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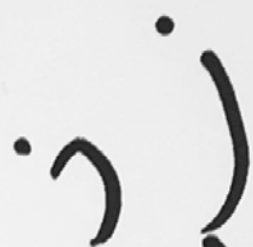
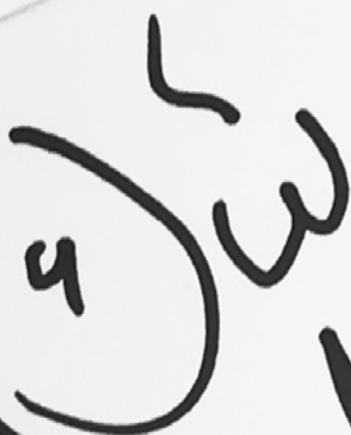
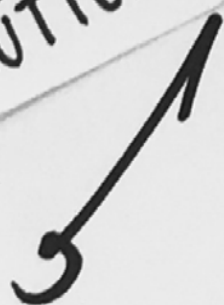
ART



COHESION



DISCUSSION



cultivating
conviviality
cultivating
conviviality

Ensad, Paris
From Conflict to Conviviality through
Creativity and Culture

The workshop “Cultivating Conviviality” was the starting point of ENSAD’s participation in the 4-year European project 4Cs—From Conflict to Conviviality through Creativity and Culture. “Cultivating conviviality” aimed to show the importance of design methodologies in the process of understanding and integrating social, political and cultural issues of past and present migrations. The program revolved around the co-creation of ‘tools of conviviality’ that could play an active role in improving togetherness in society, with theoretical contributions, field work, an exhibition and an international conference. Second and third year students at ENSAD explored co-creation methodologies that highlighted know-hows, inventions and imaginaries in relation to contexts of migration. However, as we collaborated with ‘migrants’, we soon traded our hesitant vocabulary for the own lexicon of our new friends, who preferred the name ‘newcomers’. Embracing a language was a first step in equipping ourselves with new stories, new points of view on migration. And many stories were shared, as we learned and created together: students, tutors, newcomers. Stories of people and places. Stories of experience and theory. Stories of making sense, and making kin. This book is an attempt to share some of them.



tools for convivial cultures tools for convivial cultures

The workshop was constructed so that students could at the same time identify and contextualise specific topics linked to migration, notably via theoretical approaches that deconstruct colonial perspectives on migration and develop a decolonization of knowledge, and by exploring directly, through an ethnographic research approach, **the reality of newcomer's life in Paris today.**

Two distinct but complementary research sites were engaged by the students: the northern suburb Saint-Denis, characterized by the diversity of its population, and the incubator for young, newcomer entrepreneurs 'Place' located in central Paris.

In Saint-Denis, the students approached the territory and its hundred different communities through the prism of food, with field study and co-creation work at an urban farm, a community kitchen and a social housing for undocumented workers, mostly from West Africa. At Place, they exchanged with a vibrant community of newcomers, arrived from Syria and India, who invest their expertise and creative energy in social entrepreneurship projects.

Each week, debrief sections in presence of various actors took place in order to go over the challenges and benefits of each fieldwork situation, exchange information on the two research sites, plan the next fieldwork session and consolidate the student's theoretical approach.

The workshop became more than a space to develop and discuss research approaches to migrants' situations. The design process required that students engage with 'newcomer experts' through co-creation methods in order to address previously identified real-life problems. Students also worked on a personal, ethical chart clarifying their project's ethical implications and leitmotifs.

The projects co-developed by students and newcomers were exhibited at ENSAD in January 2018.



Florence Doléac, Adada, inflatable PVC balls, textile coated with plastic, polypropylene net, Velcro. Courtesy the artist.

THE CULTIVATING CONVIVIALITY WORKSHOP PROGRAM (2017-18):

November 8: Introduction to the workshop and its context

With Anna Bernagozzi, Hamedine Kane, Khaled Kaka, Stéphane Verlet-Bottéro, Dimitri Zéphir and Florian Dach

November 15: The Experience of Conviviality

With Alice Peinado, Florence Doléac, Nathalie Blanc and Pauline Guinard

November 22nd: Traveling Theories

With Techfugees, Wael Sghaier

November 29: Fieldwork

December 6: Crossings, obstacles, reversals, expectations and successes

December 13: Cultures & Sharing

December 20: Cultivating Diversity

With Carmen Bouyer

January 8-12: Intensive Co-creation Workshop and Open Studio

Presentation of the final projects

February 5: Cultivating Conviviality Conference

With Seloua Luste Boulbina, Florian Dach and Dimitri Zéphir, Sebastian Daeschle, Daniele Lupo, Ines Mesmar, Eugénie de la Rivière, Eddy Terki

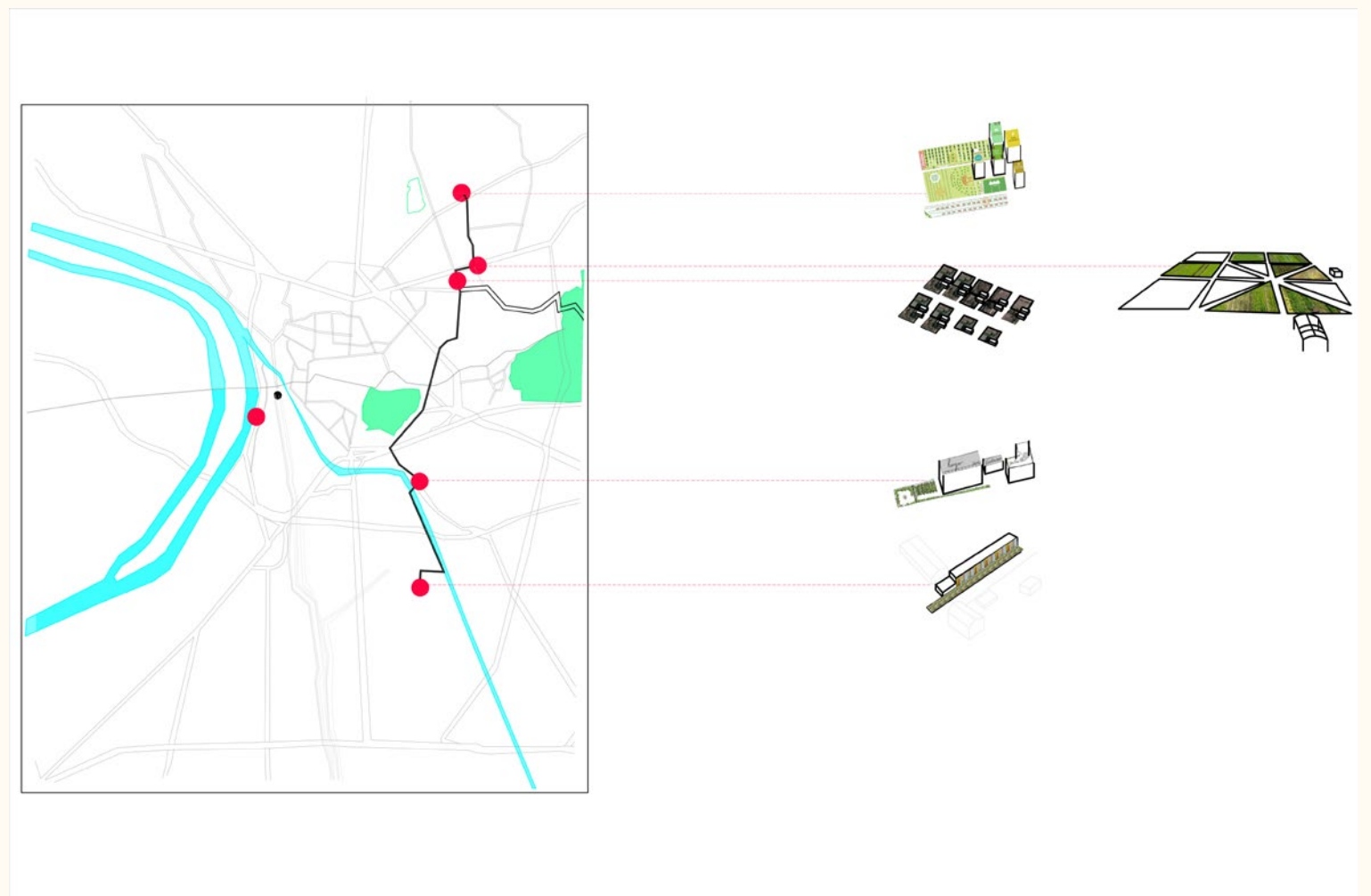
KIND MANIPULATION

Transcript from a conversation at ENSAD

We didn't speak of accident as something necessarily bad, more as something that happens...

It's the unforeseen, serendipity...

She also spoke of something I really liked, she spoke of "kind manipulation", as in trying to divert things, somehow in a direction that one has foreseen. "Kind manipulation", I liked that. She was speaking of the difficulty to go towards the other, the "metro effect", that thing that prevents us from going towards the other, and I replied that this thing that prevents us, is something we should battle against every day. Because every time you battle that fear, you have a good experience, usually.



1. Field trip in **Saint-Denis**, guided by Waël Sghaier, tireless explorer of Seine-Saint-Denis district and director of the film 'My Incredible 93'
2. Mapping the communal gardens of Saint-Denis, Camille Lugand and Léo Sibertin-Blanc

traveling
theories, traveling
traveling know hows
know hows



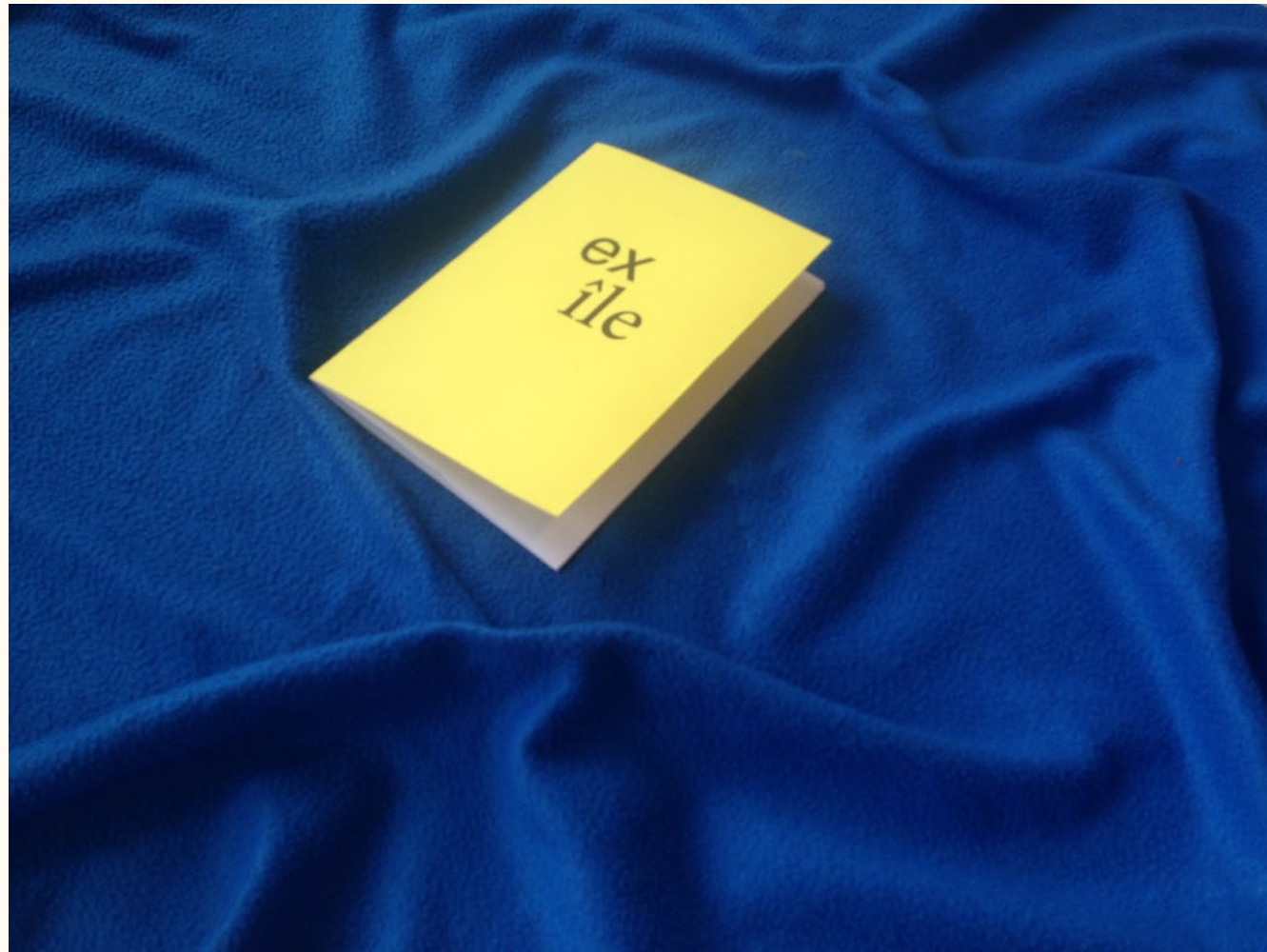
'Ex-île' Writing Workshop
by curator **Stéphane Verlet-Bottéro**,
ENSAD, November 22nd 2017

< Notes

avec ceux qui finalement, en m'hébergeant chez eux, avaient choisi d'abolir ces vieilles hiérarchies.

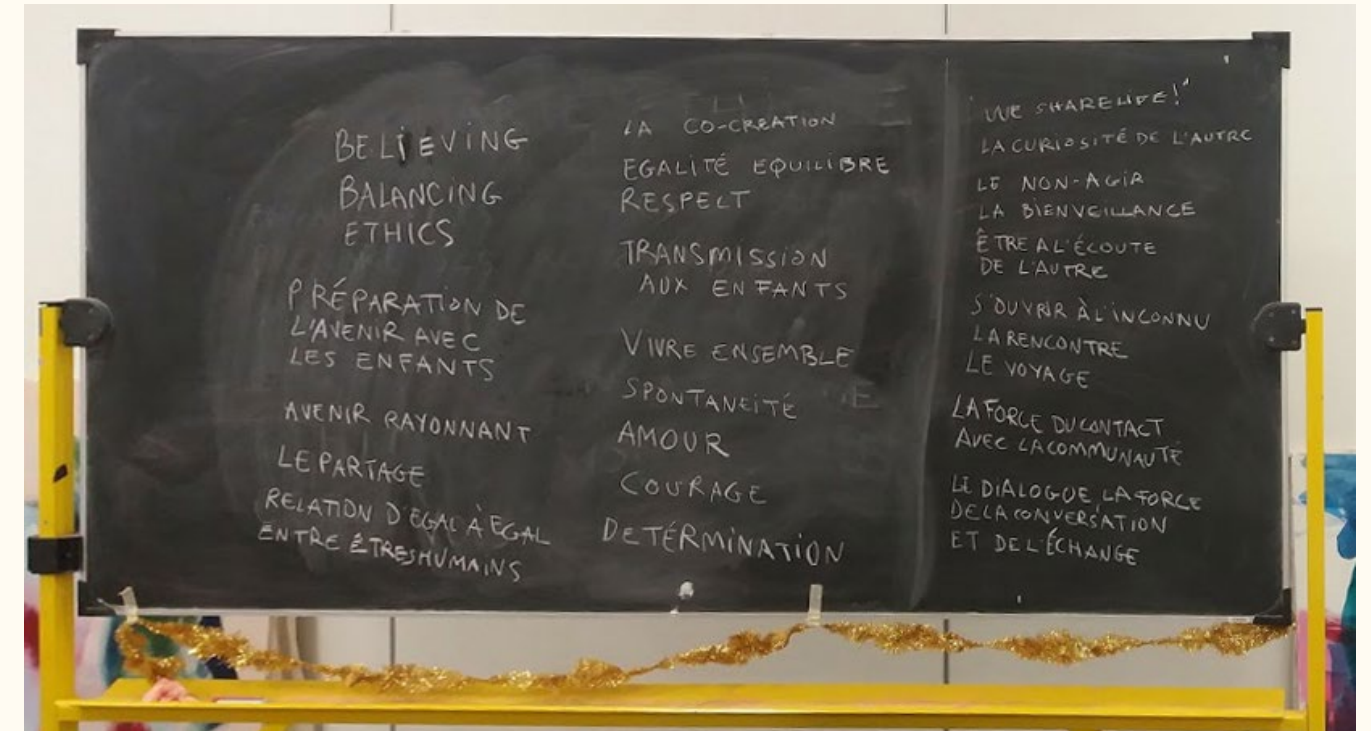
Alors, avec eux, j'ai un peu tout déconstruit quand j'ai pu le faire : Les théories, Les architectures, Les mentalités, Les bouts de canapé. J'ai édifié ce qu'on a appelé dans les années 2020-2030 Le grand Paris : sorte de paysage à la vision superstructure, sans murs, préférant les horizons lointains, peuplés de toutes choses et surtout d'ailleurs.

Un espace où la projection est horizontale, plus verticale. Un espace où tout devient possible.

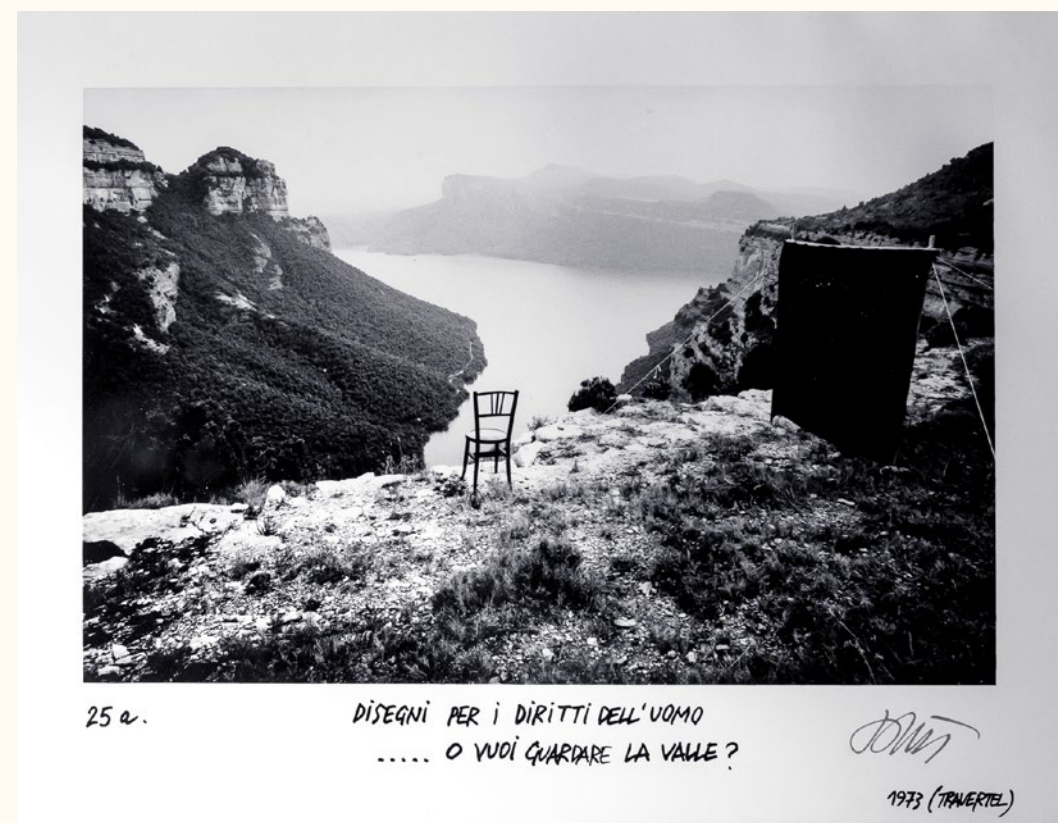


**"Exiles cross borders, break barriers
of thought and experience."**

Edward Said, Reflections on Exile and Other Essays,
Harvard University Press, 2000



Collective Ethical Chart Workshop
by designer **Carmen Bouyer**, ENSAD,
December 20th 2017



“Conviviality was coined by Jean Anthelme Brillat-Savarin, an 18th century French gastronome, in *Physiologie du Goût: Méditations de Gastronomie Transcendantale*. It is about the pleasure of living together, and above all about sharing and communication, about exchange - often around the table but not only. In this sense, the art of the table is a metaphor for the art of living. Thus, cultivating conviviality could mean: reconnecting with the social bond; (re)learning to live together through sharing; defining new social and cultural relationships; rethinking society so that everyone can find their place in it... and also thinking together about new tools that go beyond neoliberal and postmodern logics related to market and consumption, in order to set up a real conviviality. Conviviality, like culture, is built by many: a co-design process is necessary in order to better understand the needs, enhance the knowledge and experiences of each individual and produce relevant tools.”

Alice Peinado, 'The experience of conviviality', lecture on anthropological methodologies in co-design, ENSAD, 15 November 2017

ÉLOGE CRÉOLE

dach&zephir

« Éloge créole is a research by design which we began in August, 2015, around the history of the French West Indies. We chose as ground of exploration and reflection the island of Guadeloupe where from Dimitri is native, and whose anchoring allowed us to have a better understanding of the mechanisms and elements at the origin of its culture.

Built with “leftovers”, in the words of poet and writer Ernest Pépin, the creole culture suffered for a long time from an invalidation, due to its slavery past presented as a “compulsory” inheritance at the origin of its creation. Through our approach, we suggest generating a new vision of the creole history by using these “leftovers”.



dach&zephir, Éritaj Kontré, brass, coconut leaf, Nevers earthenware



Éritaj Kontré is born from a « unexpected collision » between Faïencerie Georges in Nevers (France), whose heritage lie in the hand-made decoration on raw enamel, and basket weaver Gérard Ako, who weaves objects from coconut palms in Guadeloupe. Combining these two forms of know-how, creates a new shared story about handcraft reflecting the complex French history of immigration but also slavery. The original decor of Nevers earthenware is substituted by Caribbean life scenes to show the possibility of sharing a common history. »

TRAVELING OBJECTS

– In China, in the archeology of 200 BC period, we have found knives and forks. In the North, in Mongolia, and in the West, people always used a knife at the table. There is no fork, but a knife on the table. After the 6th century, China switches to chopsticks. The way of cooking evolved.

– You mean in the preparation?

– Yes, the way of chopping vegetables. In France an asparagus is served in full, we chop it.

– This one is sculpted?

– Just cut with a band saw, sanded and varnished. The research is on the opening of the fork, on which level I keep the flexibility of the wood. That one is more for picking something, like a piece of meat. I also work a lot on the theme of Wabi Sabi, this kind of Japanese minimalism.

– This one is very different, much lighter.

– It's made of maple. I like the color, whitish, but once I varnish it, it'll get dark yellow.

– But white feels colder, in relation to food. I find it less welcoming.

– It's true that if food is prepared in cooler colors, people are less attracted.

– It makes me think of plastic cutlery...

– Color is a big part of the research. In China, our sense of color comes from nature. Like a color of chips literally, of frying. In France, it is filed in CMYK, from zero to 255, how much yellow, how much green, whatever color. But we would pick a color that make us think of something, a color of potatoe, of frie, of meat... we attach a story to it.

– What's that? It's super design.

– That's a model. Actually, the object is not really alive. It's the form that gives the feeling that it's alive. How you succeeded to transfer your soul on these objects, is what creates the impression that these objects are alive, it gives you a desire to use them.

– This profile is pretty aggressive. For red meat eaters!

– It's for a meat piece, big and rare. I will ask a forger to forge it. It's designed to slice in this direction. It's not the same for right-handed and left-handed. In France you eat meat with the left hand, right?

– This left-right thing is quite weird.

– No actually, we slice with the right hand.

– Yeah, we slice with the right hand.

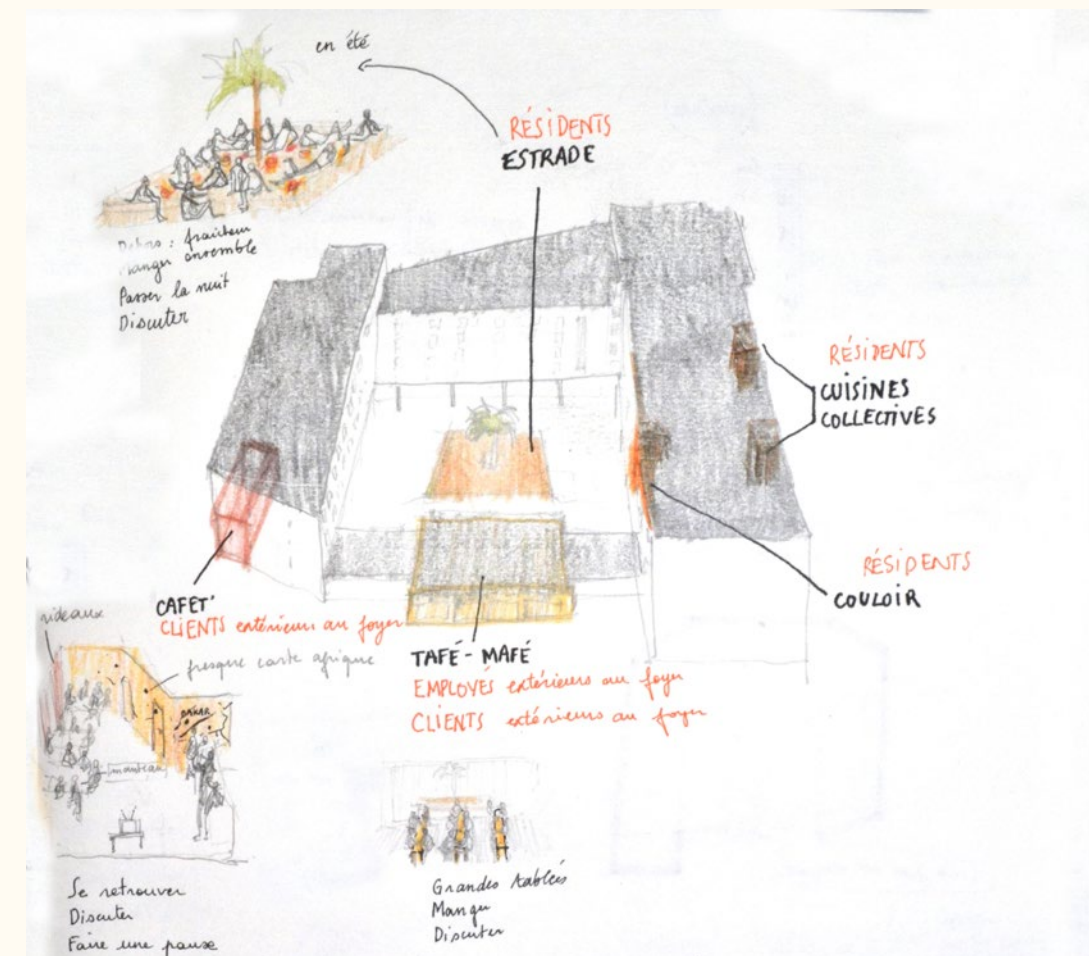
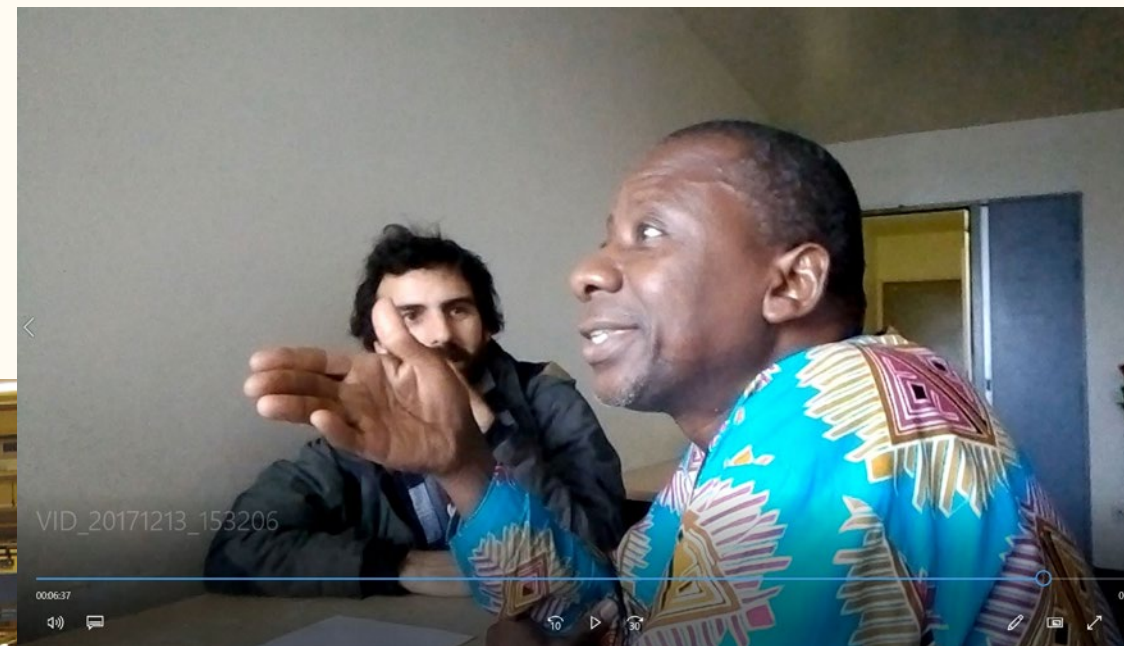
– But you start with the left?

– I slice with the left!

Fieldwork
Fieldwork
Fieldwork

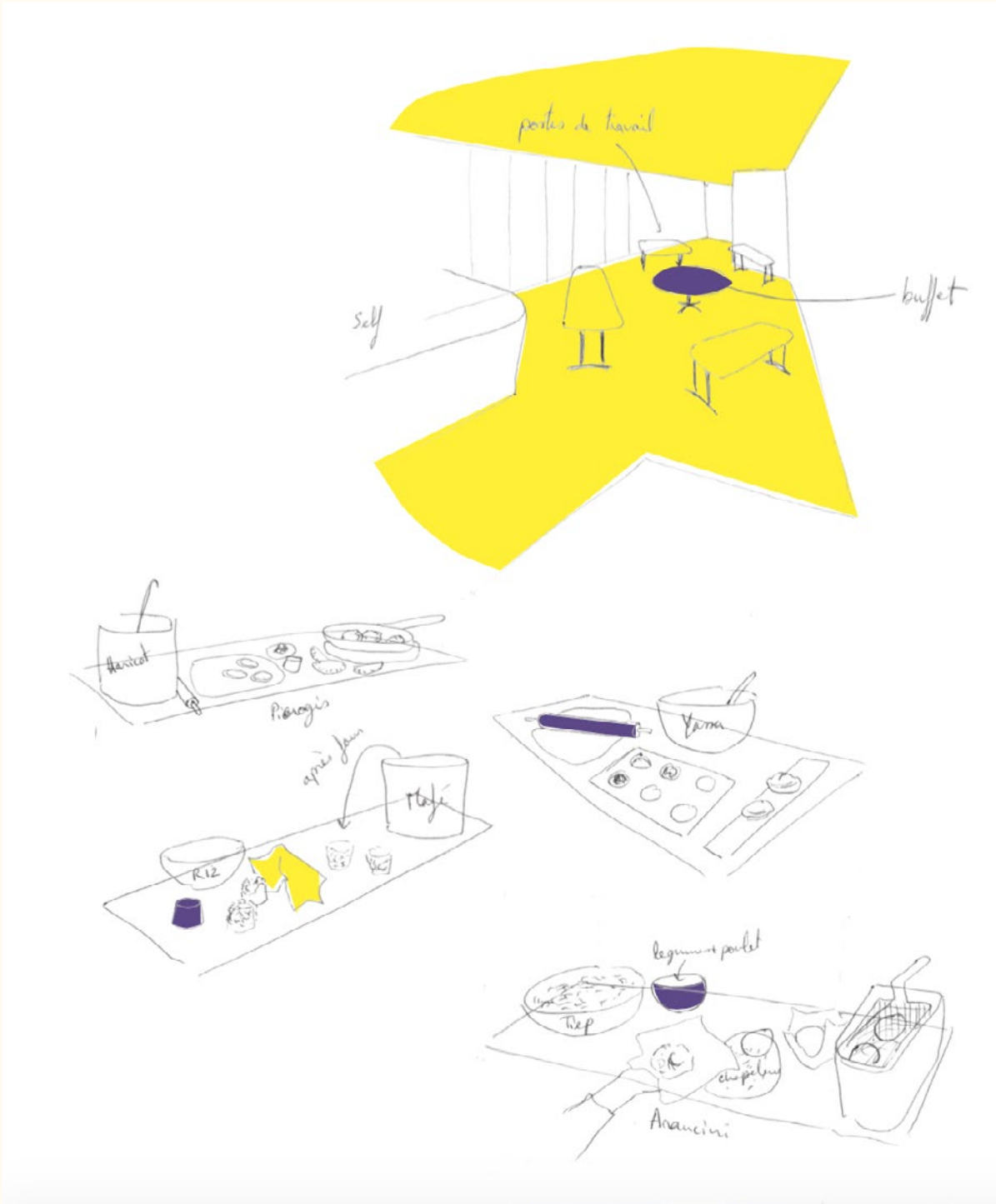
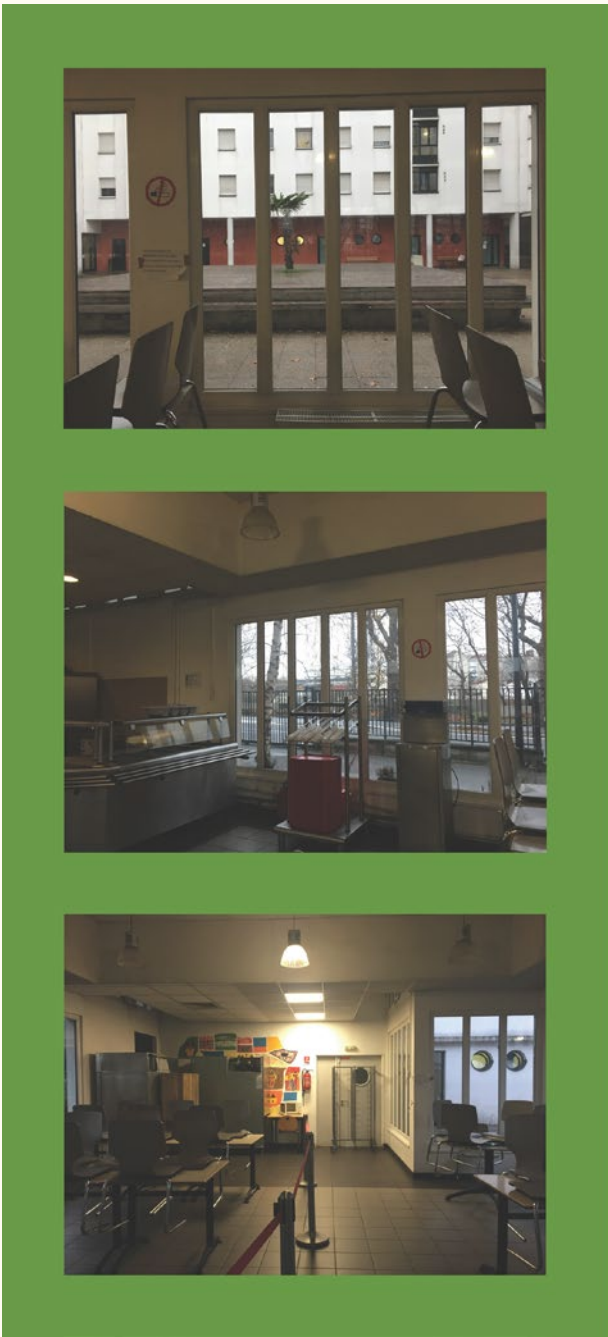
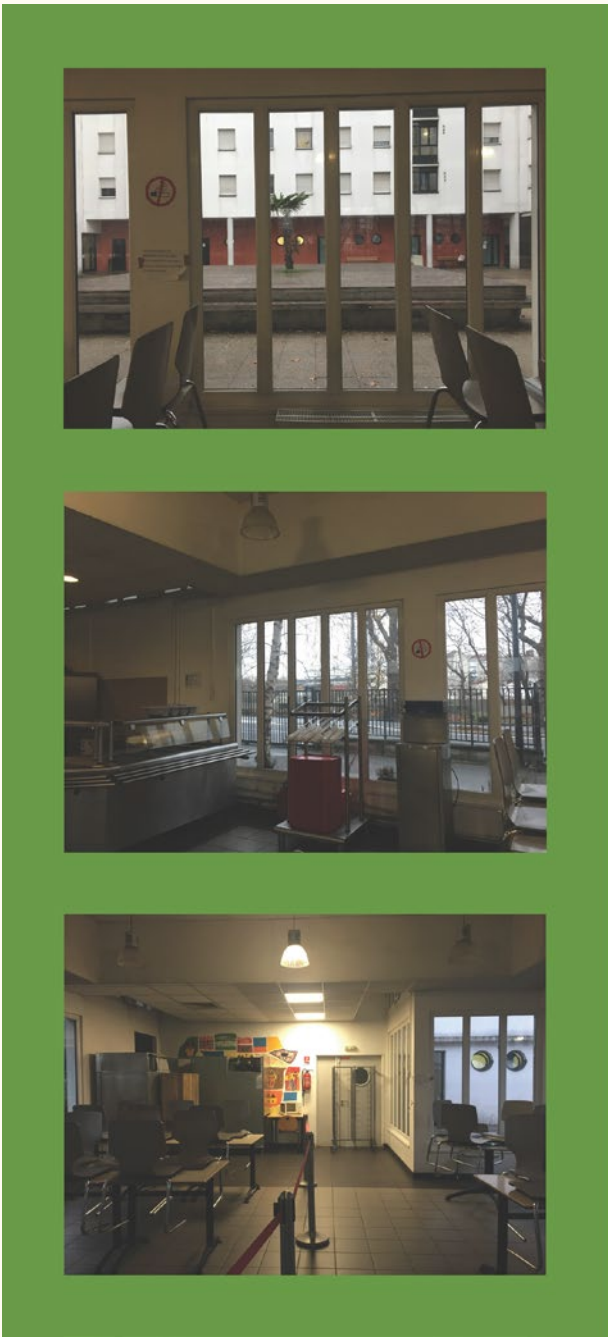


A convivial assembly, drawing by Zazie Brosse, ENSAD student



Meeting with Place members at La Villette Library, November 2017

1. **Interviews** at Bachir Souni, November 2017
2. **Bachi Souni social housing**, sketch by Camille Lugand, ENSAD student



Tafé Maffé community kitchen, sketch by Eve Lerouge, ENSAD student

CARING

“For ENSAD the fact of participating to the European platform 4Cs offers a real opportunity to share and make visible the power of co-design and the talent of the students. We hope it will stimulate a new ecology of practices which is so important in this precise moment of transition and profound social transformation.

This ecology of practices will have to put conviviality at his core – a conviviality which, as philosopher Patrick Viveret says, will allow humans to take care of each other and of nature by solving in a creative and dynamic way conflict situations.

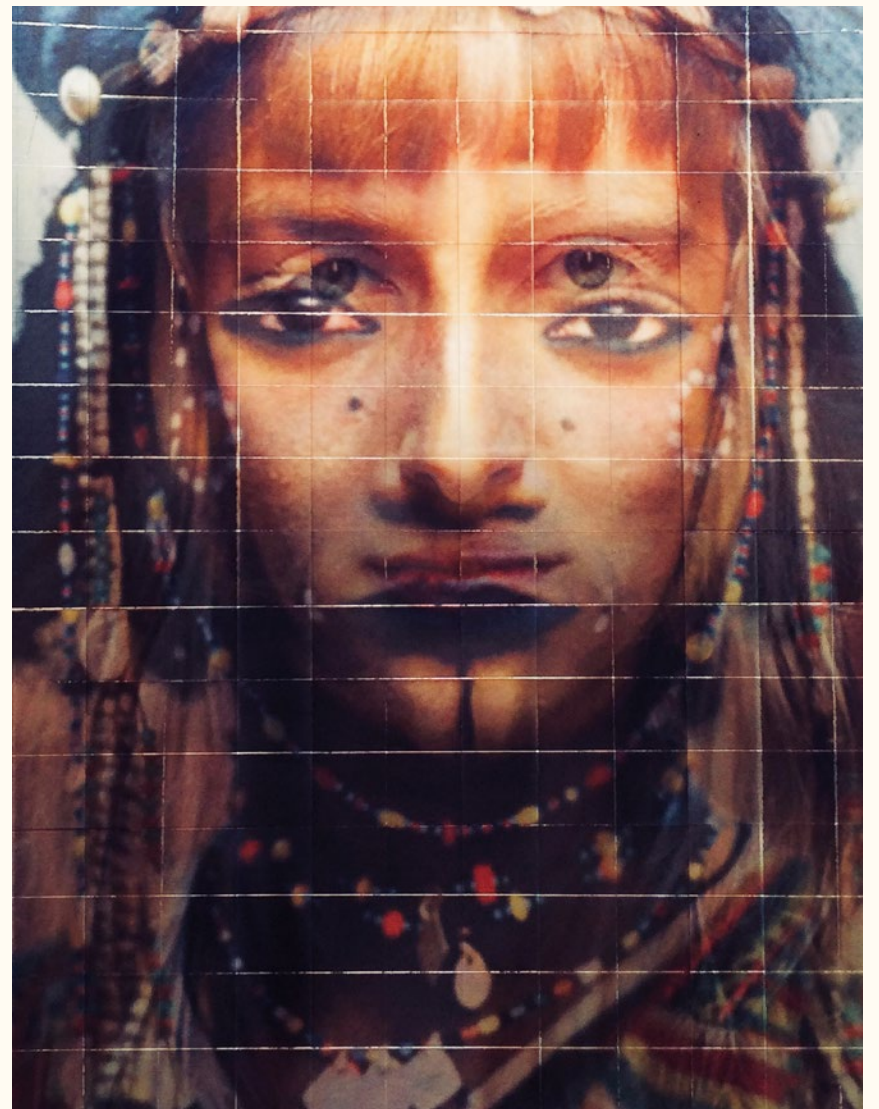
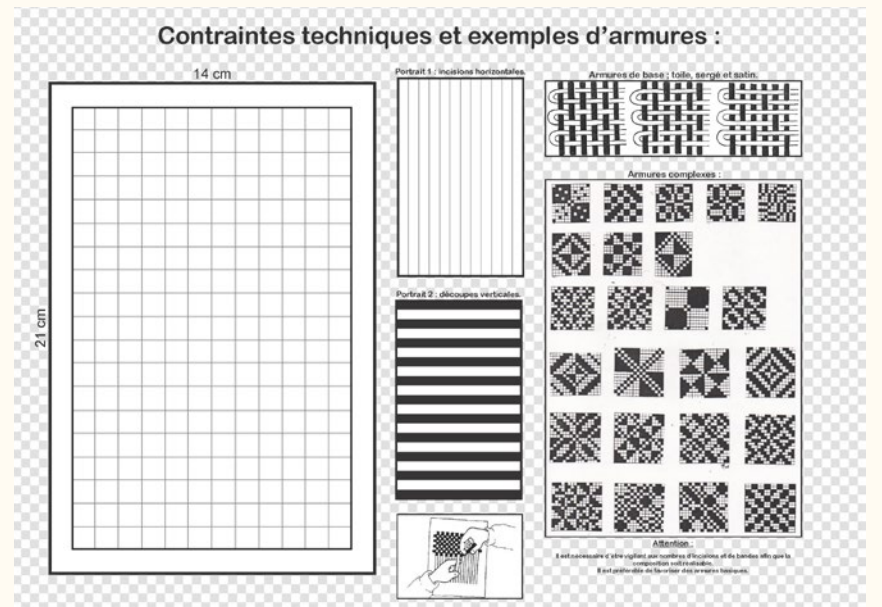
Ivan Illich wrote his ‘Tools of conviviality’ 45 years ago. His words still resonate among all of us in this workshop today: “People need not only to obtain things, they need above all the freedom to make things among which they can live, to give shape to them according to their own tastes, and to put them into use in caring for and about others”.

Anna Bernagozzi

open studio
open studio



'Migrants welcome', popular sticker circulating in Paris



Pauline Doneda, 'Weaving identity',
braided photographic prints on rhodoid, workshop instructions.



« I'm a student at ENSAD in 4th year, Art and Space section. Previously I attended Ecole des Beaux Arts in Angers for 5 years. It is very important to me that my practice has a social impact. I think art can be a very good tool to consider social progress. As a result, I have created several interactive art installations and am now interested in developing a workshop around the idea of a combined art and social project. Khaled Kaka is the Founder of the MOSAÏC community project. With this project, Khaled organizes events where people from a variety of backgrounds can come together and organize pop-up events, and sustainable solutions around shared issues and challenges. Khaled develops interactive tools that people then use to work together.

First Khaled and I had a lot of discussions in order to understand each other's work and interests. Thanks to this we understood how our two projects could dialogue. We imagined a

Zazie Brosse and Khaled Kaka,
'Le cinquième élément',
 ink pads, ink, rollers, workshop instructions.

tool for a creative activity to be implemented during a MOSAÏC community project event. Our project consisted in manufacturing a series of ink pads that can be used by participants of to create and express themselves about topics addressed during the MOSAÏC community events. The goal is to create a fresco of different sensibilities. The Fifth Element is a project that aims to highlight and promote conviviality through experimental workshops where participants exchange on and around social issues – such as women's right, equality, dialogue etc. Participants will use different, pre-established symbols in a combinatory manner to create a series of conviviality equations related to the issues that they address.

The workshop is structured as follows:

1. 20 min introductory speech explaining the goal of the workshop;
2. Creation of groups of two people each;
3. Identification of a common group issue related to conviviality;
4. Each team is given a box with different stamps, presenting a simple symbol, and a set of different color inks.
5. Each group creates a canvas or fresco using the symbol stamps and colors provided and addressing their chosen issue.
6. Organize of an exhibition! »

Eve Lerouge and Sofia Djenna, **_____**
'Culinary trip', tools, culinary workshop.



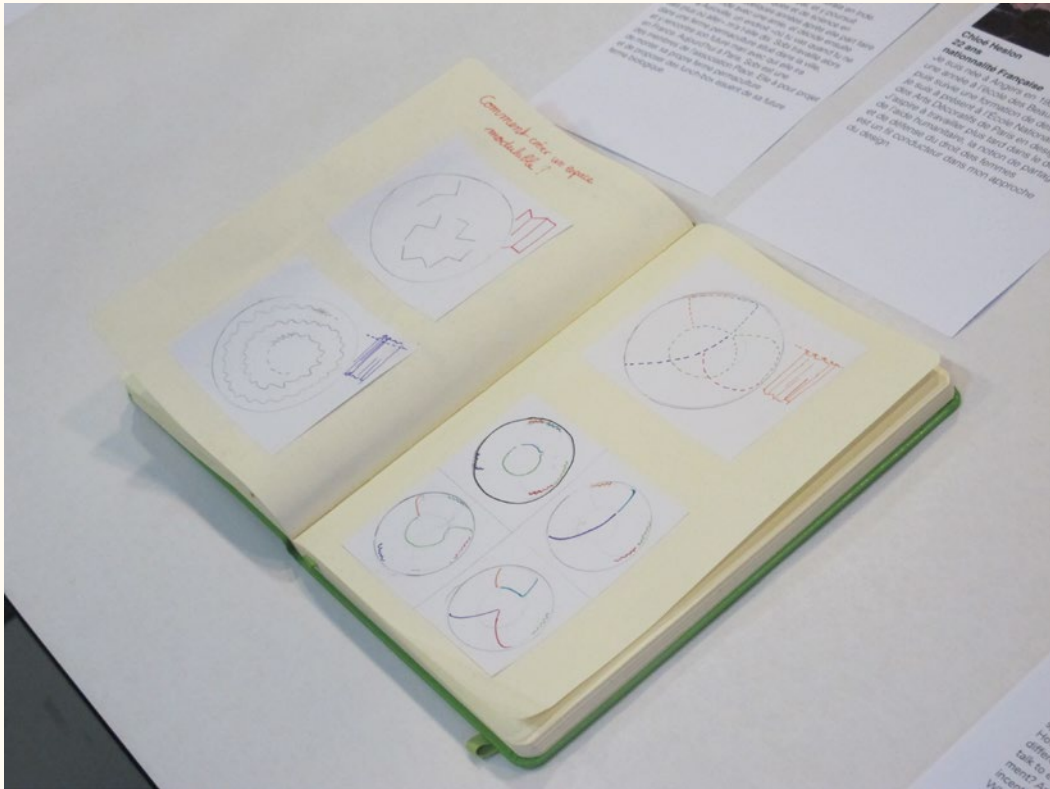
« The Tafé Maffé restaurant in Saint-Denis is managed by the association Resto Passerelle, which employs people needing professional training in view of their professional (re) integration. The restaurant is located within Bachir Souni social housing center for single migrant men. The food proposed is of West Africa origin, just as the majority of the residents living in the housing center. Employees have a contract for 6 months to 2 years. They are trained by Patrick and learn from each other. Most of the people who come to eat at Tafé Maffé are workers from Saint-Denis who are attracted by the cuisine and the low prices (3 Euros a plate). Most of them are migrant men and come from many different countries (Poland, Middle East,

India, North, South and West Africa, etc.). They may or may not exchange together, share a table, talk about the weather... However, there is no link between them and the restaurant's cooks who are mostly women. Some of the cooks do not speak French, thus they are not at ease and shy to exchange. They spend hours to cook a dish which will be eaten in 5 minutes. How could we value their work as well as get them out of the kitchen?

In addition, I was also interested in the transmission of the restaurant's culinary know-how. I felt a lack of relationship between the cooks and the restaurant's clients, and even between the cooks themselves. In the kitchen, time is needed to create real exchanges and it is difficult for new employees to be part of the group. Moreover, they cook dishes that they are not necessarily familiar with.

Most of them shared with me their desire to learn French in order to improve their communication skills. In fact, they mostly stay within their communities, because of the language barrier. Thus, it is even more difficult to progress and dare to speak French. I began to interview the members of the restaurant (people in charge, training personnel and cooks). Then I worked 3 days in the kitchen in December to learn from them. From there I designed a workshop that contributes to enhance, through cooking, the power of transmission between new and old members of Tafé Maffé, but more generally between members of any group. »

Chloé Herson,
'Le grand salon des causeuses',
drawings and text.



« The 'Living room for talkative women' describes a utopian space where wo men from around the world come to meet and share. It is a space to learn how to meet someone, how to get to know that person, and so learn how to know oneself as well. This space is designed to bring people together and enable conviviality through freedom of speech without judgment. »



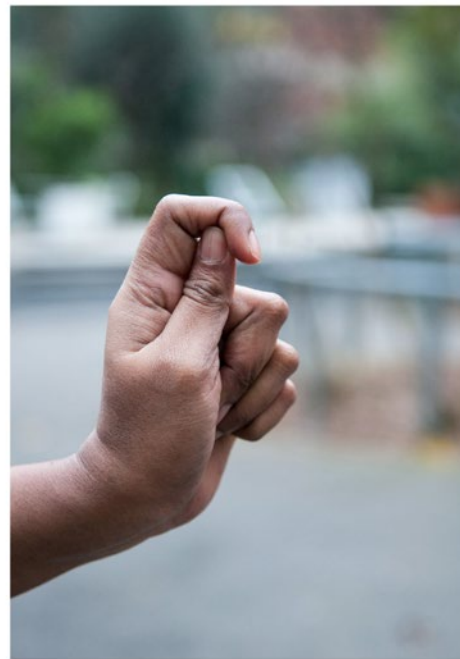
I started working early, I graduated from highschool as an external candidate while working two jobs. Later I started an English degree, I wanted to work in tourism. But at that time I worked as an accountant and administrator in a phone shop and then a food distributor company. Today I'm looking for an accountant training which provides me with a diploma to value my professional experience.

Jan

J'ai commencé à travailler très tôt, j'ai passé mon baccalauréat en candidat libre tout en faisant plusieurs petits boulots. Plus tard j'ai commencé une licence d'anglais, je voulais travailler dans le tourisme. Mais à l'époque je travaillais en temps que comptable et gestionnaire d'une boutique de téléphonie puis d'une entreprise de distribution alimentaire. Aujourd'hui je cherche une formation diplômante en comptabilité et gestion pour valoriser mon expérience.

Jan »

Photo: Photo © Anne-Laure L...



I would like to live in the countryside with my husband and work in a farm. I have a bachelor in mathematics and a masters in computing, but I believe that working on a laptop all day doesn't do our health good. Though if we stay in the city I might get back to work in computing, which would allow me to launch my LunchBox project. I would like to be able to cook ethical, ecological and healthy products for affordable takeaway meals.

Sobi

J'aimerais vivre à la campagne avec mon mari et travailler dans une ferme. J'ai une licence en mathématiques et un master en informatique mais je pense qu'être sur un ordinateur toute la journée, tous les jours de notre vie n'est pas bon pour notre santé. Mais si nous restons en ville je reprendrais peut-être mon travail dans l'informatique, ce qui me permettrait de lancer mon projet de LunchBox. J'aimerais pouvoir cuisiner des produits éthiques, écologiques, et sains pour des repas à emporter et peu chers.

Sobi »

Photo: Photo © Anne-Laure L...

Alexandra Piat, 'Meet Me', series of 6 digital prints.

« During our meetings at Place, I perceived the need of being seen, listened to, understood and, most of all, the need of being part of the community. »



Camille Lugand, Léo Sibertin-Blanc,
and the Bachir Souni residents, 'Laurier Itidere',
 wood, plants, prints, drawings, paper models.

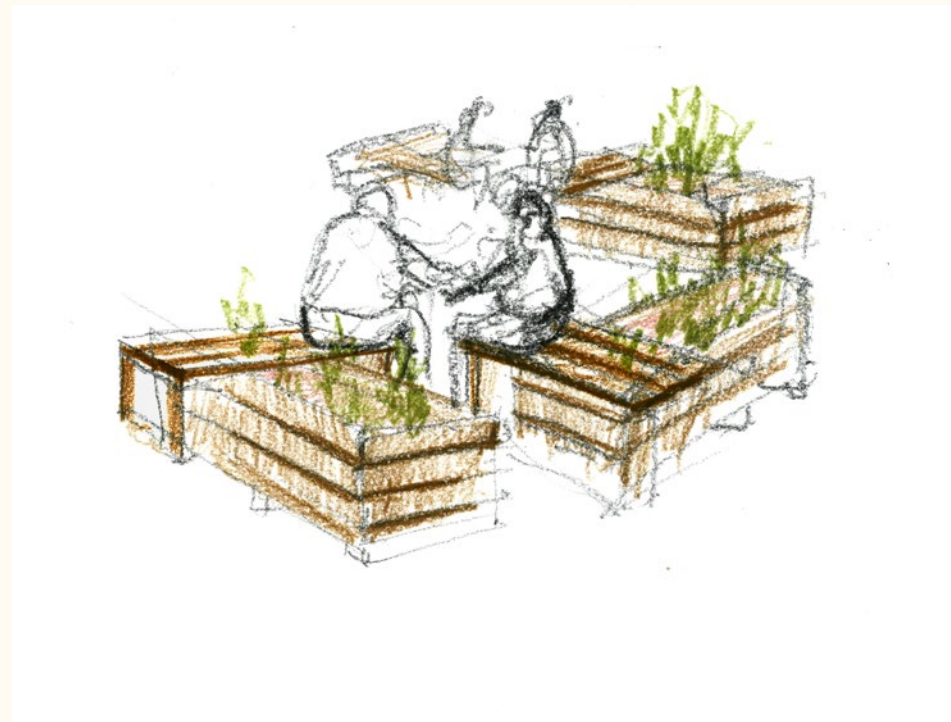
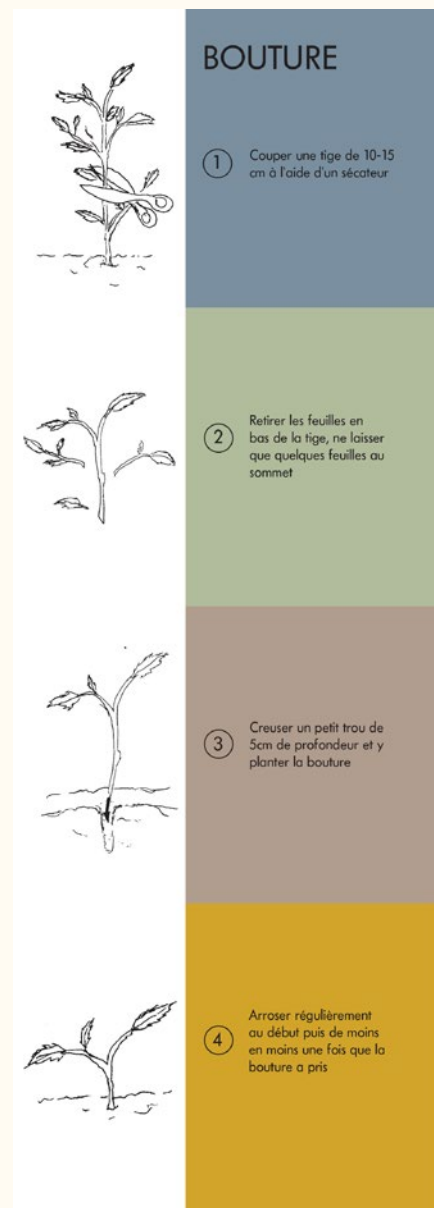
MIGRATE: to enter in mobility, get away, get closer,
 go through.

SETTLE: to establish oneself lastingly in one place,
 find a notable change in everyday life and make one's
 situation more stable and comfortable.

ANCHOR: to take part in something, in a territory.

SELF-TRAINING: During our meetings, some residents
 expressed their desire to learn. Some are involved in reforesta-
 tion community projects in their home country and would like
 the garden to be a pedagogic tool. Workshops would take place
 in the garden to train residents willing to participate. These
 could then train other residents.

**A PLATFORM ANCHORED IN THE RESIDENCE CONNECTING
 DIFFERENT COMMUNITY GARDENS IN SAINT-DENIS:** The
 garden operates as a stimulator to awake curiosity towards this
 shared gardening practice and facilitate connections with other
 gardens existing on the territory. Extending the project creates
 a possibility of inviting users to connect outside the residence.
 If the garden grows significantly, we can imagine it becoming a
 source of employment.



The Cultivating Conviviality Conférence

The cultivating
conviviality
conference



The closing conference held on the 5th of February concluded the workshop with the contribution of committed speakers from international and multidisciplinary backgrounds. It addressed the topic of co-creation and design strategies that contribute to hospitality and togetherness. The lectures and discussions engaged with conceptual, aesthetic and ethical challenges in design projects in relation to migration, with a focus on practices which, while acknowledging the complexity of real-life situations, aim to value the knowledge, know-how and life experience of people through co-creation processes.

With:

Seloua Luste Boulbina, philosopher and researcher at Paris Diderot University

Florien Dach and Dimitri Zephir, designers

Sebastian Daeschle, designer, architect and stage designer, founder of Cucula, Berlin

Daniele Lupo, curator, cofounder of Cosmo and Lungomare, Bolzano

Ines Mesmar, designer, founder of Fabrique Nomade, Paris

Eugénie de la Rivière, designer, founder of Emmaüs Alternative

Eddy Terki, graphic designer and artist

DECOLONIZATION OF KNOWLEDGE

“To speak of decolonization of knowledge is to question the transfers of knowledge, the circulation of ideas, and to ask oneself what one has learned, what one learns, what one can learn from others, whoever they are and from wherever they come. The decentralization that this attitude implies constitutes a new Copernican revolution. In this revolution, Europeans have to realize what is offered to them by others than themselves, non-Europeans. This is what is now known as ‘provincialization’. They have to grasp not how they have spread their diverse and varied knowledge throughout the world, in a globalization that has not always said its name, but how they have integrated into their ways of doing things and thinking, what came to them from elsewhere. To do this, migration is essential. It shifts distances and boundaries between Europeans and non-Europeans. No migration, however, without emigration or immigration. That is why Edward Said literally identified

himself with Joseph Conrad. Edward Said called ‘silence’ the singular universalism which, in order to assert itself as such, needs to silence those who are referred, by nature and not by accident, to a particularity that they could not get rid of, whoever they are, and whatever they do. Thus, in *Culture and Imperialism*, he notes that “the modern universalism of Europe and the United States postulates the silence, voluntary or not, of the non-European world”.

[...]

Migrants, one could say, have a ‘science of the concrete’. They tinker with who they are, where they come from and where they go. Migration shows complicated paths more than linear ones. When we do not focus on places, the place of departure, the place of arrival, we wonder where migrants pass through, we wonder about the spaces they cross. Eventually, we question all these incidental movements that make up myth and identity, patching up and concrete science. To migrate is to wander, to remove an obstacle, to bounce back. Migrating is entering into mobility, not only that which moves away from one place to bring us closer to the other, but that which, in the head and body, in the symbolic and imaginary, sometimes stirs up, for a long time, ghosts from the past.”

READING LIST

Ivan Illich, On Conviviality

Edward Said, Reflections On Exile

Claude Lévi-Strauss, The Savage Mind

Achille Mbembe, Politiques de l'Inimitié

Frantz Fanon, Peau Noire, Masques Blancs

Dipesh Chakrabarty, Provincialiser l'Europe

Seloua Luste Boulbina, Les miroirs vagabonds ou la décolonisation des savoirs

whatdesigncando.com

gamesforchange.org

dezeen.com

refugeecities.org

stedelijk.nl

d-lab.mit.edu

stories.makesense.org

mainsdoeuvres.org

engage.world

singafrance.com

labrigadedauteures.wordpress.com

discosoupe.org

lescuistotsmigrateurs.com

s-nodi.it

kiva.org

openstructures.net

opendesignnow.org



Issa Samb, From the Ethics of Acting to the Empire Without Signs, Installation view at Iniva, London, 2014. Photo: Thierry Bal.

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