined to change scale in order to integrate the great construction project of the Maison du Peuple (currently a neglected public courtyard). Entirely co-designed with the inhabitants of the neighbourhood, this building will provide access to a space for artistic expression, a library, an above-ground vegetable garden and a multi-purpose meeting space.

L'ÉCOLE DES MUTANTS

Hamedine Kane
and Stéphane Verlet Botero



ACTEUR

Hamedine Kane, a Senegalese-Mauritanian artist and director, lives and works between Brussels and Dakar. In his work, the themes of borders and exile are intertwined with the past and the future, with memory and heritage, transgressing and irrigating the limits of space and time. He has participated in the Taipei and Casablanca Biennials and in various exhibitions as part of the Africa2020 season. His film *La Maison Bleue*, which had its world premiere at the IDFA in Amsterdam in November 2020, received a special mention from the jury. Stéphane Verlet-Bottéro is an artist, environmental engineer and independent curator. He lives and works between Paris and London. His work explores the political and ecological processes of singularisation and repair. He teaches at the École Centrale Paris. He is an associate curator of the NA Project fund and a researcher at Unbewitch Finance Lab. He has collaborated with ZKM (Karlsruhe), Taipei Fine Arts Museum (Taipei), Inland (Madrid), Institut Kunst (Basel), Techné Institute (Buffalo), Science Museum (London) and DOCUMENTA (13) (Kassel).

ACTION

The School of Mutants is a collaborative art and research platform involving artists, artisans, activists, theorists, curators, initiated in Dakar in 2018. In the wake of Senegalese independence, a wave of alternative educational experiments emerged, mixing utopia, pan-Africanism and radical architecture. Mostly forgotten, these schools have followed one another according to the government, drawing a complex history where knowledge and power are intertwined in the search for decolonised futures. From the University of the African Future in Diamniadio, the thread of the investigation goes back to the ruins of the colonial school William Ponty via the former University of the Mutants on the island of Gorée. The transcultural action proposed with the Mutants' Charter questions with irony and poetry the heritage of these multiple pan-African futurisms. It is based on fieldwork and archival research that crystallized great political promises, third-world solidarity and post-colonial disenchantment..

L'Ecole des Mutants is a collaborative art and research platform initiated in Dakar by artists Hamedine Kane and Stéphane Verlet-Bottéro, around the forgotten history of radical educational experiments in Senegal. The futuristic ruins of the University of the African Future, a pan-African academic utopia co-financed by many African states and Taiwan in the 1990s, stand abandoned in Sébikotane, a rural suburb of Dakar. Not far away are the remains of the colonial school William Ponty, where the first West and Central African independence fighters were trained. The Ponty School was moved from the island of Gorée to Sebikotane by the colonial regime in the late 1930s, in order to keep the students away from the centre of power and to curb their revolutionary and pan-African ambitions. In the late 1970s, Gorée also hosted the Université des Mutants, from which the project takes its name, another utopian school created by President L.S. Senghor that briefly welcomed scholars from all over the continent, Latin America and Asia, at a time when Southern solidarity was growing, from Afro-Asian solidarity to the non-aligned movement and the Tricontinental. At the same time, the Mudra Afrique contemporary African dance education project began at the Musée Dynamique in Dakar, giving rise decades later to Germaine Acogny's world-famous École des Sables. In the fields of Sébikotane, a new narrative of the future is being written to the rhythm of the city's neo-liberal expansion, with the construction of a new business district including a vast business school site currently on hold. The territory embodies both contrast and continuity between these ruins of utopias and the concretization of the land in the name of the current policy of "emergence". L'Ecole des Mutants revisits and amplifies in a critical and artistic way these post-colonial academic experiences, witnesses of the little discussed role of education in the pan-Africanist and third-worldist movements. This re-examination of African futurism is based on surveys, fieldwork, public assemblies, archival research, writing, video creation and multimedia installations that speculate on alternative futures. This collective creative work involves artists, craftspeople, theorists and curators. The School of Mutants has been exhibited at various biennials and art centres around the world.

Since 2018, Hamedine Kane and Stéphane Verlet-Bottéro have been conducting fieldwork and archival research on the history of these projects, which crystallised great political promises, third-world solidarity and post-colonial disenchantment. From these materials, they have created a Charter of Mutants, exhibited in Wolof, Mandarin, French and English, which questions with irony and poetry the legacy of these multiple pan-African futurisms. Their video installation features a radio interview in a fictional and uncertain time, in which a 'mutant' inhabitant describes the state of ruin as the only way to break the cycle of political disillusionment. The brutalist spectre of the University of the Unfinished Future dialogues with an archipelago of places marked by the collapse of capitalist expansion, abandoned electoral building sites and other urban peripheries reinvested in the shadow of imperialism. In the middle of the fields of Diamniadio, the construction of a new business district and business schools sketches out a neoliberal narrative of the future, to the rhythm of the "Senegal Emergent" investment programme.

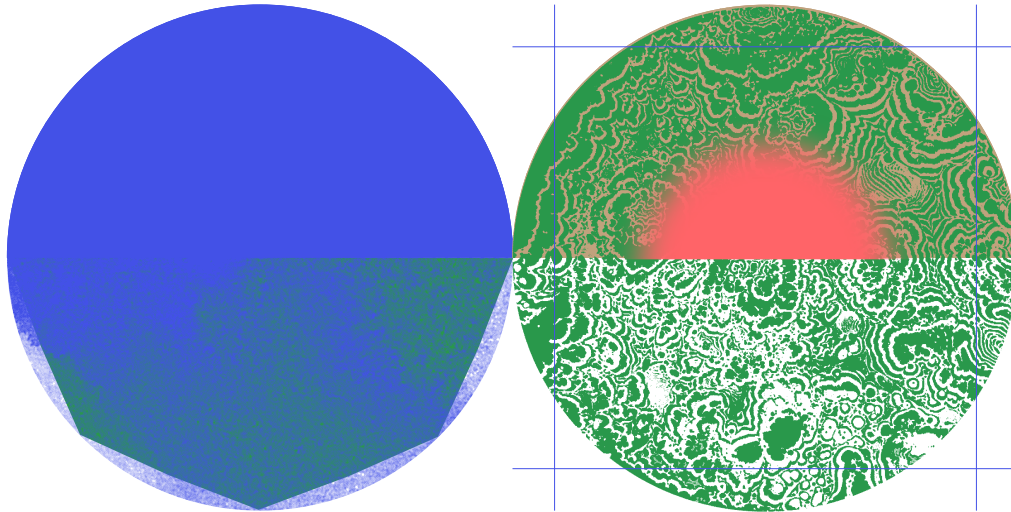
Film still. 2020. © The School of Mutants



COUNTER-COLONIAL AESTHETICS

THE PUNKAH AND CLIMATE

Marginal Studio



ACTEUR

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.

ACTION

Counter-Colonial Aesthetics is an ongoing Action- research into the potential of migrations to re-frame contemporary European heritage and visions: it represents a model that is possible to replicate in any “arrival city” worldwide, starting from its own singularities. It develops a dialogue among people of opposite backgrounds to foster interactions through participatory practices and object-making as a way to shape a shared intercultural heritage and to create new visions for collective coexistence. Marginal Studio exposes here its work with the Bangladeshi community, the research inquiry of its traditions and beliefs, in particular the relationship between culture and the environment. Marginal Studio singled out those objects that create the atmosphere in space through perceptual parameters (Humidity, Wind, Heat/Light). Through a collective re-design of these objects, they draw a connection with the religious tradition that so strongly characterizes the culture of Bangladesh and prove how late colonialism delayed the onset of global warming .

ON OUR WORK IN PALERMO

Marginal Studio is currently investigating a new process of structured co-design workshops that stems from the field of the design methods and that they translate into a context rooted long-term practice through which they re-imagine urban productions as a bridge between local culture and migrants. With the project Counter-Colonial Aesthetics, they engage with craftsmen and migrants on their heritage to overturn the host-guest power relation, triggering the meeting of local traditional expertise with knowledge displaced by human migrations. They assume the concept of the diaspora as a vehicle for diplomatic negotiation between communities that find in the “other” a trigger to re-discuss the concept of identity and cultural recognition. To foster social inclusion Marginal Studio involves people around hand-making activities to shift toward a “self- help” practice, giving value to skills already owned by underprivileged classes that usually are considered as passive subjects in need of help. Material culture is the common ground to establish a dialogue that bypasses linguistic bias and focus on mutual curiosity and solidarity while reclaiming the means of production to nourish and reconstruct collective knowledge. They research, experiment, and prototype with a focus on natural materials and vernacular techniques, trying to break away from the nostalgic tendency in perceiving artisanal production toward the inclusion of technological and innovative elements. Marginal Studio aims to define interactions based on seeing the other as a keeper of unique knowledge and grows an online open archive for material culture from these experiences to reverse the colonial erasure of local heritage and to create an inventory of sustainable design tools

COUNTER COLONIAL AESTHETICS

Marginal Studio is conducting a material inquiry on woodwork in all its facets and technical specializations, as one of the most widespread and still largely scattered craft within the city. Its wide urban diffusion makes it the ideal medium to create a broad network of collaborations between workshops and woodworkers, both formal and informal ones. Carpentry has been locally mastered through centuries of material culture production and today it has the potential to become a valuable

tool for social design practices to mirror the presence of the “other” by engaging diasporic communities to create artefacts that blend new forms and meanings. Taking advantage of the possibility to self-design from an inclusive approach, they engage directly with the communities living in Palermo to highlight the potential of what is already available. Due to the existence of informal economies, they can explore crafts outside the rigid economic constraints of industry and free from the colonial paradigm of profit maximization: they aim to render both the richness and the accessibility of tools, expertise, and extraordinary skills that risk getting lost in the “development” swift and abrupt flow of the globalized world. Using the techniques of marquetry, carving, and Sicilian ebanisteria, they will address the coexistence of new communities in Palermo, and in Europe, creating hybrid traditional objects that mingle vernacular and its opposites.

CONCEPT IN DETAIL

Counter-Colonial Aesthetics is an inquiry into the potential of migrations to re-frame contemporary European heritage and visions: it represents a model that is possible to replicate in any “arrival city” worldwide, starting from its own singularities. To tackle the “migration crisis”, as well as environmental and pandemic ones, most of the efforts are made in the “emergency” phases. However, too little is addressed in the following stages, where collective processes can re-create coexistence through solidarity. Giving these premises, Counter-Colonial Aesthetics develops a dialogue among people from opposite backgrounds, like Sicilian artisans, migrants, young and unemployed people, to foster interactions through participatory practices and object-making as a way to shape a shared intercultural heritage and to create new visions for collective coexistence. The structured co-design workshops offer craftsmen and migrants the opportunity to dig into their knowledge and produce syncretic manufactures which bear two crucial added values, both from the design perspective and the cultural one: the handmade quality of locally produced crafts and the social inclusion of disadvantaged groups of citizens. Within the framework of global capitalism, crafts are unfit to survive, at least in their essence of

means to express the surrounding reality in its social, cultural, and economic aspects, losing their relevance for the communities, especially in urban contexts. Instead, the designer duo notice the growing necessity to humanize mass productions with references to hand-making and unique productions. For these reasons, to resume the thread of crafts and their social function means to redesign their process and to re-found traditions on their ability to merge and incorporate the “other”. Material culture is often neglected in favour of discursive verbal exchange, however, they endorse it as a common ground for interactions that foster a mutual curiosity that goes beyond linguistic, religious, or cultural bias. Trying to revert the acts of plunder and looting typical of colonial intrusion/intervention in those cultures that today seek in Europe the place for self-realization, we acknowledge European heritage as the product of the encounter of all the incoming “others”. Under these circumstances, identities shift constantly, and through partial open borders, foreign communities thrive on their diversity, which is vital for our future and for reframing Western geopolitics. This, however, requires a shift in the way Europe “welcomes” foreigners toward an unlearning process that, starting from culture, breaks away from Euro-centrism. The know-how of marginalized cultures is extremely compelling for the development of a real sustainable design and architecture: it is a circular and less extractive knowledge that risks disappearing from European craftsmanship as well as from the African and Asian ones. To preserve this knowledge, the archive of research.

EXPOACTION ITERATION

The wood used for marquetry is mostly exotic wood, from the XV century, all the most elaborate decorations have been executed with tropical woods, coming from far away places and rare trees. Today marquetry has almost disappeared and the few craftsmen left don't know the provenance of the wood they use. Some of these exotic woods belong to trees that today can be found in Europe as well, climate change and trade got some plants acclimatized here, in a similar way in which people were forcefully displaced or migrated. Marginal studio uses this art to describe the feeling of uncanniness that pervades us while facing climate change, the disorientation of a world we don't know anymore. The changing climate makes us feel at home in faraway places, while traditions are shifting along with the natural world that produced them. In many Italian cities walking in the streets, you can often hear languages never heard before, the second most diffused language is Bengali. Despite the media imagery, the new Europeans are not only Iraqi, Syrians or Libyans, but in fact, two largest groups are Bangladeshi and Nigerians, in Palermo there are 7 Bangladeshi mosques, a Bangladeshi Hindu temple and a Mauritian one. Inquiring traditions and beliefs of these communities are possible to understand an alternative relationship with the natural environment as well as collective imageries that are shaped on hybrids of religions and cultures, where the sense of place is bleeding into each other. To inquire further the relationship between culture and the environment the designer duo singled out those objects that create the atmosphere in space through perceptual parameters (Humidity, Wind, Heat/Light) and that represents a relation with climatic agents and contemporary climate crisis. Dehumidifiers, air conditioning, fans, sanitary ware, are often environmentally inefficient, at the same time strongly tied to modernism. HVAC (heating, ventilation, and air conditioning) enabled glass-and-steel towers to be built, while before its invention buildings could not be over 20 storeys since the only ventilation would come from windows, meanwhile, it birthed the energy crisis that we are experiencing today, modernism is strongly tied to these technologies of comfort,

yet we seem to struggle in acknowledging that these technologies are also part of the problem. In South-East Asia, for example, there is an emblematic example of the tie between HVAC technologies and an attitude toward climate: the Thermantidote (a literal antidote to heat) was a box with a revolving fan, turned either with a handle or treadle by a coolie outside. The alternative was the Punkahs, large swinging fans, fixed to the ceiling and pulled by a coolie in the colonial age. Through the collective re-design of these objects, the designers decided to draw a connection with the religious tradition that so strongly characterizes the culture of Bangladesh, and finally understood how the Empire affected the “Great acceleration” in global warming, how late colonialism delayed the onset of global warming while creating an economy of desire that today drives people to come to Europe.

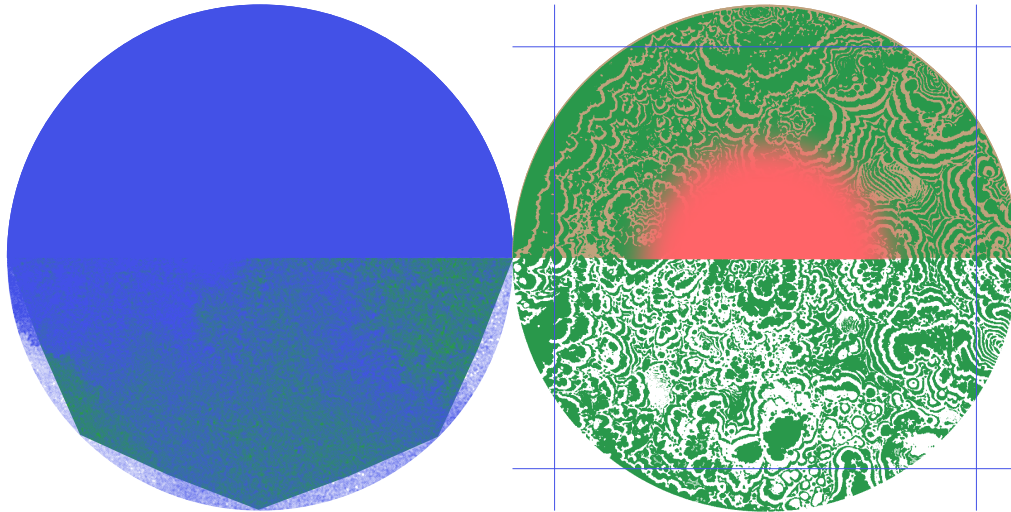


Punkahs detail © Marginal Studio

CO-CARTS

VEHICLES FOR THE COMMUNITY

Orizzontale / Lungomare



ACTEUR

Lungomare, cultural association Angelika Burtscher and Daniele Lupo are the founders and co-curators of the project space Lungomare and of the design and visual communication studio Lupo Burtscher since 2003. Every year, Lungomare invites artists and designers to Bolzano, South Tyrol to engage with the territory and its history, landscape, society and culture with the aim of developing tangible Actions and testing the possible relationships between design, architecture, urban planning, art and theory. The duo also co-founded COSMO in 2015, a collaborative platform for designers, local artisans and craftspeople who have fled their home countries.

Orizzontale, is an architects' collective based in Rome whose work crosses the fields of architecture, urbanism, public art, and DIY practice. Orizzontale has been promoting projects of common relational spaces, giving form to both dismissed and unseen images of the city. These projects have represented the ground for experimenting new kinds of collaborative interactions between city dwellers and urban commons as well as occasions to test the boundaries of the architectural creation process. Their mobile theatre "8 1/2" was awarded the international prize of Young Architects Program ("YAP MAXXI 2014") by MAXXI Museum and MoMA PS1. In 2018 at the Venice Biennale, orizzontale is awarded the "Young Talent of Italian Architecture 2018".

ACTION

The project of Co-Carts - vehicles for the community was created as part of the 2020 artist in residency of Lungomare with the collective of architects orizzontale. Co-Carts are pop-up devices, built to be manipulated and transformed, to enter into synergy with each other and with their context and to amplify the relationship between the inhabitants and the city. Through them, the public space becomes a space of negotiation where, instead of social demarcation, human interaction can take place and needs and ideas can be shared. Co-Carts encourage freedom of opinion, they are multilingual and intercultural. They have the potential to transform urban space, to give an echo chamber to unheard voices and a space for collaborative action. Co-Carts are eccentric, open, and anti-racist. They do not produce personal profit. They support inclusiveness, deconstructing existing categories, not only creating a space but celebrating it. During the ExpoAction the Co-carts will be in Action in the squares and streets of Bolzano, if the sanitary situation allows it.

CO-CARTS MANIFESTO

The Co-Carts are vehicles for the community whose forms and functions stimulate collaborations, highlight the personalities of the people involved and shape new uses of collective space.

They are bicycle trailers and multifunctional tools that encourage experimentation and alliances as a counterpoint to the specificity and individuality of the car. They are used for individual, mixed and group purposes; they can be assembled and disassembled as needed. They are extroverted vehicles, built to synergise with each other and with the context, strengthening the relationship between residents and the city.

The Co-Carts are eccentric, open, anti-racist and anti-fascist. They do not produce personal profit. They support inclusiveness, deconstructing existing categories, not only creating a space but celebrating it. Co-Carts promote freedom of opinion, they are multilingual, cross-cultural, and trigger discussion, debate, reactions.

The trajectories they follow outline immaterial and physical connections between spaces and with people, weaving relationships and inviting people to project new images together into the city's public space.

Co-Carts can be borrowed by all citizens, who want to transform public space and who share the values of the project.

An strange convoy winds around the city : it crosses neighborhoods, from the historic centre to the large public housing complexes, crosses the courtyards bordered by vegetable gardens and dotted with public spaces that are now empty due to an excess of prohibitions; it reaches the river, runs alongside it, descends along sports fields and climbs the side of the mountain. Suddenly this astonishing procession dissolves, the vehicles scatter, taking unprecedented paths in the urban territory. Finally, they reunite. They choose small openings or large voids in which to stop. They take up space, make themselves comfortable, stretch their limbs, spread their wings like birds ready to take off, pull unexpected objects out of their bellies. And then they come close to each other, giving shape to new imaginings. Little by little, a collection of eccentric, polymorphic vehicles is revealed, the Co-Carts. Transitory, expansive, disruptive. Loud and subversive. Low-tech devices and multifunctional tools, in contrast to the specificity and individualism of the automobile. Each



Co-Carts, Lo strillone, l'attivista mobile, il faro, la bravetta, l'acchiappasogni.
Test ride, Bolzano, October 2020. A project by orizzontale, courtesy Lungomare.
© Giulia Faccin

has its own shape and use that distinguishes it, but it is in their ensemble that they best express their potential. Singular templates, marching to claim their collectivity. Co-Carts are public spaces on the move, errant alter egos of as many realities, that work daily in the city and for the city, constructing connections, opening spaces for expression, and giving voice to diversity. They desire new alliances, proposing free management and sharing systems. They are pop-up devices, built to be manipulated and transformed, to enter into synergy with each other and with their context and to amplify the relationship between the inhabitants and the city. They collect submerged resources, activate dormant synapses of a collective intelligence ready to emerge. They look for alternatives, suggest possibilities, and invite us to imagine new social pacts and unusual ways of living in the city.

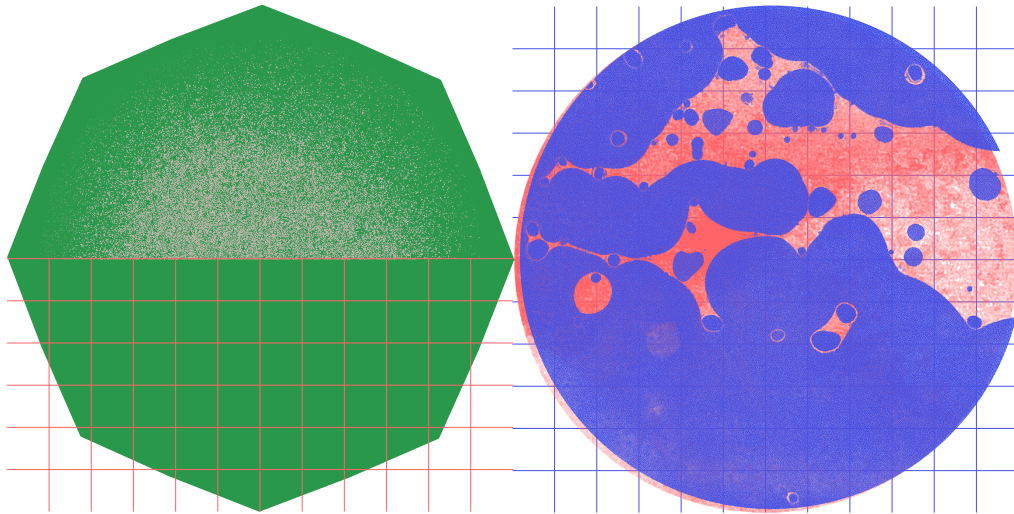
Co-Carts - vehicles for the community A project by orizzontale curated and produced by Lungomare
in collaboration with Vivi Maso della Pieve / Officine Vispa/ Spazio Autogestito 77 /Fridays for Future Southtyrol

lungomare.org/co-carts

SYNTROPIC MATERIALS

VERS UNE POLYCULTURE DES MATÉRIAUX ET DES
CONNAISSANCES

Eugenia Morpurgo



ACTEUR

Eugenia Morpurgo is an independent designer researching the impact that production processes have on society, with a focus on investigating and prototyping alternative scenarios and products. She works through self-initiated projects and commissioned work from companies, cultural institutions, universities and Fablabs. Since September 2014 she has been a lecturer at the Free University of Bozen in Bolzano, Italy, Ecole nationale supérieure des Arts Décoratifs in Paris and NABA - Nuova Accademia delle Belle Arti in Milan. She holds an MA in Social Design from the Design Academy Eindhoven and a BA in Industrial Design at IUAV Istituto Universitario Architettura Venezia. Her work has been exhibited at the MAXXI National Museum of the 21st Century Arts in Rome, the Triennale Museum in Milan, Total Museum of Contemporary Art in Seoul, Textile Arts Center in New York City and Z33 House for Contemporary in Hasselt Belgium, amongst others.

ACTION

The research project looks at alternative agro-ecological models, such as regenerative agriculture, and attempts to combine these with the latest developments in natural material research. It focuses on bringing the non-human and ecosystemic perspective to the material design process, in order to design regenerative Actions for plant/ animal based material production. It looks to enhance traditional craft and agricultural forms of knowledge as well as confronting them with contemporary experimentation and standard material production. How can material knowledge open new possibilities for the development of regenerative farming, and vice versa, how can the choices taken in designing polycultures define new directions in material development?

The current environmental crisis has proven to be a total one, affecting all ecological domains and threatening biodiversity, soil, water and air. As a reaction to this total crisis, an ever-growing quest for sustainable alternatives to petroleum-based materials has emerged. In the field of design - products, interiors and fashion - this has translated to an increase in natural and bio-fabricated options developed at an industrial level, as well as an increase in experimental design at the studio level. Motivated by the necessity of preserving land for food production, many companies, material engineers and designers began looking into the use of industrial agricultural byproducts for the production of sustainable materials. Based strongly on local bioregional economies, this line of experimental design is creating an expanding market of natural materials. Despite using a richer biodiversity of resources, however, the utilization of agricultural leftovers or byproducts for sustainable materials is only a technical solution to the use of waste materials and does not question the fundamental logic behind an agricultural system that produces so much effluvia. While these practices mitigate some of the wastefulness of industrial farming, they do not provide real alternatives to the environmental impact of monocultural industrial farming. More worryingly, in some ways, they are contributing to a climate of confusion surrounding the difference between renewable and extractive resources.

In response to the need for sustainable materials and the ecological pressures around single crop intensive industrial agriculture, the research project Syntropic Materials looks at the potential for alternative agro-ecological models to meet these pressing needs. These models include such practices as regenerative agriculture. The project attempts to combine existing alternative agro-ecological practices with the latest development in natural material research in order to design or reverse engineer regenerative processes for plant/animal based material production. Syntropic Materials asks if this innovation in the field of material science can open new possibilities for the development of poly cultural practices. More pertinently, it asks whether or not the choices undertaken in designing polycultures could define new directions for the development of alternative materials.

The project focuses on bringing the non-human and ecosystemic perspective to the material design process.

It looks to enhance traditional craft and agricultural forms of knowledge as well as confronting them with contemporary experimentation and standard material production.

In the context of the exhibition Infinite Creativity for a Finite World the development of this ongoing project, its research practice and its initial findings are presented. The Milpa Forest Garden was chosen as the first case study and a selection of 13 species of flora has been made, the one more recurring in the literature, even if it's accounted that in the Milpa Forest Garden more than 90 species can be found. Out of the 13 species 7 material typologies have been identified. Each species and associated material typology has been mapped in relation to the duration of the Milpa Cycle, giving us an overview of what potentially is producible throughout the 20 years of the Maya Forest Garden from a polycultural biomass. In the installation it's possible to see a collection of material samples produced from the species present in the ecosystem under investigation. Together with a 3 dimensional illustration that guides you through the circular life of the Maya Forest Garden over the span of 20 years.

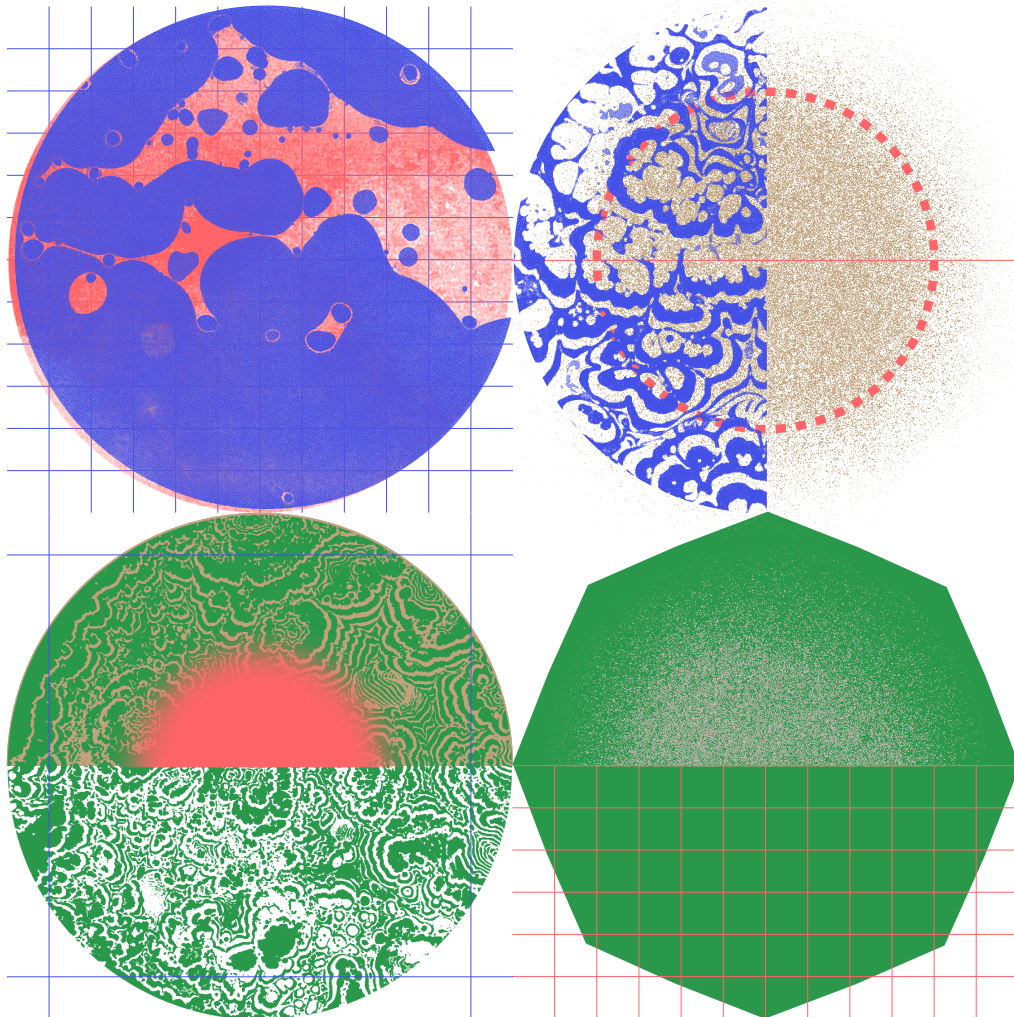
Syntropic Materials is a long term research project initiated in 2019 and it has been supported by the American Academy in Rome and the Akademie Schloss Solitude in Stuttgart.

Détails de la maquette du Maya Forest Garden.
© Eugenia Morpurgo



FOLIE N°36

Eugenia Morpurgo
and Andrea De Chirico



ACTEUR

Andrea de Chirico designs tools, systems and objects with great social and environmental awareness. His “Superlocal” project offers a methodology for engaging in the production potential of a specific context, from mapping to prototyping, by making existing networks visible and the activation of new ones possible. Andrea’s work has been exhibited at the Design Museum in London, the Triennale Design Museum in Milan, and the Z33 House for Contemporary Art in Hasselt, among others. Eugenia Morpurgo is a freelance designer who studies the impact of production processes on society, focusing on research and prototyping of alternative scenarios and products. Its “Syntropic Material” database offers a broad overview of plants and materials. It highlights the productive potential of plants and animals in La Villette and opens up perspectives on new species that could be added to the ecosystem. Her work has been exhibited at the MAXXI, the National Museum of 21st Century Arts in Rome, the Triennale Museum in Milan, the Total Museum of Contemporary Art in Seoul, the Textile Arts Center in New York and the Z33 House for Contemporary in Hasselt, Belgium.

ACTION

At the initiative of Anna Bernagozzi, curator of the ExpoAction “Infinite Creativity for a Finite World”, the designers and researchers Eugenia Morpurgo and Andrea de Chirico have created a 36th Folie, la Folie 36, a research-Action to promote the rich territory of La Villette and transform it into a unique place of fertile and sustainable production. Folie 36 maps the park’s ecosystem in the form of a map: its plant and animal species, materials, technologies from its fablabs, educational gardens, restaurants, beehives and farms, etc. It is the starting point for the future development of local manufacturing units from plant and animal materials also produced locally. During the action, the public will be able to discover the potential offered by the diversity of already existing infrastructures and consider a future in situ development of more sustainable productions by setting up experiments of different kinds. This cultural and educational research will be presented by the two designers through a video projection which will illustrate its different stages as well as the proposal of some objects that could be produced thanks to the mapped elements.

Folie 36 is a research-action to enhance the rich territory of La Villette and transform it into a unique place of fertile and sustainable manufacturing. Folie 36 maps the park's ecosystem: its plant and animal species, materials, technologies from its fablabs, educational gardens, restaurants, beehives and livestock, etc. It is the starting point for the future development of local manufacturing units based on plant and animal materials also produced locally. On the 7th of April, during the action, Andrea and Eugenia will present the research La Folie n°36 to a series of actors active inside the Parc of La Villette. The objective of the meeting will be to critically discuss the findings of the research, and the initial productive scenarios presented in La Folie n°36. It will be a moment of confrontation which should allow the participants to discuss how the hypothetical scenarios could be relevant for La Villette and how they could be implemented with a long term vision. During the action, the public will be able to discover the potential offered by the diversity of the existing infrastructures and to think about a future development of more sustainable production in situ by setting up experiments of different kinds. This cultural and educational research will be presented by the two designers through a video projection that will illustrate its different stages as well as the proposal of some objects that could be produced thanks to the mapped elements.

SUPERLOCAL

Syntropic Production At La Villette (PARIS, FR)

In the context of the exhibition Infinite Creativity for a Finite World we are happy to present the first collaboration between Superlocal 0 Miles production, a project by Andrea de Chirico, and Syntropic Materials, a project by Eugenia Morpurgo. Superlocal offers a methodology for engaging with the production potential of a specific context, from mapping to prototyping, making visible existing networks and activating new ones. Syntropic Materials with its database offers a wide overview of geolocalized plants and the materials they can be transformed into with the goal of expanding the biodiversity of resources which are commonly used in production processes. For Infinite Creativity for a Finite World the centre of analysis has been the Parc de la Villette. During the show the designers will present a preliminary research

done online, in contact with local potential partners, which allowed them to map the locally sourceable plant and animal based materials and productive infrastructure present in the area of La Villette, and draft potential local production scenarios with locally sourceable materials. When in 1982 Bernard Tschumi won the competition for Parc de la Villette his vision was to create “a term in constant production whose meaning is never fixed and is rendered irresolute by the multiplicity of meanings it inscribes”. Every architectonic space had to be seen as an autonomous space not characterized by any function, on the contrary, open to any possible use. The gardens, unlike in traditional landscape design, were thought as spaces where “cultural invention rather than natural re-creation was encouraged”, making La Villette a space in constant production and continuous change. Forty years later La Villette is home to a rich variety of activities and institutions, reflecting the complexity of the contemporary cultural, natural and technical sphere. From Fablabs to educational gardens, from shopping malls and restaurants to bee houses and sheeps. Such a rich diversity of purposes in an urban context, already devoted to experimentation, create the perfect fertile ground to suggest further experimentations in the field of urban manufacturing responding to the new necessities dictated by the current environmental crisis. Moreover, thanks to its cultural and educational characterization local findings have the ability of gaining easily global relevance. Therefore with the project la Folie n°36 they fully embrace the vision of the design of La Villette, using the tool of superimposition to create further connections and meanings between the technical and the natural sphere of La Villette.

Folie N°36 presents an analytical analysis of:

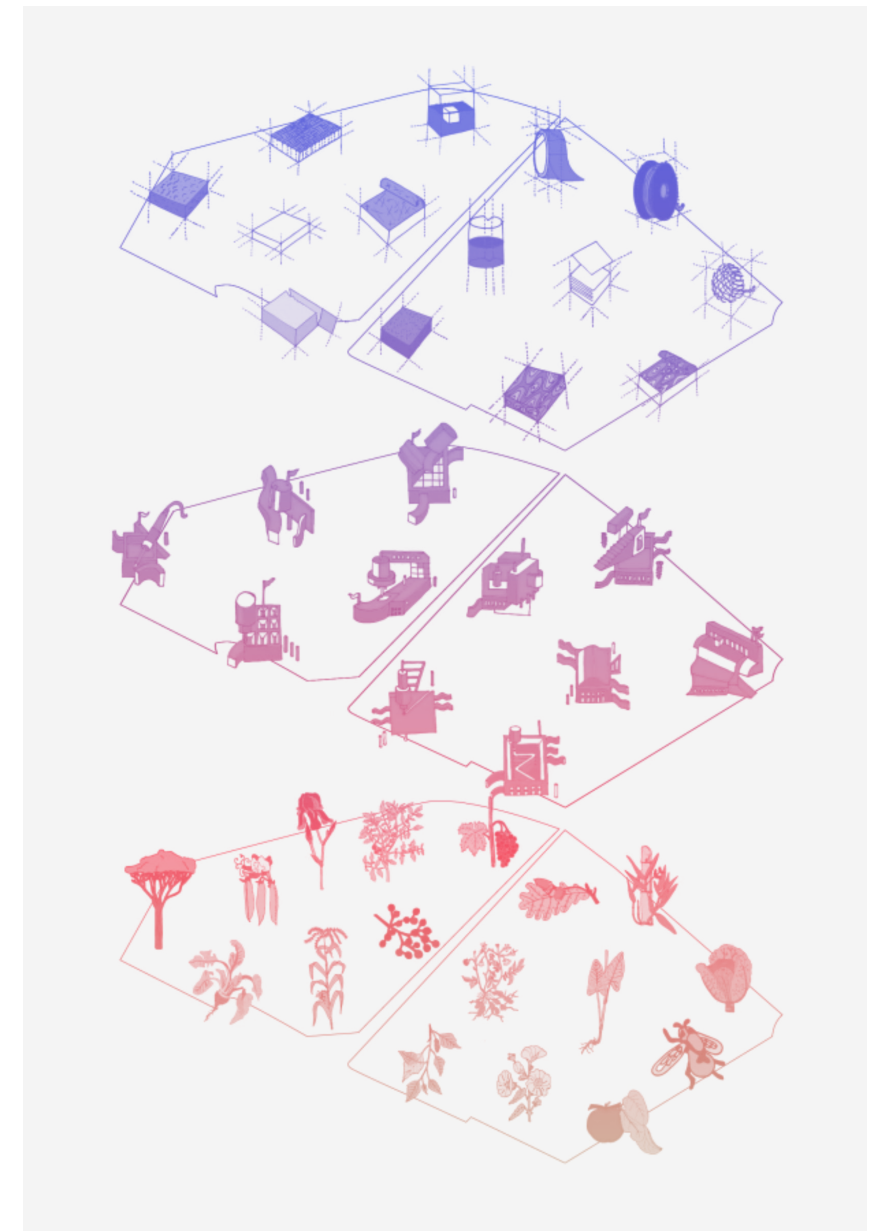
- The species growing in the different Jardin of La Villette associated with the potential materials they can be transformed into. Resulting in a list of 16 plants and 1 animal, and 14 materials typologies.
- All the tools, machinery and technologies available in the 3 Fablabs present in La Villette area. Out of this analysis few production scenarios which combine species, materials and technologies are suggested.

These suggestions are also influenced by a reflection on the current activities which characterizes the rich and diverse program of La Villette.

The designers see this as a first step which could potentially lead to a long term project where the scenarios which are now only hypothetical would be implemented.

Contextual research during a pandemic

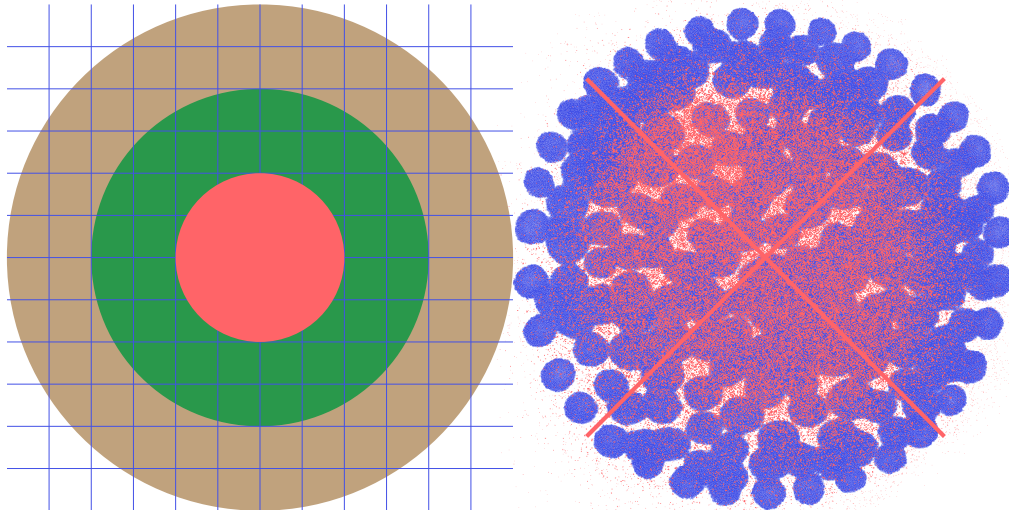
Superlocal projects always start with a contextual 2 phase research of a location: first one from the distance, while the second one is “in loco”. This project happened during a pandemic so the goal was to create the conditions for a future contextual research, with a post-pandemic perspective. The designers are well aware of the fact that they are dealing with a complex system including a vast number of elements, human and non-human, each one playing a role and contributing to the La Villette community which are graspable only with research in loco.



Mapping of the Folie 36 project
© Eugenia Morpurgo and Andrea De Chirico

DIGGING FOR THE FUTURE

Pantopicon



ACTEUR

Pantopicon (B) is a foresight and design studio based in Antwerp, Belgium. The studio supports clients in both the public and the private realm to see, design for and act upon the challenges that tomorrow might bring. Through speculative and analytical means they craft tools and processes, stories and strategies, artefacts and experiences to stimulate debate, inspire action and catalyse change. Since its early days, the studio has placed high emphasis on rendering futures more tangible and engaging more, as well as a more diverse range of people in thinking about worlds to come. In recent years, this has led to various design fiction performances in which they experiment with new formats to stimulate and facilitate future-driven debates. “Digging for the future” was carried out by Nik Baerten (co-founder), Virginia Tassinari (design researcher) and Maaïke van Papeveld (designer).

ACTION

In “Digging for the future”, foresight and design studio Pantopicon (B), created a design Action around the notion of “futures archeology”. Supposedly dug-up findings from the future were fabricated as tangible ‘what if ...?’ statements, inspired by potentialities of past and present, as well as potential reshaping of everyday reality through future trends. Exhibited within the context of “fictional excavation camps” in the streets of the municipality of Sittard-Geleen (NL) the artefacts served as conversation starters to engage local inhabitants in collaboratively envisioning the future(s) of their town. The supporting narrative and aesthetics of the intervention as a kind of situated design performance revolved around a fictional archeologist, Amelia Haspels-Stark, inspired by Victorian age female archeologists, they themselves an example of underacknowledged voices speaking to us across the divides of time.

DIGGING FOR THE FUTURE - A FUTURES ARCHEOLOGY

What could future archaeologists - archeologists digging up the future instead of the past - tell us about the timeframe of change we are living? How could their speculative findings be a trigger for debate on future-oriented choices we face today? How could the aesthetics of the archeological practice engage more diverse audiences more deeply in the shaping of positive futures ahead?

These were some of the underlying questions which set the design team of Pantopicon on a course to further explore the potential of the archeological metaphor within the context of a design & foresight driven research and engagement strategy.

As a first instalment, a future archeological experience was designed around speculative findings, fragments of a potentially future version of an existing city. The design team set up a fictional future-archeological camp in the streets of the Dutch town of Sittard-Geleen, engaging inhabitants in discussions around the findings and how they could be building bricks for a future vision of their town.

PERSPECTIVES BEYOND THE PRESENT

The way in which archeology contrasts two eras - the past and the present - with one another, not only highlights differences and similarities, but also contextualizes them. It aids in linking past and present by weaving together fragments of both realities, logically as well as empathically. By maintaining the time-travel metaphor, but replacing the past with the future, one can piggyback on this effect and see both future and present in a new light.

Imagine how findings from the future might make us see today in a different light. Think for example about how - now that we find ourselves well into the anthropocene - they might render the way we characterize the relationships between man, nature, artefacts, technology, science and the built environment seem archaic? Imagine how these findings from the future might perhaps embody 'relationality' - rather than 'the thing' or 'the object' as the key organizational principle, of which all rationalizations and categorizations are merely a mystification? How might they perhaps make our present look unilateral, Western-centric and even paternalistic? How might future archaeological findings help us to see new options? How might they help us to de-colonize our gaze upon the future - creating new choices - by giving voice to other actors and perspectives?

These are all questions, not only central to contemporary debates within design, but also the world in general. In archeology and its aesthetics we see a framework to catalyze the debate and include a broader range of voices in envisioning the future ahead by questioning un(der) acknowledged fragments and potentialities of both past and present in a new light.

FEMALE PROTAGONISTS & ARCHEOLOGICAL AESTHETICS

The general history of archeology reads as if it were a particularly male history. Yet, upon a closer look, many women played crucial roles. Take for example Amelia Edwards, Hilda Urlin, Margaret Murray, Emilie Haspels and Freya Stark. Upon the latter, Virginia Tassinari - one of the designers on the Pantopicon team - came across as a child, as she was living in the same village in Northern Italy. Freya's stories, together with her house full of archaeological findings and paraferalia from her adventurous and mythical trips in the Middle East (which Stark made memorable in her many travel books through her eyes as an insider) have always been a source of fascination and inspiration to Virginia. They are proof that even in the beginning of the 20th century, in the colonial and male-dominated Western civilisation, female emancipation and intellectual life were possible. After one century, Freya's stories are still relevant and serve as a source of inspiration to seeing the future through fresh eyes, free from a Western-centric and paternalistic gaze that all too often are still pervasive.

Most female archeologists of the Victorian Age were not only excellent scholars and storytellers but often also skilled in very practical aspects of their work such as photography, illustration, translation and cataloguing. The way of cataloguing and inventorying their findings as well as repackaging them to spread and popularise knowledge and the field of archeology as such, were crucial elements in moving archeology out of its specialism into popular culture. This whole endeavour also came with a distinct aesthetics which the Pantopicon design team relied upon heavily in their design of a future archeology experience.

It was these female archeologists who inspired the team to create their first instalment of a future archeological experience around a fictional, female protagonist, i.e. the archeologist Amelia Haspels-Stark. Her name pays homage to three figures in the rich lineage

of female archeologists. Amelia's quest and findings were inspired by potentially impactful future developments identified earlier on in the project. Inspired by the history and current reality of the place, and inspired by true archeological findings in both content and form, Pantopicon's team created a few dozen future findings. Each artefact, evocative of a potential future reality would be the result of a series of future developments shaping past or present potentialities. For example, the team envisioned and gave physical form to plants from a nature-inclusive neighbourhood, pipelines from a circular economy-driven industrial site, robotic insects monitoring air quality showing the blurring between the natural and the artificial, invitations to future citizen assemblies, etc. With respect to unearthing and "futurizing" past potentialities, in the research - inspired by the likes of Freya Stark - attention was also paid to these artefacts and perspectives on life and the surrounding world that tend to escape mainstream interest or attention, that go beyond anthropocentric, Western-centric or male-centric views. The eventual selection of artefacts from the future, were presented in a way, reminiscent of the archeological methods & aesthetics of the Victorian age female archeologists.

Putting them on display as series of 'conversation starters' imbued with potential meaning and questions, Pantopicon engaged the inhabitants of Sittard-Geleen in a discussion about the past, present and most of all future of their municipality in all its dimensions. Passers-by were stimulated not only to aid in interpreting or contextualizing the findings and giving them a place in a larger envisioned/imagined future that would appear in front of their mind's eye, but also question them on the changing relationships between things like technology, nature, man, the built environment etc. The archeological metaphor resonated particularly well with the inhabitants of the town, already home to a key archeological museum in the region.

While stage-setting fictional excavation sites around town, presenting findings in fictional cabinets - inspired by the Victorian travel chests - in a kind of mobile Wunderkammer, bringing together naturalia and artificialia, the Pantopicon team - supported by members of the municipal organization - played the role of future archaeologists helping Amelia to identify plausible meanings of the found

artefacts. The performative setting, costumes included, would attract the attention of passers-by, who would be drawn into the storyline, being asked for help with the interpretation of the fictional archeological findings.

Simultaneously a web-version was temporarily made available to trigger people's attention, give them a glimpse of future findings they might expect to find and thus draw them into the metaphor of the experience.

Eventually, the travelling archeological site will lead to the fabrication of further 'speculative found fragments', inspired by the conversations with inhabitants and their dreams and fears regarding the future of the town. These will be brought together in an on- and offline exhibition, in which the story of Amelia will further interweave itself with the lives and future narratives of the inhabitants. Hence, the future archeology experience becomes an instrument for collaborative imagination and debate regarding the potential futures of the town and moments of choice and opportunity already presenting themselves today.

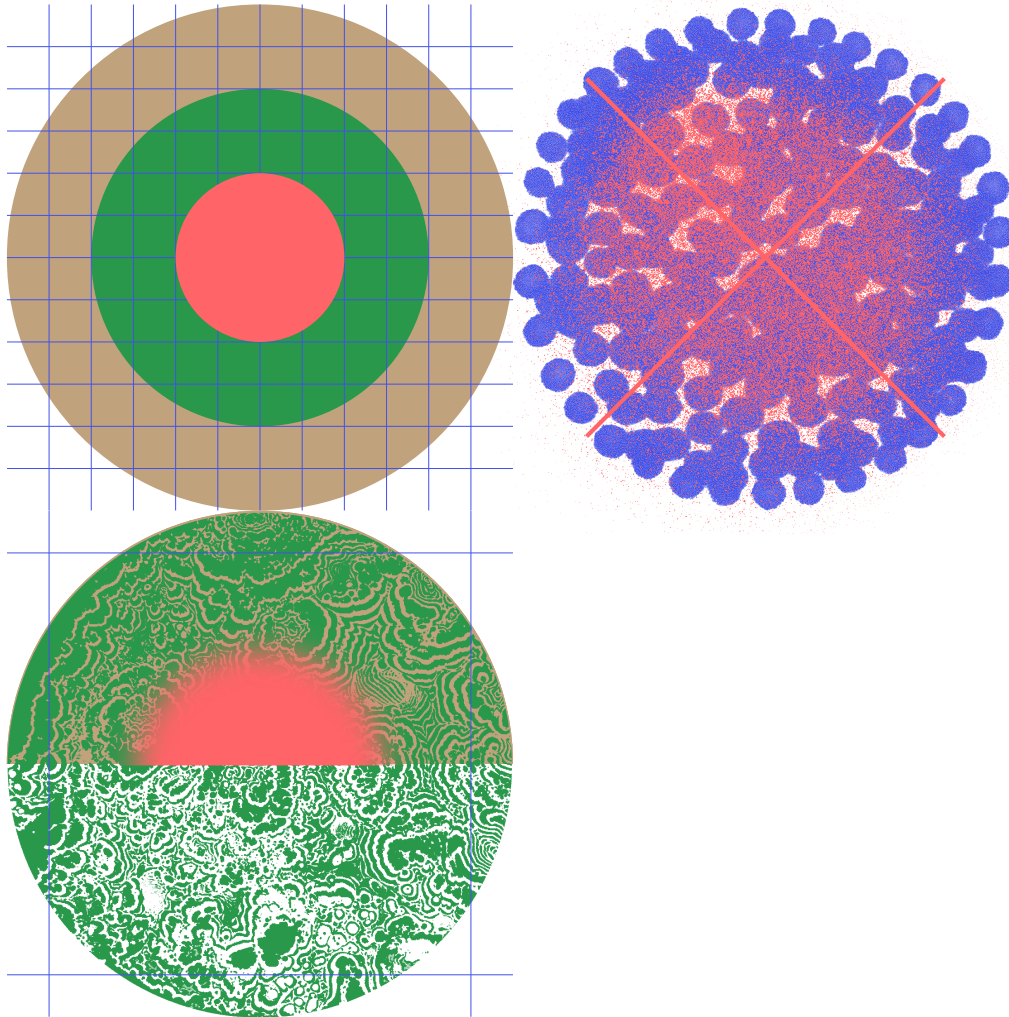
Interactions with inhabitants, Sittard-Geleen (NL) @Pantopicon



VOCABOLARIO DI QUARTIERE

NEIGHBOURHOOD VOCABULARY

Polimi Desis Lab



ACTEUR

The Polimi DESIS Lab has developed the Action “Vocabolario di quartiere” within an urban living-lab called Off Campus NoLo, an initiative of Polisocial (polisocial.polimi.it/it/off-campus/) meant to make the presence of the University in the city of Milan (IT) more tangible and provide it with the possibility to be more open and closed to the territory and its community - and the Action Radio NoLo, a neighborhood radio of NoLo (Milan) developed by the citizens for the neighborhood. Off Campus NoLo is situated into the Public Market of viale Monza spaces, in the NoLo neighborhood. The Polimi DESIS Lab adopts a strategic and systemic approach to design, with a specific focus on design for services and design activism. It has a background in service and product-service-system design for sustainability and investigates the way design can support and trigger social innovation, combining creativity and visioning with the capability of engaging in co-design processes.

ACTION

The Vocabulary is an ongoing Action-research project exploring ways to generate conversations around key concepts and keywords considered central to the neighbourhood by its inhabitants (human, but also non-human). This results is a series of conversations bringing together the voices of citizens but also of experts, historians, designers, linguists, writers, artists, diverse voices from the world of culture to question the neighbourhood’s keywords from multiple perspectives. While the non-human points of view regarding those words is provided by scientists (botanists, zoologists, geologists, microbiologists, etc) a particular attention is made to address more diverse human points of view and give special attention to marginalized communities. By bringing together all these voices researchers intend to identify the radical interdependency connecting the diverse agents inhabiting the contemporary city, redrawing the connection between the environment and the society, particularly focusing on what requires care, what should be cared about, and what citizens should do to really care.

The project Vocabolario di quartiere (neighbourhood vocabulary) is framed within an ongoing experimentation of Politecnico di Milano in the city of Milan, in an urban lab entitled “Off Campus Nolo” (<http://www.polisocial.polimi.it/it/off-campus/>) coordinated by the Polimi Desis Lab based in the local covered market in the Nolo neighbourhood (Milan). This initiative has been taken to make the presence of the University in the city more tangible and provide the university the possibility to be more open and close to the territory and its community. The vocabulary is an ongoing project in which the Polimi Desis Lab researchers (Virginia Tassinari, Davide Fassi, Francesco Vergani, Ambra Borin), and students (Elisa Scignar and Maria Maramotti) are currently exploring ways to generate conversations around key concepts and keywords considered central to the neighbourhood by its inhabitants. Moreover, the choice of keywords addresses various points of view (human, but also non-human). The idea is that the vocabulary becomes an agonistic space in which to dis-articulate and re-articulate points of view, illuminating unexpected similarities and revealing possible divergences, in order to develop a cultural discourse on the neighbourhood by the neighbourhood. Specific attention is paid to the vocabulary’s potential to include (ontologically) different voices, bringing them in dialogue with one another. It creates the opportunity to identify which common matters of concern might connect them and which new courses of transformative action for the neighbourhood could address them (envisioned and given back to the citizens as seeds for possible future design interventions in the city).

These diverse voices, comprised in the diverse versions of the physical and digital vocabulary are collected through workshops in which the researches use vocabulary toolkit cards and co-design sessions, neighbourhood interventions, individual interviews (online and offline) with inhabitants but also scientists, linguists, philosophers, writers, artists, who help them identify different nuances and points of view on the same word. While the non-human points of view regarding those words is provided by scientists (botanists, zoologists, geologists, microbiologists, etc) the design researchers want to make sure that also more diverse human points of view are addressed, and therefore they pay special attention



Off Campus Nolo. Public Market of viale Monza, Nolo - Milan (Italy).
Credits: © Laboratorio Immagine - Politecnico di Milano.

to marginalized communities. By bringing together all these voices, they intend to identify the radical interdependency connecting the diverse agents inhabiting the contemporary city, redrawing the connection between the environment and the society: on the level of the neighbourhood, particularly focusing on what requires care in the neighbourhood, what should be cared about, and what the citizens should do to really care. As transformations can only happen starting from a deep understanding of one’s own context, the vocabulary works in a situated way, and relating the situated knowledge developed in Nolo to the bigger picture, with other contexts, in order to allow cross-fertilization of insights and ideas and stimulate mutual learning.

The vocabulary - both a digital as well as a physical artefact that has many versions as it grows through time, accordingly to the diverse voices gathered and that can be spread in the neighbourhood in many different forms - is also the protagonist of a podcast *In poche parole*, a radio program monthly broadcasted from the Radio Nolo recording studio hosted in the Off Campus spaces and developed in collaboration with them (radionolo.it). In it, the vocabulary is enacted, allowing a confrontation between the diverse points of view, articulating a reflection and

engaging citizens to continue the conversation on social media platforms.

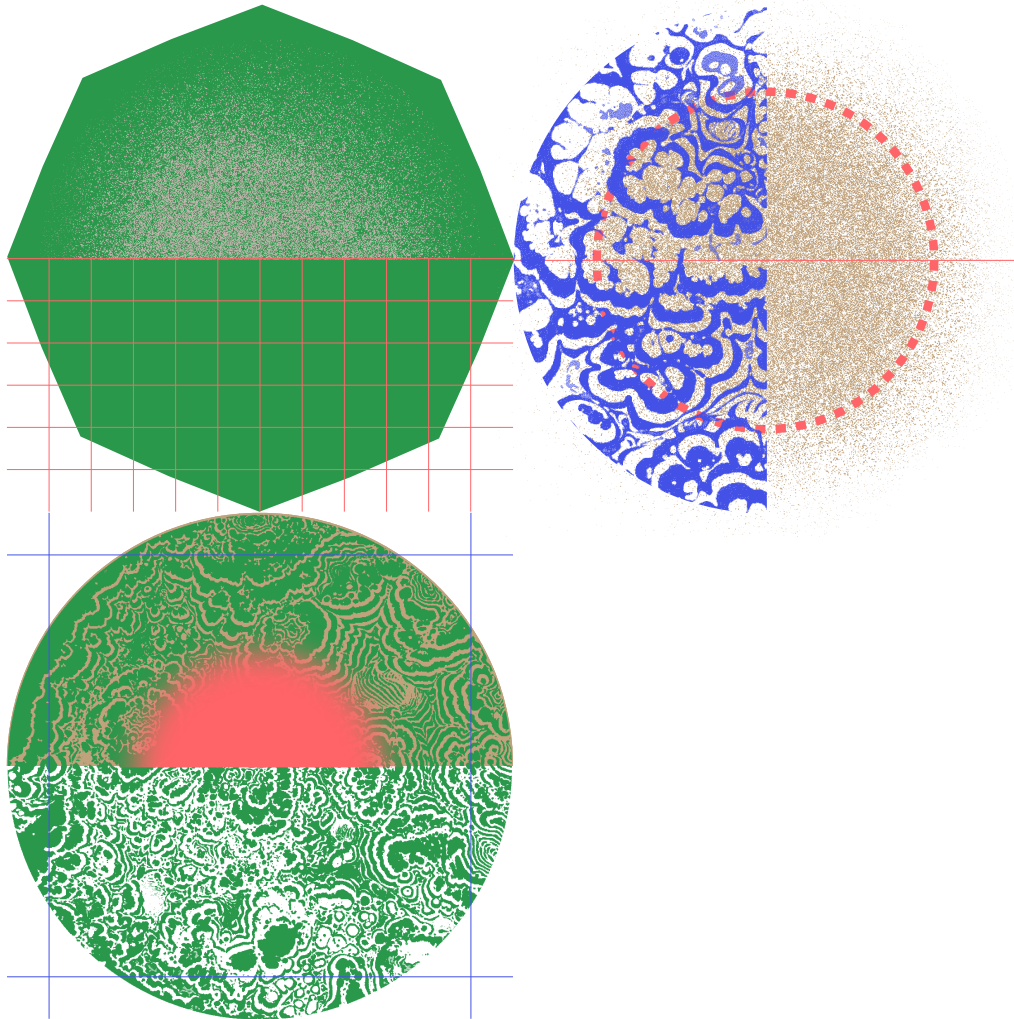
Each month a specific word is chosen as a common thread to provoke new thinking about what could happen in the neighbourhood related to that specific notion. Each month, Off Campus hosts co-design sessions in its space with passers-by and specific focus groups, and showcases the diverse ideas emerging from these encounters, the conversations and the social media activities. In this way, the market becomes a physical agora, in which conversations can take place, reflections on the words can be shared, and new courses of actions can be designed, prototyped, and start a new life.

Conceptual framework:

Arendt, Hanna. The Human Condition. 1958. University of Chicago Press.
De la Bellacasa, Matters of Care. 2017. University of Minnesota Press.
Escobar, Arturo. Designs for the Pluriverse. 2018 Duke Press.
Latour, Bruno, Down to Earth. 2018. Polity Press.
Latour, Bruno, Facing Gaia. 2017. Polity Press.
Haraway, Donna. Situated Knowledges. Feminist Studies Vol. 14, N°. 3 (Autumn, 1988), pp. 575-599

FRUGAL 19TH

Fleur Moreau



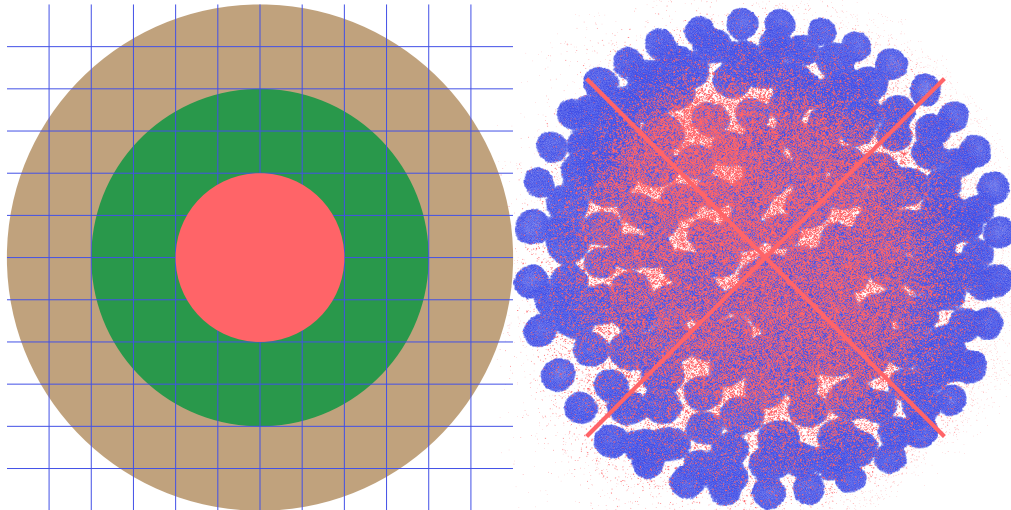
ACTEUR

Fleur Moreau, an eco-designer living in Paris, develops tools and objects that re-question our uses and consumption patterns. She uses scientific disciplines (including botany) for her research and creations. In the context of the design of common environments, she is interested in local and low-tech solutions, and uses the principles of frugal innovation to develop desirable reflections and proposals. Interested in alternative pedagogies, she creates workshops capable of enhancing the intelligence and practical autonomy of the child. Through her ecological association Le Repaire, she offers workshops to raise awareness of the impact of waste electrical and electronic equipment (WEEE) on the environment and workshops to repair appliances.

ACTION

Fleur Moreau, eco-designer and former student of the Ecole des Arts Décoratifs de Paris, proposes an Action to learn about eco-design inspired by the principles of frugal innovation (doing more with less, thinking and acting flexibly, aiming at simplicity...). Every day, in the Ile-de-France region, plastic boxes are abandoned when markets close. These boxes, although intact and normally reusable, end up in the dumpster. These objects/waste found in the Villette district become the constraint and the raw material for the proposed action. The objective is to understand the challenges of eco-design, to choose eco-strategies in line with the initial constraint and to create an object from the reused plastic boxes. Educational tools developed by the designer are used to support the group of participants. Based on one of the incentives (store, preserve, garden), each person creates an object that is mainly made up of vegetable boxes that have been saved from being waste. A documentation of all the productions made during the workshop will allow a free and open-source online download of the objects.

LIVRAISON À DOMICILE Talking Hands



ACTEUR

Talking Hands is a design and social innovation laboratory based in Treviso, Italy. Born in 2016, it encourages refugees, through creation, to seize their origins in order to tell their personal story, their origins, their dreams but also the peregrinations that led them from one continent to another. Talking Hands implements various projects to improve the employment and social inclusion of asylum seekers. Talking Hands demonstrates how design philosophy can be used to create relational networks. These networks not only develop practical skills, but also contribute to political movements to change the public perception of asylum seekers. Last but not least, Talking Hands aims to encourage horizontal dialogue and non-hierarchical power relations, so that social change is driven and influenced by the very actors it affects.

ACTION

“Livraison à domicile” has become a Talking Hands custom. The wooden objects are transported throughout the neighborhood with the literal and symbolic action of “open arms”. These neighborhood “Action-walks” enable intercultural exchange as participants are encouraged to interact with people who may not necessarily seek out the work of Talking Hands. The act and time of home delivery allows the refugee craftsmen to make direct contact with people who would not necessarily have understood or embraced the project solely through the entity of its objects. Their delivery improves the quality of intercultural communication, mutual understanding and becomes a real medium that amplifies the value of the project and its impact on the territory.

TALKING HANDS' URBAN WANDERINGS:

A NEW "SHARING OF THE SENSITIVE"

In 2016, Talking Hands was born in Treviso, a design and social innovation laboratory that aims to encourage the inclusion of refugees through the creation and realisation of artistic projects, both on an individual and collective scale. Since the beginning of the adventure and until the end of 2018, the members of the group - mostly from sub-Saharan Africa - have been at the origin of the organisation, in a spontaneous way, of more than fifteen urban walks. Most of them were located in the Veneto region, and were as much gestures of resistance as they were ways of taking over the territory. Classic street demonstrations, such as protests in defence of refugees¹ rights, are echoed by white marches in homage to the deceased linked to the journeys or experiences of migration policies², or by "home deliveries"³ of collections or objects made solely by the strength of arms and legs, a real custom at Talking Hands. Sometimes the actions turn into a real performance. For example, on 17 July 2018, on the occasion of their last gathering, the refugees formed a huge funeral procession headed by a coffin they had made and carried themselves⁴. A strong, shocking gesture, closely linked to their personal experiences of migration and inviting reflection on mourning and funeral rites around the world.

URBAN STROLLING: A "QUEST FOR VISIBILITY"

"The body in movement in urban space is not only that of the legs but above all that of the eyes and the mind⁵", reports Giampaolo Nuvaloti, professor of sociology of the environment and the territory at the University of Milan Bicocca. This reflection, which testifies to the prevalence of the visual register in the very action of walking, is of prime importance when put into perspective with the definition of the observer formulated by Johnathan Crary. For him, it is "above all a person who sees within a predetermined set of possibilities, a person who is inscribed in a system of conventions and limitations⁶". Yet, like other minorities in the course of history, refugees are today excluded - at least partially - from the public space. Their living space, their very possibility of movement, is limited to restricted geographical areas. In Treviso, for example, this area extends from the outskirts of the station to the barracks where they live⁷. Outside this perimeter, police controls are more frequent, instilling a climate of fear that is unfavourable to going out

and discovering things⁸. This question of unequal access to the territory, of physical, visual and symbolic limits, of border spaces, has been a central issue in urban demonstrations from the start. They allow the territory invested to be extended by annihilating, for a time at least, spatial restrictions. During the walks in the neighbourhood, we probe the space 'with our eyes⁹,' says Fabrizio Urettini, artistic director of Talking Hands. In the case of the "home deliveries", the furniture and coloured objects carried on the back serve as a sort of "temporary passport" to avoid prohibitions and police surveillance¹⁰. The exceptional situation of moving 20 to 30 people at the same time, coupled with the image of the 'honest worker' carrying goods that he had made himself, was undoubtedly a factor in this. This [re]conquest of space is the corollary of a 'struggle for recognition¹¹ (Honneth) and even for existence within the social body.

The organisation of the group's first rally, on 29 September 2016, coincided with the first notable appearance of the refugees in the city. On that occasion, the procession strolled through the streets of the city centre before parking for a long time in one of the agora's key squares: Piazza dei Signori, located in front of the prefecture - which is responsible for issuing precious residence permits. This action, a real tour de force at the very origin of the official creation, a few weeks later, of Talking Hands, materializes as much as it anchors the presence of refugees in the urban, political and media space. It testifies to a quest for visibility that responds to the anonymity felt, individually and collectively, by the exiles: "Unlike previous migrations, which were different in nature, today's exiles, the migrants - to be pronounced in one breath, the-migrants, almost in homophony with emigrant - are perceived as a block, which erases all subjectivity and individuality from the arrivals¹²" notes Alexis Nuselovici. For Maxime Boidy, lecturer in visual studies at the University of Paris-Est, "history demonstrates the inseparable nature of struggles for visibility and strategies of opacity in revolt¹³": "if there is a malaise haunting our societies," he explains, "it is more a 'malaise in visibility' that is palpable through the multiplication of scholarly, militant and ordinary uses of this term¹⁴". In his work, he has thus endeavoured to show how certain recent political practices - such as the Yellow Vest movement in France - embody a struggle for representation in order to appear not only "optically but also politically in the eyes

of the state¹⁵". To this end, the waistcoat offers "those who wear it [the possibility] of a complete symbolic reversal¹⁶". These lines of thought are all the more relevant for analysing the actions of Talking Hands as the refugees have also embarked on a project to reappropriate the yellow safety waistcoat. In their hands, it has become a reversible fashion accessory adorned with wax ("Alta Visibilit  project). Fabrizio Urettini explains: "this originally neutral and functional object now plays an important role as a 'visibility indicator'. Modified in this way, it questions our perception of this group of individuals [refugees] that society tends - most often voluntarily - to ignore¹⁷".

FROM "MILITANT COUNTER-VISUALITY" TO THE RIGHT TO SEE

The various forms of struggle led by Talking Hands could be likened to what Nicolas Mirzoeff calls "militant counter-visibility¹⁸", "performance being what makes this right visible¹⁹". Based on an analysis of Derrida's *Droits de regards* (1985), this professor of media, culture and communication at New York University calls for the affirmation of "a right to look" that "does not consist in claiming authority but in claiming autonomy²⁰": "militant counter-visibility. We visualise another world, we work to create it. We seek the autonomy of the right to see, we want to escape the visibility of great men. In a word, a new sharing of the sensible must take place, which must not be described or analysed but made²¹". Among the examples cited by the author to illustrate his point are Rosa Parks' famous gesture in Montgomery in 1955, the occupation of Tahrir Square in Cairo in 2011, Puerta del Sol Square in Madrid (2011) and Zuccotti Park in New York (2011). This new way, which he calls for, if it intends to reconfigure the common space, also engages a reflection on the asymmetries of representation and power that are exercised in social and political life. Moreover, the collective initiatives mentioned are all based on a functioning similar to that observed by the Talking Hands community since its inception: the existence of an autonomous, self-managed group, where the horizontality of relations and the sensitive exchange between actors with different experiences and itineraries take precedence.

The philosopher Oskar Negt, a major figure of Frankfurt critical theory and author of *Oppositional Public Space*, has also testified on many occasions to the "key role that [he] attributes to public space in the production of a consciousness of our time²²": it "is one of the

decisive elements of resistance and the formulation of alternatives"³⁰. Not so much for the recurrent marching of demonstrators during political protests, but rather because it bears the potential for emancipation of the collective, as long as the 'oppositional practices' of which it is the scene are accompanied by discussions, debates and exchanges, a 'sketch of a creative process²³', in his own words. A principle [found] at the very heart of the activity [ambitions] of Talking Hands.

TALKING HAND AND THE "STATE OF ENCOUNTER"

As Fabrizio Urettini states, "from the beginning, we have tried to create situations and configurations that allow people to talk to us and use the objects we make. And people really come and talk to us, even stop their car to talk (during home deliveries, for example). The same goes for meetings in more fixed places when we make our creations available²⁴". This dynamic is particularly evident in the *Rifugiati* series, a collection of small domestic architectures with a strong graphic connotation. Created in collaboration with designer Matteo Zorzenoni, the recycled materials used in the collection are enhanced with textures and patterns that evoke the different countries from which the refugees come. The furniture, which can be arranged to create large play areas, is designed primarily for children. The latter easily appropriate the device, as shown by their reactions during the various urban walks or open-air festivals. Beyond the playful and sensory experience, a spontaneous dialogue is also established between the young users, their parents and the refugees. This exchange makes it possible "to get in touch with people who would not necessarily have adhered to the project at first sight²⁵", to communicate with them in order "to facilitate mutual understanding²⁶" but also to extend the design process itself. The process is reminiscent of the "relational aesthetic" theorised by Nicolas Bourriaud in his 1998 manifesto²⁷. In this essay, the art critic defended the idea that a large part of artistic production since the beginning of the 1990s has tended towards an aesthetic of the encounter, of the inter-human, of proximity, of interactivity. This vision reverses the paradigmatic field of art, which is intrinsically devoted, historically, to the domain of representation. In the case of Talking Hands, the "state of encounter" is furthermore supported by a process of "cultural hybridity²⁸".

(Homi Bhabha), which is affirmed both at the design stage (through the collaboration between Italian designers and refugees of African origin) and at the moment of the object's production and distribution. In this respect, the testimony of Kebba Sillah, a Gambian refugee and an integral part of Talking Hands since the beginning, speaks for itself: "For us, there is no problem of language or religion. We come from different countries, but we can communicate without any problems. We all work with a common direction, it's easy"²⁹.

Thus, the urban wanderings of Talking Hands, while certainly not capable of completely overturning the established order or the structural inequalities that exist within it, do contribute to a reflection on the latter and, in particular, on the relationships of visibility and invisibility at work in our contemporary societies. They also open the way to the visualization of another possible world by helping to change the way we look at migration. This change is fostered by the dynamic exchange between the refugees and the public, but also by the narration of their experiences in works conceived in a wider field. It is this particular process that allows the exiles to seize this "third space" dear to Homi Bhabha. A true interstitial passage, "[it] disrupts the histories that constitute it and establishes new structures of authority, new political initiatives, that escape common sense"³⁰.

Sabrina Dubbeld

Livraison à domicile © Talking Hands



¹ These included the "Protest" demonstration (Treviso, 29 September 2016) and a march in Venice on 29 March 2017.

² For example, on 27 January 2017, Talking Hands went to Venice to lay a wreath in honour of Pateh Sabally, a young refugee from Gambia who had died five days earlier in Venice's Grand Canal, in front of a hundred passers-by.

³ Most of the "Livraisons à domicile" date from the winter of 2016-2017.

⁴ See the article "Bara colorata costruira dai profughi per la start up "Un elemento d'arredo"", in: Corriere del Veneto, 18 July 2018.

⁵ Giampaolo Nuvolati, op.cit.

⁶ Jonathan Crary (trad : Frédéric Maurin), Techniques de l'observateur. Vision et modernité au XIXe siècle, Paris, Bellevaux, Dehors, 2016, p. 33.

⁷ Jonathan Crary, Techniques de l'observateur. Vision et modernité au XIXe siècle, Paris, Bellevaux, Dehors, 2016, p. 33.

⁸ Precisely the Hub, Centro di Accoglienza Straordinaria is called "ex Caserma Serena".

⁹ According to an interview with Fabrizio Urettini.

¹⁰ Ibid

¹¹ Ibid

¹² For the links between the struggle for recognition and democratic public space, see Axel Honneth, Kampf um Anerkennung, Suhrkamp, Frankfurt am Main, 1997 and Alexander Neumann, "Conceptualising Oppositional Public Space", in: Variations, n°19, 2016.

¹³ For the links between the struggle for recognition and democratic public space, see Axel Honneth, Kampf um Anerkennung, Suhrkamp, Frankfurt am Main, 1997 and Alexander Neumann, "Conceptualising Oppositional Public Space", in: Variations, n°19, 2016.

¹⁴ Text by Maxime Boidy on the Gilets Jaunes (forthcoming).

¹⁵ Maxime Boidy, "Luttes de représentation, luttes de visibilité. Notes on the political iconography and iconology of the dominated", in: Hybrid. Revue des arts et médiations humaines, Labex Arts H2H/ Presses Universitaires de Vincennes, 2017.

¹⁶ Text by Maxime Boidy dedicated to the Gilets Jaunes (to be published).

¹⁷ Op.cit

¹⁸ According to an interview with Fabrizio Urettini.

¹⁹ Nicolas Mirzoeff, « Enfin, on se regarde ! Pour un droit de regard », in: Politiques visuelles, Dijon, Les presses du réel, 2016, p.43

²⁰ Ibid., p.35

²¹ Ibid., p.35

²² Ibid., p.43

²³ Oskar Negt, "L'espace public oppositionnel aujourd'hui", in : Multitudes, 2009/4 (n° 39), p. 195.

²⁴ Ibid.

²⁵ According to an interview with Fabrizio Urettini.

²⁶ Ibid.

²⁷ Ibid.

²⁸ Nicolas Bourriaud, L'esthétique relationnelle, Dijon, Les presses du réel, 1998, 128 p.

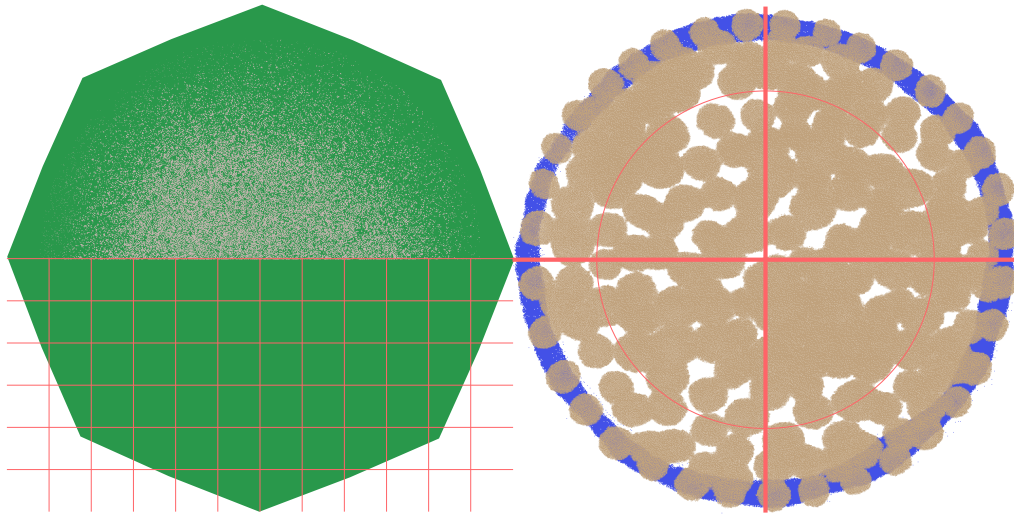
²⁹ Homi K Bhabha, Rutherford Jonathan, " Le tiers-espace ", in : Multitudes, 2006/3 (no 26), p. 95.

³⁰ Kabba's words quoted by Marco De Vidi, "Design più funzionale", in: Il manifesto, 8 February 2017, n.p.

³¹ Homi K Bhabha, op.cit.

POETIC MANIFESTO FOR NATURE'S BEAUTY

Toraki



ACTEUR

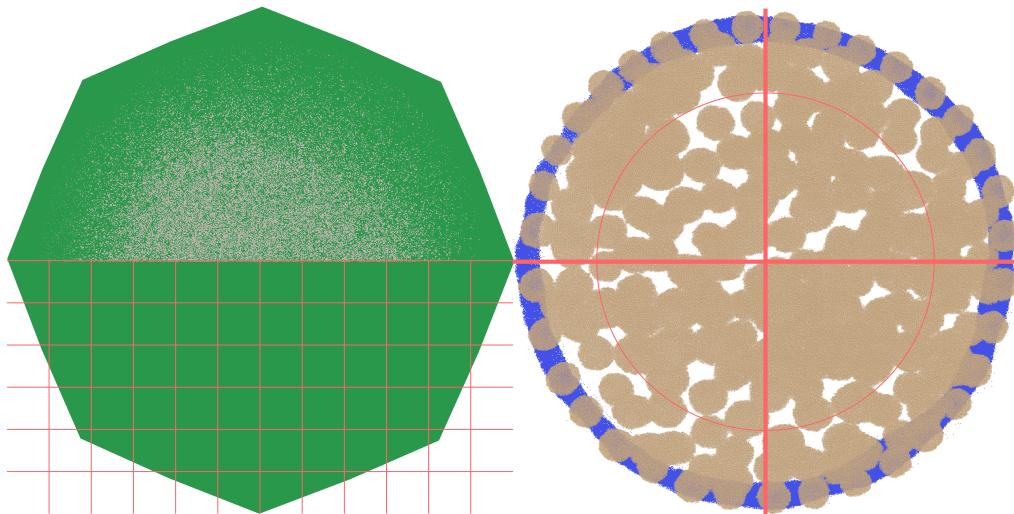
Toraki is my alter ego, in Maureen's skin, and these two are in fact one and only creature. This is how I feel in our world, like a creature, wild but wise, free but not so fierce towards the other inhabitants of Planet Earth. My happiness, I find it where I can see the wind dancing in the trees, where my hands, can express beyond all words, a desire, a need to understand and honour our Earth, our vast playground and fields of joys. I collect traditional techniques, simple ways, crabs, bones, feathers, skins, plants, stories, beautiful pictures. Anything that sings above the ground. I transform, share, learn where the heart runs and the eyes shine. I do not know any borders or barriers other than a society that is sometimes fearful about love and magic. Transforming becomes the rule of my game, the most exciting and challenging! I recycle, repair, collect in anticipation of a happy marriage between two treasures.

ACTION

How as a species with an endless thirst for creation, can we imagine our world with the finite resources of our physical reality? What is my place as an artist, in a world where everything goes too fast and seems disconnected from ancestral techniques? How by learning, sharing, and searching for simple crafting methods can we reclaim our creative independency? This installation is an initiation into the Languages of engaged being. A stage play, hand made poetry creating meaningful reflections on our local possibilities is being displayed to you as an altar. You are then presented a collection of tools, materials, shapes and treasures, honoured and cherished for being a fertile ground in their ways of raising awareness on the manners we create and think to improve our society. This singular altar opens itself to all curious eyes, as an offering to a new collective Action dream in order to reinvest our shared creative environment. Welcome to Torakiland.

VIVANT.ES

Alexia Venot and students
Zoé Arnaud, Pauline Aubry,
Antoine Behagel, Marianna Faleri,
Séverine Luxecrois, Phi Lou-van



ACTEUR

Alexia Venot is a designer and graduate of the Ecole des Arts Décoratifs de Paris. Through a reflexive practice of design and in particular of textiles, she is interested in the role of materiality and the impact that textile design can have on society. She participates in bringing together traditional know-how and more innovative processes by deploying, in context, new forms of collaboration and relationships materialized by objects, textiles or materials. Her projects, built in collaboration with different actors, set up imaginations, methods, processes or products by taking into consideration environmental and social issues, both local and global. Alexia Venot works in industry, publishing or in collaboration with artists. Between 2018 and 2020 Alexia Venot received four awards for her project “HAY & HUSK”. Her work has been exhibited in France, the United Kingdom and Denmark.

ACTION

The studio (Ecole des Arts Décoratifs de Paris’s year-long transdisciplinary laboratory format over the year) “Vivant.es” is the result of a partnership between the Ecole des Arts Décoratifs de Paris and the Laboratoires d’Aubervilliers, a context where the relationships of individuals to the living are thought of in an urban environment, a place of hospitality, experimentation, sharing and encounter. The “Vivant.es” studio has given rise to a series of online meetings with artists, designers and curators exploring questions of the living through the prism of an eco-feminist approach. The “Vivant.es” collective set itself the goal of creating a mediation and transmission object that would put Kombucha, a fermented drink used for its probiotic virtues and edible plants in the city, in the context of the Laboratoires. The Action of this mobile object creates bridges between inhabitants, students, mediators and with the living in the urban environment. An educational bar to transmit stories, disseminate knowledge, and propose participative experiences with the public by working for a citizen pedagogy of care.

The “Vivant.es” studio aims to “reappropriate” the city through the living and the living in the city from an eco-feminist point of view. We decided to propose a series of meetings to students, a research phase under the sign of “incubation” to prepare the ground and the actions of the exhibition. A second confinement was the opportunity to explore new pedagogical formats and to give the floor to artists, curators, researchers and designers to apprehend their work under the angle of “care”, their embodied and emotional experiences.

We had the pleasure of welcoming Lucile Olympe Haute (artist and teacher-researcher); Carmen Bouyer (artist, educator, designer); Serina Tarkhanian (designer); Lilianna Motta (artist-botanist), the duo composed of anthropologist Marine Grand and artist Anaïs Tondeur, curators and podcaster Anne Bourcassé and Hélène Aguilar, Aniara Rodado (artist, choreographer, researcher), Phénix Brossard (actor), Kathleen Reilly (artist, craftsperson, designer) and industrial designer Arthur Donald Bouillé. These meetings took place in the form of interviews, presentations and workshops. The conversations, open to the public, were joined and enriched by Anna Bernagozzi (teacher, curator, theorist), Henriette Waal (artist, designer, teacher), Ines Geoffroy (exhibition programmer) and Eric Loret (journalist and critic). This studio was conceived to think about our relationship with the living, seen as a partner in urban care.

A question then emerged: how to apprehend the living, once again inaccessible? How do designers and witches approach the question of ‘care’ and their relationship to the living?

We have set up particularly stimulating online meetings. A way of observing and understanding the living without having access to the field. A privileged space, allowing us to remain in contact with the cultural scene for a few weeks. Meetings that are nevertheless at a distance, a distant relationship, relative because it is also intimate. An intimacy echoing the last intervention of the rencontres “Vivant.es” dedicated to fiction, in which Arthur Donald Bouillé intervened. In “Froth on the daydream”, Boris Vian’s character’s relationship with cancer is played out through a metaphor of the living, the water lily grows in Chloé’s lungs as the disease progresses. Arthur Donald

Bouillé extends Vian’s metaphor with “Thinking experience”, three objects to help accompany cancer patients. The first object in the collection houses a tumour sample, with which the user is encouraged to interact: this relationship is manifested by a luminous response that varies according to the patient’s voice. By putting technology at the service of healthcare, Arthur Donald Bouillé questions our relationship with the disease through the use of intermediary objects that establish an intimate framework for visualizing, materializing and perceiving cancer. For Arthur Donald Bouillé “It is a dialogue with oneself, with the other than human, the object is therefore a receptacle for the user’s words as much as it plays the role of intermediary between the user and the embodiment of his illness”. If it proposes new ways of apprehending pathology, through the sensitive and poetic medium, these objects of an ambiguous nature are also situated at the frontier of speculative and critical design, in the tradition of Dunne & Raby. These instruments are also a means of critiquing the asepticisation of medical devices and questioning the approach of the industrial designer and the wider Western techno-scientific culture.

This observation led to the research of the Canadian designer Serina Tarkhanian, for whom the medical institution imposes a passive and standardised relationship with the patient, the only ways of understanding medicine and knowledge existing under the control of scientific protocols and methods. Her project co-healing: an institutional reform for caring with proposes a collective and participative experience of care. The lung microbiota exchange tool aims to enable a reciprocal and secure exchange between patients’ microbiomes, where each person can become a donor and a recipient. Her project is also a relevant way to rethink the experience of care through a social and relational design approach, favouring warm materials and colours that revive artisanal and ancestral forms and processes to renew the codes of a depersonalised laboratory aesthetic in force in hospitals.

If design seems to be a way of questioning the western medical and scientific apparatus, witchcraft is also a place of experimentation to propose medicinal alternatives.

Aniara Rodado, artist, choreographer and researcher, considers care through collective and performative experiences. In the field of bio-hacking and domestic

witchcraft, Aniara Rodado, sets up experiments where multi-specific and multi-sensorial relationships are played out. Her poetic, political and embodied commitment considers the decolonisation of bodies and plants, from a trans-feminist position. By collaborating with the Gynepunk collective, she works to make gynaecological knowledge accessible and for the empowerment of female bodies from the pharmaceutical industry. In the framework of her doctoral thesis, Aniara Rodado proposes alternatives to gynaecological care by reviving ancestral Mayan knowledge of plants, in particular with the cream for stealing. The recognition of alternative, non-labelled or witchcraft knowledge allows us to redefine our alliances with the living through practices, and also through more egalitarian means of expression. The lexical heritage of modern science also contributes to distancing ourselves from the relationship established with other species.

Lucile Haute renews the lexicon of witchcraft by mobilising its narrative and political content. Her Cybersorcery Manifesto and its neo-pagan rituals become the support of an animist techno-feminist activism. Lilianna Motta's work also works to move the life sciences towards a more inclusive lexicon. Lilianna Motta, participates in a relational ecology by working for the protection and conservation of polygons, these rhizomic plants that are blacklisted by their taxonomy, considered as "invasive" or "weeds". If we must be careful to evolve the tools, instruments, and terms for approaching care and the living, "what is salvific is that in the forms of enquiry, the sciences have simultaneously invented styles of knowledge that are of another order: knowledge that restores to the living their intrinsic animation, knowledge that reanimates. This is what we need in a culture of the living: knowledge that is woven into the other dimensions of sensitivity, thought and practice".

The media of expression can participate in the emancipation of the living and redefine the associated hierarchies. Ritual, manifesto and fiction can all be used to create new alliances. Collective and interspecific modes of survival echoing the Chtulucene of Donna Haraway, philosopher of science and biologist, a concept where the biological, the technological, the human, the non-human cohabit through new associations.

By reappropriating terms, knowledge and tools, designers and witches can contribute to the development of more inclusive and empathetic practices, with the aim of reconsidering and reweaving our relationships with the living and the way we think about and care for the living. By becoming spokespersons for this reappropriation, they can thus participate in modifying the site of destruction, as well as be modified by this reappropriation.

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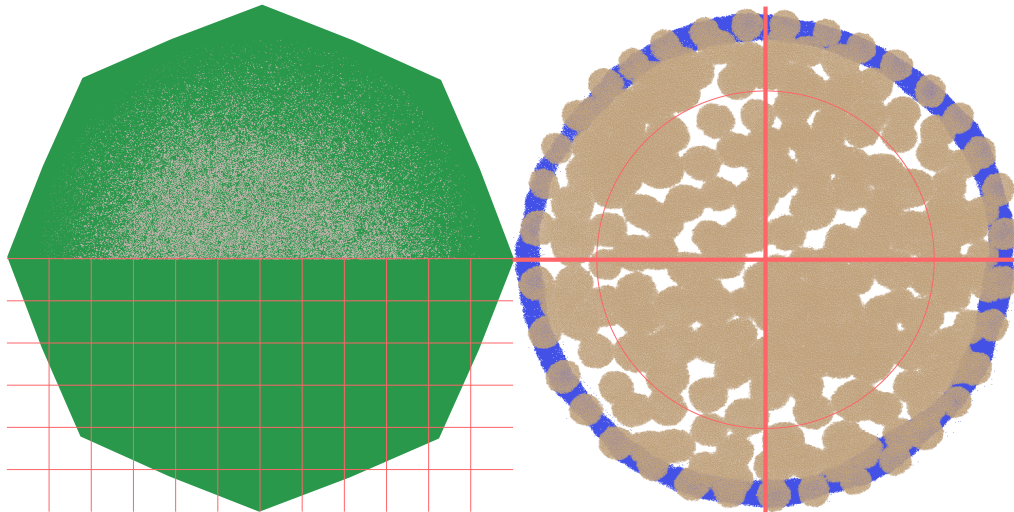
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 Anthony Dunne & Fiona Raby, Design, Fiction, and Social Dreaming, The MIT Press

Le bar à Kombucha et plantes invasives et médicinales -
 Collectif vivant.es. @Antoine Behagel



PARADISE ONLY LASTS A SEASON

Nicolas Verschaeve and students
Adèle Jacquier, Adélia Bellier,
Adrien Buyukodabas,
David Schroeder, Samer Selbak



ACTEUR

The beginnings of Nicolas Verschaeve's approach took shape during a diploma project at the Ecole des Arts Décoratifs de Paris in 2017, conducted with textile designer Juliette Le Goff. On this occasion, he laid the groundwork for a design practice that extends from the object to the space, and that advocates a more sensitive interaction with living spaces. His work is built in dialogue and asserts itself as close as possible to the resources and places of production. This approach led in 2017 to the creation of a mobile design studio. A studio on four wheels that carries a clear desire: to engage the project by doing and to rethink the agreed patterns between research, design and production. During each Escale, his approach pays particular attention to embracing the historical, cultural, environmental and technical realities of the contexts apprehended in order to reflect their richness.

ACTION

The studio (Ecole des Arts Décoratifs de Paris's year-long transdisciplinary laboratory format) "Paradise only lasts a season" is the result of a partnership between the Ecole des Arts Décoratifs de Paris and Vive les grues, Nanterre. Through the prism of migratory birds. The studio tackles the problems of transformation of environments, migrations and the evolution of habitats affecting all living things including humans. What do birds bring back from their wanderings? What can these successive journeys and moves tell us about the adaptability of a species to a changing environment? Our non-anthropocentric study reveals the variety and ingenuity of nests and nesting boxes developed by bird species during their migrations over distinct territories. Could urban architecture not be inspired by this and show more attention to singularities by establishing diversity as its fundamental component? In this context, we propose not to build to shelter Man, but to explore other scales of Action, encouraging new relationships with the living.

“In Europe, less than half of the birds that winter in Africa will return in the spring. Faced with such statistics, one cannot help but wonder: why do some fifty billion birds feel the need to migrate every year? In our imagination, the migration of our winged companions is synonymous with infinite freedom and formidable adventures [...] we realise that this is both true and false. One does not migrate for pleasure but out of necessity. The energy expended, the ingenuity displayed and the number of pitfalls that the birds have to face, rightly force our admiration”.

In the wake of migratory birds, Christian Moullec & Xavier Müller

Our non-anthropocentric study undeniably reveals questions that are parallel to the animal species and to our own, particularly with regard to the relationship with space and, more precisely, with the act of inhabiting. Birds and humans are both builders. Depending on the context, resources are simply arranged or follow a process of transformation to be woven, stacked, dug, intertwined and this in order to protect the body from the predations of the world.

We do not live in the same way or in the same spaces in Alsace and in the Maghreb, in Mongolia or in the plains of the Andes. On the one hand, these different forms of living respond to the resources of the territory (materials) and the way in which they are used (processes). On the other hand, the variety of living space organisations that result from them reveal the climatic constraints, cultural constructions, political and social contingencies as well as the specific habits and customs of each people and their environment.

Beyond the primary function of shelter, the habitat constitutes a close link to our individual identities, to our life paths. In a reciprocal relationship, we transform the space as much as it transforms us. This world within the world is filled with the things, beings, stories and values that we preserve, it says something about who and what we are. But what room is left for us to participate in the construction of our spaces? Where, in the city, there is a lack of space? In this urban context, we propose not to build to shelter Man, but to favour his relations with the living in an environment that is impoverished in this respect.

COMMON SPACE

Paradoxically, the diversity of these ways of living appears little in the built landscape of contemporary cities, which are in essence places of diversity and cultural encounters from all horizons. Housing programmes show standardised and normalised spaces, symbols of a modernity that we wish to question.

Could architecture not show more attention to the singularities that challenge individuals? Can it offer its occupants the means to project their identities into the space they occupy, to establish diversity as a necessary component of the programme?

To make architecture, to make one's own place, as opposed to living in spaces built by others, would this not be a good way to go?

PROJECT

In response to these questions, each student took an interest in a bird that is present in the Ile de France region and migrates for part of the year to other territories. This research time was an opportunity to define the context in which each species evolves, to identify the obstacles present on its migratory route, to study its destination as well as its building habits and its needs in terms of environment and habitat.

What do birds bring back from their wanderings? What can these successive journeys and relocations tell us about the adaptability of a species to a changing environment? How can we provide birds with places and times of respite?

Would it make sense to build sustainably for species that are constantly on the move?

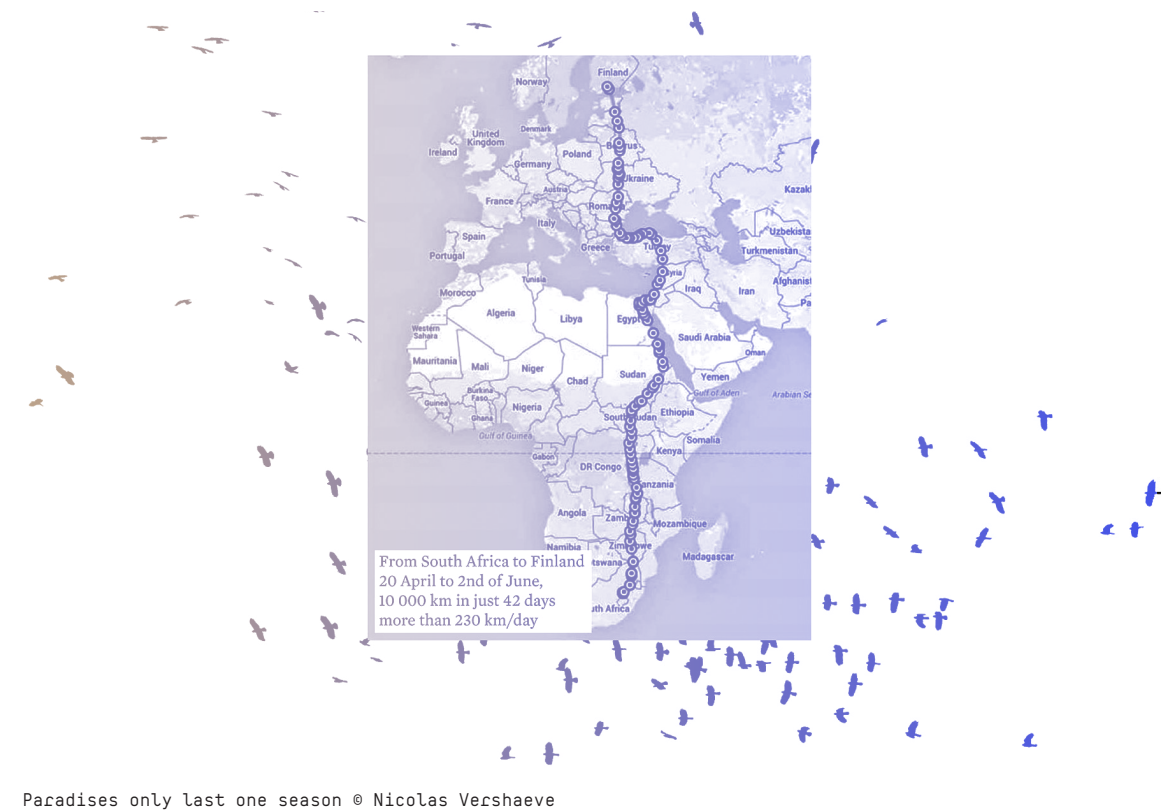
And what if these reconstructions of living spaces season after season prefigured future modes of living that are necessarily more flexible, resilient and reactive to change, for our own species?

The building practices of different bird species can be compared to vernacular architecture around the world. These buildings, which Bernard Rudofsky describes as “architecture without an architect”, make systematic use of the resources available in the environment, and of construction methods developed in response to the properties of local materials; principles that are similar between humans and animals.

The cross-study of these birds nests and human vernacular constructions raises the question of autonomy. By paying attention to the birds, we can ask ourselves if the reconstruction of their habitat season after season is not also an opportunity to improve the nest, to adapt it to variations in location, climate and predators. But above all, wouldn't this repeated reconstruction be the guarantee of a transmission of knowledge and know-how to future generations? So, is it relevant to build for others, other people, but also other species?

The students found several answers to this question depending on the species studied.

Thus Adélia Bellier proposes to revisit the decorative bas-reliefs present on the façades of houses. These moulded decorations, which are aesthetically pleasing to humans, also take on a functional dimension for the swallow in her project. The decorative motif conceals a set of attachment points and starters that allow the swallows to easily build their nests in an urban environment. It is indeed essential for this species to give it the honour of building its nest, which is what distinguishes it socially, rather than offering it a completed habitat.



INTER-SCHOOL WORKSHOP DIVERSITY ACTIONS April 1-3, 2021 at La Villette Makerz, Paris and online

A 3-day workshop designed for design students to initiate direct actions for diversity and inclusion within their schools and universities.

In February 2020, within the framework of the conference “Towards Sharing Common Futures - Celebrating diversity for a more resilient and convivial society through design”, at Ecole Nationale Supérieure des Arts Décoratifs in Paris, we conducted a short format inter-school workshop to collectively reflect on the involvement of design schools in migration issues. Together we asked ourselves: How could design schools better integrate the realities of migration, the welcoming of people from elsewhere and the sharing of their cultures within them? About twenty participants, students and alumni from various schools (ENSAAMA Olivier de Serres, ENSCI, ESAD Valenciennes, Politecnico di Milano and Strate Collège) took part in this short form workshop.

This year, in the context of the Expo-action “Infinite Creativity for a Finite World” (30 March - 18 April, 2021), and in partnership with the research team in design and social innovation of the University of Nîmes, l’Ecole des Arts Décoratifs de Paris invites design students to continue this research on diversity in design educational settings. We have broaden its context of action and collectively reflected on the theme of diversity as a whole. Design students from different schools were invited to participate to the workshop, to imagine how design schools and universities can be transformed into radically welcoming, convivial, multicultural spaces.

This event sprouts from the need to build highly collaborative and caring cultures within the academic world, to work to actively dismantle all forms of discrimination, support a greater diversity of bodily and cultural expressions, and organize collectively to overcome the systemic violence turned against what is perceived as “other”. The workshop offered convivial spaces for the exchange of ideas and experiences, times of reflection and co-design around 3 angles: cultural diversity, diversity of bodies and biodiversity. Together we have explored ways out of the conscious or unconscious systems of discrimination, repression, exclusion and indifference.

In the era of globalisation, how can we reconcile individual and collective aspirations to have the plurality of cultures and identities recognised, without this resulting in a withdrawal into identity and a rejection of alterities? These paradoxical injunctions can be difficult to balance in a temporal context of learning and personal construction. However, the theoretical and epistemological opening of the disciplines of design and art to these questions constituted a solid and effectively mobilisable basis for the workshop.

Design students from diverse backgrounds were challenged to imagine their schools as a better space of representation, expression, and emancipation for all bodies, all cultures, all identities, in the human and non-human realm. Drawing on their own experience, they imagined together forms of design that can honour a plurality of ways of being and that can easily be activated in a concrete way within their school. After the three-day workshop, the group will be kept active by following up on the projects and sharing of best practices.

This project was initiated by Anna Bernagozzi (Ecole des Arts Décoratifs), co-created and coordinated by Carmen Bouyer (designer and artist), with the help of Béatrice Gisclard and Michela Deni (University of Nîmes) and Caroline Grellier (designer, professor, associate member of PROJEKT, University of Nîmes).

PROGRAMME

With students from the Ecole Nationale Supérieure des Arts Décoratifs, ENSCI Les Ateliers, Ecole Supérieure d'Art et Média de Caen, Ecole d'Art et de Design de Saint Etienne, Ecole d'Art et de Design de Valenciennes, Ecole Européenne Supérieure d'Art de Bretagne, Ecole de Design de Nantes Atlantiques, Free University di Bolzano, Haute Ecole des Arts du Rhin, Institut Supérieure des Arts de Toulouse, IROKO FabLab, Politecnico di Milano, Université de Nîmes, among others.

THURSDAY 1ST APRIL

9h00-9h30

Presentation of the global project and the workshop, synthesis of the preparatory work: issues, semantics, by **Anna Bernagozzi** (professor of design theory and coordinator of the DESIS Group at Ecole des Arts Décoratifs de Paris), **Carmen Bouyer** (designer and artist), **Béatrice Gisclard** and **Michela Deni** (Laboratoire PROJEKT, University of Nîmes), **Emmanuel Tibloux** (Director of the Ecole des Arts Décoratifs de Paris).

9h30-10h15

Contextualisation with a philosophical approach with **Virginia Tassinari**, philosopher and design teacher, Product Design Department at the LUCA School of Arts in Belgium, and Design Department of Politecnico di Milano in Italy. She is the co-author of *Designing in Dark Times: An Arcadian Lexicon*, a radical reference book that calls designers and students to action.

10h15-10h30 Break

CASE STUDY -
CULTURE DIVERSITY

10h30-11h15

Conversation between **Marc Baroud** (designer, former director of the Design Department at the Lebanese Academy of Fine Arts ALBA in Beirut), **Dimitri Zephir** and **Florian Dach**, (designers, founders of dach&zephir studio and teachers at l'Ecole de Condé and l'Ecole Boulle),

and **Caroline Grellier**, (designer, professor at Africa Design School, associate member of PROJEKT), on how to radically imbed multiculturalism within design education.

11h15-11h30 Break

11h30-12h00

Francesca Gattello and **Zeno Franchini** from Marginal Studio will talk about "Counter-Colonial Aesthetics", an action-research on the potential of migration to reframe heritage and visions of contemporary Europe through the construction of a common heritage of diasporic identities through participatory practices and object making

12h00-12h30

Elise Amal Connor, graphic designer and artistic director of La Fête du Slip festival with Mathilde Avogadro and co-founder of the collective Good For A Gxrl with Mathilde Avogadro and Iyo Bisseck, a group that was created as a way to question design practices and design education using an intersectional perspective. During her studies at ECAL, Elise co-organised a student feminist movement. Her practice is focused on community and multiculturalism as a way to observe and rethink society

12:30-13h30 Lunch

13h30-15h00

CO-CREATION BETWEEN STUDENTS -
CULTURAL DIVERSITY
Collectively imagining designs (objects or processes) that can support the diversity of cultures within their school. Inter-school group of 4 to 6 people.

15h00-15h15 Break

CASE STUDY -
DIVERSITY OF BODIES

15h15-15h45

Manon Ménard, doctoral student in the PROJEKT laboratory (Unimes), is conducting research on educational inclusion through design as part of the project "Aspie-friendly, building an inclusive university". A national academic inclusion program for people with autism without intellectual disabilities.

15h45-16h15

Iyo Bisseck, interaction designer, researcher and creator of the interactive installation Wuta and of the Main Clé platform, which offers tools for questioning and learning to communicate with deaf or hard of hearing people. Iyo works at the crossroads of different fields such as art, social sciences, cognitive sciences and computer science.

16h15-16h45

Mayar El Bakry, designer and researcher. Mayar is currently focusing her work on food and cooking as a means to create spaces of discourses, exchange and dialogue in and out of academia. Within her research, she emphasises cross-cultural exchange, social relevance and collaboration.

16h45-17h00 Break

17h00-18h30

CO-CREATION BETWEEN STUDENTS -
DIVERSITY OF BODIES

Collectively imagine designs (objects or processes) that can support the diversity of bodies within their school. Inter-school group of 4 to 6 people.

18h30-19h00

CLOSING / INFORMAL MEETING
BETWEEN STUDENTS

FRIDAY 2ND APRIL

CASE STUDY - BIODIVERSITY

09h00-09h30

Tanya Ruka, independent designer, artist and researcher, founder of the Region Net Positive network and artistic director of Fog & Moon Studio. Tanya is active in environmental issues from an indigenous perspective in Aotearoa, New Zealand and globally, working with the Waitaha Executive Grandmothers Council.

9h30-10h00

Alexia Venot, designer, independent researcher and guest lecturer at Ecole des Arts Décoratifs Paris, founder of the collective and studio VIVANT.ES in the framework of the ExpoAction "Infinite Creativity for a finite World". She explores the issues of care through design and values interspecific modes of relationship from an ecofeminist point of view.

10h00-11h00

Andrea Trimarchi and Simone Farresin from **Formafantasma**, duo of designers, founders of the GEO-DESIGN department at the Design Academy in Eindhoven, Netherlands. The GEO-DESIGN master's degree offers access to diverse knowledge - from material history to cultural worldviews, from humanism to ecology, from plant and animal rights to artificial intelligence, from the earth's core to outer space.

11h00-11h15 Break**11h15-12h30**

STUDENT CO-CREATION -
BIODIVERSITY

Collectively imagine designs (objects or processes) that can support biodiversity within their school. Inter-school group of 4 to 6 people.

12h30-13h30 Lunch**13h30-15h00**

GROUP WORK PER SCHOOL ON A CHOSEN DIVERSITY ISSUE.
Choice of one or more concrete actions to be implemented in the school. Choice of one or more concrete actions to be implemented in the school.

15h00-15h15 Break**15h15-16h45**

GROUP WORK PER SCHOOL ON A TOPIC A TOPIC CHOSEN FOR DIVERSITY.
Development and co-creation among students

16h45-17h00 Break**17h00-18h30**

GROUP WORK PER SCHOOL ON A TOPIC A TOPIC CHOSEN FOR DIVERSITY.
Development, co-creation and preparation of a short presentation

18h30-19h00

CLOSING / INFORMAL MEETING
BETWEEN STUDENTS

SATURDAY 3RD APRIL**09h00-11h00****FINAL REPORT**

ALL STUDENTS WHO PARTICIPATED IN THE WORKSHOP PRESENT THEIR PROPOSALS imagined during the workshop to improve diversity in their schools through design

11h00-11h15 Break**11h15-12h00****FINAL DISCUSSION AND CONCLUSION**

Thank you for the help of the Virtual Care Lab and Anjali Lynn Nath Upadhyay of Liberation Spring.

PROJECTS

ACTIONS

ACTEURS

ACT 4 ENERGY	Atelier 21 and students Antoine Tour and Quentin Poudollec
ATELIER DES GRIOTS	Caroline Grellier
CO-CARTS	Orizzontale / Lungomare
COUNTER-COLONIAL AESTHETICS	Marginal Studio
COUTEAU CHIEN	dach&zephic
FOLIE N°36	Fleur Moreau
FRUGAL 19th	Eugenia Morpugo and Andrea de Chirico
LIVRAISON À DOMICILE	Talking Hands
L'ÉCOLE DES MUTANTS	Hamedine Kane and Stéphane Verlet Botero
MAXIDREAMS	Florence Doléac
PARADISE ONLY LASTS A SEASON	Nicolas Verschaeve and students Adèle Jacquier, Adélia Bellier, Adrien Buyukodabas, David Schroeder, Sameer Selbak
POETIC MANIFESTO FOR NATURE’S BEAUTY	Toraki
SAVOIR(-)FAIRE FOR FRUGAL INNOVATION	Lucas Dauvergne from STU-DIO and students Judith Zantain, Vera Dubost, Wilfried Becret, Chloe Helson, Pauline Landrieu, Lorenzo Oliva, Philomène Robert, Lily Saillant, Eloi Regnier
SUELO ORFEBRE	Simon Ballen Botero
SUPERLOCAL	Andrea De Chirico
SYNTROPIC MATERIALS	Eugenia Morpugo
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