

CONFERENCE
PROGRAM

TOW
SHARING
ARDS
COMMON
FUTURES

**Celebrating diversity
for a more resilient
and convivial society
through design**

École nationale
supérieure des Arts
Décoratifs
31 rue d'Ulm, 75005 Paris

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FEBRUARY

2020

The loss of reference points that characterizes our contemporary society makes it necessary to examine more open, dynamic, fluid and changing social forms and structures. These new protean entities naturally include the foreign, and could easily project us into a society of living together. How can we facilitate these new typologies of links that acknowledge diversity? How can design contribute to the development of new narratives capable of challenging the dominant culture, knowledge and epistemology produced by the West and support critical "border thinking"? How can it strengthen the construction of a decolonised common future?

"Towards sharing common futures" is intended to be more than a symposium: a convivial event that highlights the role of design as an intellectual, creative and humanistic process, capable both of fuelling reflection and of co-generating fluid actions and initiatives.

During the conference the question of migration will be largely debated. But how can we approach this subject when we find out that « migrant literature » officially doesn't exist? Issues concerning Design and Migration are even rarest, so I've taken the liberty to research in neighbour disciplines like anthropology where the question of migration has been studied and tackled on the field for quite a long time now. I had the chance to meet the indian-american anthropologist Arjun Appadurai, one of the major theorist in globalization studies and head of the External Expert Advisory Board of the project 4Cs. He redefines anthropology as a discipline dealing with the relations between « imagined lives and the webs of cosmopolitanism

within which they unfold »¹ and asserts that it should refer to new global ethnoscapas as « the most critical building blocks ». In this concern he argues that fiction constitutes the « transnational journey of ideas » and cultural transfer allowing a community to shape its conscience of unity and its collectively shared knowledge.

Taking this as a starting point I wanted to consider the conference as a physical translation of this « transnational journey of ideas », a place where a newborn community of experts newcomers, designers, researchers, philosophers, scientists and artists would analyse, question and develop new tools for a design of “border thinking”, in the framework of future sharing economies. This new form of design will, among others, necessitate deep discussions on the possible and suitable pedagogies that will be capable of transforming border narratives into facts for the construction of a common decolonialized future.

In the shaping of these new decolonized pedagogies migrants should become the experts. Designers have a lot to learn from their « science of the concrete, their ability to tinker with what they have, with where they come from and where they go »². During the three days of conference, invited newcomers and designers will share how they have co-developed new tools aiming at decolonizing migration proceeds and learn from DIY, incidental movements and intuitive thinking.

In today’s nomadic and liquid society, already theorized at the end of the last century by Zygmunt Bauman, life forms are constantly changing, increasingly characterized by their

fragility, vulnerability and temporary nature. This implies that people, and designers in particular, must invent new life and business strategies oriented towards flexibility, adaptability, fluidity, lightness, mobility and openness to change, while embracing a deterritorialized cultural heritage. In this context, designers will play a major role and will be increasingly involved in the civil society.

“Towards sharing common futures” is a prototypal conference format inviting experts and the public to reflect and work together on how to stimulate and cultivate diversity and critical thinking while catalysing the positive resources needed to address the impending environmental, social and cultural catastrophe. The aim is to contribute to what Victor Margolin would have called an “action frame”³ shaped by ideals and beliefs about how the world should be, enabling individuals, communities and society in general to reconnect with the present and become actors, together, of a new art of living.

ANNA BERNAGOZZI,
DESIGN THEORIST, INITIATOR, COORDINATOR AND CURATOR
OF THE 4CS PROJECT WITHIN ENSAD

¹ Arjun Appadurai, « Après le colonialisme. Les conséquences culturelles de la globalisation », Paris, Payot, 2001.

² Seloua Luste Boulbina, « Les miroirs vagabonds ou la décolonisation des savoirs (arts, littérature, philosophie) », Paris, Les Presses du Réel 2018

³ Lecture “The good society project: an action frame for the 21st century”, Linneaus University, Kolmar, Sweden, June 5, 2015

WEDNESDAY

5 FEBRUARY

14h00

Welcome and opening of the conference by **EMMANUEL TIBLOUX**, EnsAD director

CO-CREATION AND TRANSMISSION IN A DECOLONIZED SOCIETY

Introduced and moderated by **ANNA BERNAGOZZI**
DESIGN THEORIST, INITIATOR,
COORDINATOR AND CURATOR OF THE
4CS PROJECT AT ENSAD

The panel analyzes and challenges a design of “frontier thinking” and “frontier making”, largely dominated by Western design principles and philosophies. In the shared economies of the future, new pedagogies must be created, capable of transforming border narratives into action and contributing to the construction of a decolonialized common future. The designer becomes today the creator, at best, the co-creator of complex ecosystems

where new forms of interdependent collaborations can develop and flourish, generating more horizontal models, involving the social body in reflection as well as in practice. What these different models have in common is the ability to stimulate, cultivate diversity and critical thinking, and catalyse the positive resources needed to address the impending environmental, social and cultural catastrophe.

14h20 - 14h40
MARC MÉZARD

THE EMERGENCY OF SHIFTING OUR PERCEPTION ON MIGRATION

This is well known to scientists and researchers: when confronted with a difficult problem, one often finds the path to a solution through a radical change of perspective. Thus, shifting our perception on migrants, and considering them not as a *burden* to bear or to share, but rather an *opportunity* for Europe, seems to be the indispensable starting point today. Only then can the complex efforts required to welcome these men and women be initiated - through trust, self-organization and empowerment. It is by rejecting this distorted image of immigration, which has penetrated like a poison at the heart of our countries, that we will pave the way for a bright future in Europe. Thus, we might in fact succeed in finding new meaning to our societies, and become somewhat more human as well. This is an emergency.

MARC MÉZARD
PHYSICIST, DIRECTOR OF THE ENS
Marc Mézard has been Director of the Ecole Normale Supérieure since 2012. A graduate of the Ecole Normale Supérieure (1976), he is a scientist recognized in France and internationally for his work in statistical physics. Marc Mézard has notably worked at the Universities of Rome, Santa Barbara and Berkeley. At Ecole Normale Supérieure, Marc Mézard has launched new initiatives favouring diversity of students. In particular, the « Programme Etudiants Invités » was started

as soon as 2015 in order to invite refugee-students at the ENS and provide them with a training program.

14h40 - 15h10
DACH & ZÉPHIR

CREOLIZE DESIGN: DESIGN AS A TOOL FOR MEDIATION AND TRANSMITTING WORLD'S CULTURAL DIVERSITIES

Established as a space for free creation, dach&zephir finds its roots between metropolitan France and the island of Guadeloupe, a former French colony, where Zephir grew up. It is already there that two different identities, two distinct cultural histories meet and join their strength with their singularities, their richness, but also their interferences and inconsistencies. These dichotomies constitute the main questions and values carried by the duo, in constant research of what makes history and identity. In their talk Dimitri Zephir and Florian Dach will explain how they chose to develop their creative approach on the basis of Le Tout-Monde, a concept developed by the Martinican poet and philosopher Edouard Glissant. According to Glissant, the

contemporary world must be perceived - and shared - according to the principles of the interpenetration of cultures, via a true exchange dynamic. The design forms that the duo develops are in line with the principles of « reconnecting+celebrating » diversities carried out by the 4CS project and have the vocation to be the spokespersons for diverse biographies and plural histories. According to dach&zephir design can develop the ideal tools for mediating and transmitting the world's cultural diversities like in the case of their ongoing research "Éloj Kréyol" that attempts to reconcile and reactivate neglected artisanal and cultural lifelines lost in the genealogy of the French Caribbean archipelago. These tools will help local inhabitants to restore their memories and their capacity to reinvent themselves, to weave and co-create within a decolonized plural present, where each person can be himself with his strengths and weaknesses".

DACH & ZÉPHIR
DESIGNERS, PARIS AND THE FRENCH WEST INDIES

Florian Dach and Dimitri Zephir met in 2012 at École nationale supérieure des Arts Décoratifs (ENSAD), Paris, where they obtained their Master Degree in Product Design with compliments of the jury in 2016. Since their graduation, they form the creative duo dach&zephir. Their graduation project « La figure de l'Autre » ["the figure of the other"] was presented during « Révélations » at the Grand Palais in Paris, and at the Biennale of Design Reciprocity Design Liège in 2018. The subsequent field research « Éloj Kréyol » was featured at Opecae, an independent design festival in Torino (Italy) in 2016 and at Onomatopée Project Space in 2018 (the Netherlands). In 2017 dach&zephir was selected by Lidewij Edelkoort and the Carpenters workshop Gallery in London as one of the fifteen emerging talents of European design with their work « La

Gargoulette ». In 2018 dach&zephir was awarded the « Création en cours » grant issued by the French Ministry of Culture and Education to pursue Éloj Kréyol in Martinique. This research is published in Éloj Kréyol Field Essays 55.3 edited by Sophie Krier and channeled by Onomatopée in 2019. The duo collaborates with schools, public and private institutions for whom design is seen as a tool to lend value to and transmit history and culture.

15h10 - 15h40
ELENA KORZHENEVICH

ATWORK,
CREATIVITY
AS A TOOL
FOR SHAPING
COLLECTIVE
FUTURES

Elena Korzhenevich will introduce the project "AtWork", an itinerant educational format, that Moleskine Foundation has conceived with the writer and curator Simon Njami. The project aims at stimulating critical thinking and debate among the participants and contributing to build a new generation of thinkers. Driven by the conviction that quality education is key to producing positive change in society and shaping our collective future, the project wishes to provide formats of learning, knowledge acquisition and thinking that differ from those applied in more formal education systems. The right to education, free access to information, and sharing of knowledge should be some of the fundamental and undeniable principles for

planetary citizenship. Through AtWork, the Moleskine Foundation is committed to providing youths from underserved communities with unconventional educational tools and experiences that help foster the three C: Critical thinking, Creative doing and Continuous learning. As Simon Njami asserts: "AtWork is proposing the idea of knowledge as a living thing. Knowledge is not an external element that comes to enlighten us. This inner light that belongs to everyone just asks to come out. Considering that we have the necessary intellectual and human tools, our role is to help this light reveal itself and flourish".

ELENA KORZHENEVICH
CO-FOUNDER AND DIRECTOR OF THE PROJECT AT WORK OF THE MOLESKINE FOUNDATION, MILAN
The Moleskine Foundation is a non-profit organization that believes that creativity and quality education are key to producing positive change in society and driving our collective future. It is committed to providing youth with unconventional educational tools and experiences that help foster critical thinking, creative doing and life-long learning, with a focus on underserved communities. With a special focus on Africa, the Foundation works closely with local organizations to fund, support and co-create a wide range of distinctive initiatives. Together with its partners and programs' beneficiaries, the Moleskine Foundation strives to catalyse systemic change through an open, participatory and cross-sectorial approach. AtWork is an itinerant educational format, conceived by Moleskine Foundation and the curator and writer Simon Njami, that uses the creative process to stimulate critical thinking, creative doing and debate among participants. It helps to develop the intellectual and emotional skills necessary to develop both a personal and a collective sense of identity. Its vision is to inspire a new generation of creative thinkers with a change-making attitude.

15h40 - 16h10
MASSIMO SANTANICCHIA

COSMOPOLITAN
CITIZENSHIP
DESIGN
EDUCATION
TAN

Massimo Santanicchia will explore the concept of Cosmopolitan Citizenship in design education with a specific case study of the design course called "Together" at the Iceland University of the Arts in Reykjavik. The concept of Cosmopolitan Citizenship in design education is explored in the Icelandic context as a way of establishing more caring and engaging relationships between design professionals and their communities. If design wants to be more environmentally and socially responsible, it has to focus less on individuality and more on cooperation among its stakeholders. The need to rebuild and protect the communal is imperative in order to face current ecological and social emergencies. Cosmopolitan Citizenship design education is illustrated as a transformative learning process that helps designers acquire power by developing strong social awareness and collaboration skills within their communities. A powerful designer is a powerful citizen. Santanicchia believes that universities should encourage students, the next generation of citizens, to cultivate not just factual knowledge but social skills and values to become responsible cosmopolitan citizens that is people with their own unique and

identity, strong local bonds, acute awareness of the state of the world: of its problems, injustices, and possibilities, and intense desire to participate in its betterment. Education for Cosmopolitan Citizenship advocates the need for a radical shift from content-based education to active learning by engaging students and teachers with real case experiences. By doing so, education creates the condition for transformative learning, that is promoting awareness and engagement to operate politically in local communities by initiating forms of activism and participation aimed at solving local and global emergencies.

MASSIMO SANTANICCHIA

ASSOCIATE PROFESSOR AND PROGRAM DIRECTOR IN ARCHITECTURE AT THE ICELAND UNIVERSITY OF THE ARTS, REYKJAVIK

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

16h10 - 16h30
Discussion

16h30 - 17h00
Break (AMPHITHEATRE BACHELIER)

18h00

CREATING COMMUNITY

Introduced and moderated by
EUGENIA MORPURGO
DESIGNER AND INDEPENDENT
RESEARCHER, CO-FOUNDER OF THE
FUTURE CONTINUOUS STUDIO.

"The design universe, often overlooked, which accompanies our life, its mutations and its changes, is an open language, a practice of exchange, and a collective discipline. Through the creative act, a primary need of humanity, objects, actions, and services reflect a desire for reciprocity, the sharing of ideas and know-how, regardless of whether they draw on ancient skills or future projections." - Giovanna Massoni. Fragility: a new state of mind. From the Catalogue of Reciprocity Design Liege 2018. Through their projects, happening from South Africa to South America, in a craftsman workshop or in an informal settlement, making, amatorially or professionally, collectively or individually, becomes an opportunity and a tool to create spaces of encounter. The consequences of these confrontations becomes the focus of these creative practices, rather than the artefacts produced. As the focus shifts, it's also the creative practice itself, whether it's art, design or community management, that find itself transformed and starts to take a marginal but fundamental role in creating the conditions

for empowerment of others, either individuals or communities. The panel will explore, through a comparative dialogue between the different practices, the opportunities for encounters between generations, cultures, know-hows, life stories and common problems and will propose to initiate a reflection on the creation of communities, to define their nature and their impact. How can the act of doing become a catalyst for temporary and sustainable communities? How can these communities, arising from specific circumstances, challenge consumption patterns and economic, social and cultural differences? These multiple confrontations contribute to a new art of practice-based design.

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, ENSAD - École nationale

16h30 - 18h00

PRESENTATION OF THE EU
CREATIVE EUROPE PROJECT
"4CS, FROM CONFLICT TO CONVIVIALITY THROUGH CREATIVITY AND CULTURE"

and the different pedagogical activities developed within ENSAD since 2017 (Rotonde Rosa Bonheur) with Khaled Kaka, one of the participants of the Workshop "Cultivating Conviviality" 2017/2018 and Karim Ruhullah upholsterer, Ibrahim Adam model maker, Bassam Salwkha plasterer, Yassir Mohamed Elamine potter who participated in the Mediation Lab "Celebrating crafts for social change" and Alexia Venot, Carmen Bouyer, Dimitri Zephir, Florian Dach and Natalia Baudoin, designers and researchers, supervisors of the Mediation Lab 2019/2019.

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.

18h10 - 18h30

KATE DAUDY

AM I
MY BROTHER'S
KEEPER?

Kate Daudy will discuss her installation “Am I My Brother’s Keeper?” which considers questions of home and identity in the light of today’s ever-worsening refugee crisis. The work takes the form of a used UNCHR emergency desert tent, inscribed with the thoughts of families, aid workers, diplomats, medical staff the artist met on her travels around the Middle East. The work speaks on a direct and popular level to the passer-by, appealing to them from whatever educational background, nation, political persuasion with questions about what it is like being a human being. The enormous tree on one side of the tent is decorated with crochet doilies created by internally displaced women inside of Syria, in an ongoing project established to provide logistical and financial support to nearly 60

families in distress. The tent has been travelling now for 4 years, invited to museums as well as civic and religious institutions, appearing in unexpected locations, accompanied by performances, street processions, talks, concerts with performers from schoolchildren to musician Steven Isserlis & actress Vanessa Redgrave. The work is currently on an 8 months tour of Spain invited by the Spanish government.

KATE DAUDY

ARTIST, LIVES AND WORKS IN LONDON AND IS RECOGNISED FOR HER WORK EXPLORING THE LIMITS OF LANGUAGE.

Kate Daudy lives and works in London and is recognised for her work exploring the limits of language. Known for her written interventions in public and private spaces, Daudy’s work is based on an ancient Chinese literati practice of seeking to understand the universe through art and nature. Her observations have fed into an array of artistic disciplines including sound work, performance, interactive collaboration, photography, sculpture and large-scale installation. She commonly uses wood or felt fabric to create her writings, as well as her more characteristic ink drawings. Her words reflect or contrast with the nature of the object she makes or chooses, and value what she writes on for what it might evoke or represent. Daudy has had numerous exhibitions worldwide and is engaged in regular humanitarian and activist commitments. Recent highlights include a large scale installation of her work ‘Am I My Brother’s Keeper’ inside London’s St Paul’s Cathedral. The work has also been shown at Manifesta in Palermo, Manchester Art Gallery, Edinburgh International Festival. Previous highlights include exhibitions for Yorkshire Sculpture Park, South Bank Centre, Bonhams, ARTCOP21 at the Eiffel Tower, Les Rencontres d’Arles, Centre Flagey in Brussels as well as city wide artist’s interventions in London, New York City, Manchester and Amman, Jordan.

18h30 - 19h00

ELIZABETH HALE

QUESTIONING
THE ROLE
AND IMPACT
OF DESIGN
ON THE GROUND
IN COMPLEX
GEOPOLITICAL
SITUATIONS

“An aspiration, that of changing, even saving the World, haunts and inhabits the history of design as its paradoxical vocation” (Doze, 2016). Fueled by these ambitious hopes, numerous calls for projects and incentives to do one’s bit, Elizabeth Hale’s will explain how her research debuted in reality with a failure. In her research-based action Hale instinctively uses design in order to record snatches of the present. To approach Calais Jungle, France’s largest Refugee Camp, she decided to use recordings of its spatial division: its inhabitants and day to day organisation immediately became artefacts that could be archived, proving not only the existence of something that was soon to be dismantled, but documenting also elements and phenomena that would otherwise be lost. Aware of the dangers of humanitarian design that

risk to harm the very people it seeks to help (Weizman), this practice, later named Docu-Design, uses design not to necessarily transform or respond to needs but to designate and document. In order to do this, it materializes situations and creates artefacts, in the same manner you would produce proof. By reflecting on this approach, is it possible to imagine an engaged design practice that prioritizes observations of use over user scenarios? During the talk Hale will also explain how her methodology redefines the role of design in specific and complex situations by taking on the role of observing and documenting a reality instead of seeking solutions or speculating, thus going against the vocation and essence of design, which is to change, improve and transform. Thus, at the frontier of research and practice through new forms and formats, could this be a solution to compensate the fact that the available tools are no longer adequate for the tasks at hand, thus allowing designers to experiment, observe, decipher, analyse and give shape to current phenomena ?”.

ELIZABETH HALE

DESIGNER-RESEARCHER AT CYDRE (ESADSE) SAINT-ETIENNE AND TEACHER AT ESAD VALANCIENNES

Elizabeth Hale conducts critical research on the relationships between design, responsibility and civic engagement. She has devoted part of her work to the Calais Jungle, and is currently developing the notion of « docu-design », which aims to reexamine designers’ role through their capacity to document transient situations.

19h00 - 19h20

HEATH NASH

OUR WORKSHOP:
GROWING
A DIVERSE
COMMUNITY
OF SUPPORT IN
POST-APARTHEID
SOUTH AFRICA

Heath Nash will present his project “Our Workshop” and his approach on how to grow a diverse community of support in post-apartheid South Africa. South Africans are now living in a society based on forced migration mostly caused by apartheid (1948 - early 90’s) but begun even before that under Dutch and British colonies. During apartheid, people of colour were systematically uprooted from their ancestral homes and land and forcefully moved to less ‘central’ locations around all of South Africa’s cities and towns. As a nation, South Africa is an absolute living proof that segregation and othering doesn’t lead to a happy, safe and successful society. In South Africa people are dealing with incredibly complex social and economic problems that are a direct result of the wrong way to deal with the idea of migration, separation and difference-discomfort: it is the most economically unequal country in the world; and there is a widely held belief that (especially) the townships around major cities are extremely dangerous places. South Africa is the most unequal

country in the world, and within South Africa, Cape Town is the most unequal city. On top of that, creative education has disappeared from the curricula of schools in less privileged areas. This means that the majority of young people in South Africa never get the chance to understand that they are creative by nature, and that creativity is not something exclusive, but a way of understanding the potential for change in the world around us ... Our Workshop creates opportunities for people from diverse backgrounds to share time and learn from each other through the daily and active co-creation of new methods of community building and shared values.

HEATH NASH

DESIGNER AND FOUNDER
OF OURWORKSHOP, CAPE TOWN

Heath Nash, an artist and designer from Cape Town, is a pioneer in making uniquely South African, socially responsible and environmentally-conscious products since 2002. His project “Other people’s rubbish” was intended as a possible form of future upliftment for a country in desperate need of employment opportunities, and as a way to promote the idea of recycling to a very unaware South African public. His products, entirely hand-made from post-consumer plastic waste, have largely contributed to the discussion around the idea of a national identity through design and the possibility of inventing ad hoc craft and design methodologies for South African new democracy. In 2002 he understood that by using the right materials and knowledge combined with typically South African skills and contemporary design, a new aesthetic could be created which really spoke to the then current South African situation. Since then he has worked with makers and companies that recycle and re-use exceptional materials and techniques of production and was involved with

the MakeLibrary Network.

He created “Our Workshop” in late 2016. Our Workshop was the natural evolution of “Other people rubbish”: a free space for people from different cultures, circumstances and races to share skills, life experiences and to make things using ‘waste’ materials! Nash believes that the time spent together making meaningful and sustainable products is the only thing that allows true human connection to emerge. He has won several international design awards and his work has been shown in Tokyo, London, Lisbon, Guatemala, Vienna, Cape Town, Milan, Johannesburg, Helsinki, Stockholm, Amsterdam, Kuala Lumpur, Harare, Bulawayo and Australia and is in the permanent collection of the MAK in Vienna.

19h20 - 19h50

NATALIA BAUDOIN

CRAFTING
FOR CHANGE,
HORIZONTAL
EXCHANGE AS
A MEAN
FOR
EMPOWERMENT

Natalia Baudoin will share how she created and directed the Crafting for Change project as part of the “Sorbonne pour l’Organisation des Nations Unies” (SONU). The project aimed to enhance craftsmanship using design as a tool for socio-economic integration and development. In order to do so, the project worked on installing a co-creation horizontal dynamic between design students and the craftsmen participating in the project in France and in Argentina. Natalia will highlight how in these creative working

spaces, the actors of the project exchanged on at least three different levels: professional, cultural and generational. The cultural level revealed the traditions and habits coming from different countries, or different contexts (rural or urban), enriching the communication, enhancing the fruitful exchange of points of view inherently manifest in the generational difference. The professional level revealed their skills and created common interests amongst them. The impact of these encounters resulted in the empowerment of all the actors, where for example the tags “refugee”, “migrant” or “peasant” became “expert”, creating a larger community for themselves. Two exhibitions and several conferences were organized to give positive public visibility to the stakeholders of the project and thus contribute to a larger social integration. Natalia will explain how the project came to life, the challenges faced by the actors of the project, and its overall impact.

NATALIA BAUDOIN

DESIGNER, SACRE DOCTORAL STUDENT AT ENSADLAB, FOUNDER OF “CRAFTING FOR CHANGE”, SORBONNE FOR THE UNITED NATIONS (SONU) AND MEMBER OF THE OPEN DESIGN TEAM AND GLOBAL SUSTAINABLE LEADERS NETWORKS. Natalia Baudoin is a Bolivian and Venezuelan designer based in Paris. After obtaining her product design degree at the National Fine Arts School of Lyon (France) she moved to Argentina where she worked in development projects with indigenous and marginalised communities developing productive activities enhancing crafts and native cultural knowledge, among other design projects. She took several postgraduate and master’s courses

at the universities of Córdoba and Buenos Aires, Argentina, as well as at the Humboldt Universität Berlin and Sorbonne University in Paris. She is now a PhD student at EnsadLab, within the PSL University. Her thesis project focuses on how design can enhance traditional indigenous craftsmanship in South America through its hybridization with digital and / or semi-industrial techniques. In partnership with a social investor, the project also works on the development of new financial services adapted to the needs of productive communities. Her work is a dialogue between her several cultural influences creating expressive objects with symbolic value and has been exhibited in Argentina, France and Spain.

19h50 - 20h10
Discussion

20h10 - 21h00
Convivial banquet
(AMPHITHEATRE BACHELIER)

THURSDAY

6 FEBRUARY

Welcome and opening of the second day of the conference by **ANNA BERNAGOZZI**

MEMO AND CULTURAL HERITAGE Y

21h00 - 22h00 Salle Jean Jaures, ENS, 29 rue d'Ulm, 75005 Paris

SHOW
"FROM HOME
TO HERE"

by La troupe
of Good Chance Theatre Paris

The first play of "La troupe" by the Good Chance Theatre France was premiered in Reims as part of the "Culture Lab en Champagne" festival on June 9, 2019. « La troupe » was then invited to perform at the Forum du Mécénat at the Collège de France for which it created the first part of the show. "From Home to Here" was conceived and written by the artists themselves and tells the collective and individual stories of each of them, their journey from their homes (Syria, Sudan, Turkey, Chad, Afghanistan, Algeria, Egypt) to Paris. The play underlines with a certain amount of humour the problems of assimilation into Western culture.

9h20

Introduced and moderated by
JUSTINIEN TRIBILLON

URBANIST AND WRITER, EDITOR OF *MIGRANT JOURNAL*, ASSOCIATE DIRECTOR EUROPE AT THEATRUM MUNDI, TUTOR AND PHD CANDIDATE AT THE BARTLETT, UNIVERSITY COLLEGE LONDON.

Memory, heritage, patrimony are concepts seemingly related to past events. Yet nothing could be more wrong. They are constantly rethought, critiqued, reviewed in the light of present experiences and possible futures. Embedded in the notion of heritage and memory is the idea of collective and community – of something we share. But what is collective memory in a transient, migrating, multi-cultural community? How do "we" collectively make sense of the multiple influences that animate

us? How does one embrace (or not) the multiple heritage one possesses? Preservation, conservation, patrimony are inherently culturally loaded from their etymologies to their contemporary practice. Isn't it that the French patrimoine describes what is transmitted by the father to the son? From botany to architecture the question of what is worth saving, what needs to be restored and what needs to be destroyed for the preservation of cultural identity is layered

with narratives of domination, colonialism and social class. The very notion of world heritage –from the birds and plants, to buildings and artefacts– begs the question: whose world? Navigating these issues are academics, artists, activists, citizens. Elites and nobodies. By bringing together artists and academics and exploring their thinking and practice, this panel will question the issue of heritage as concept, memory as a performing practice, the ongoing construction of history in relation to migration, diaspora, exile and space.

JUSTINIEN TRIBILLON
IS AN URBANIST, WRITER
AND EDITOR.

An Associate Director for Europe at Theatrum Mundi, he co-founded and edited the six-issue publication *Migrant Journal*. As a writer, Justinien regularly contributes to various publications such as *MONU*, *Failed States* or *The Guardian*. He is regularly invited to give talks and participate to panels, recently at Tate Britain in London, Provector gallery in Mexico DC, the Gaîté Lyrique in Paris, the British Pavilion at the Venice Biennale of Architecture or at MoMA PS1 in New York city. He is a PhD candidate and tutor in urban studies at The Bartlett, University College London where he researches the Boulevard Périphérique of Paris. Justinien is based between London, Lille and Paris.

9h30 - 10h00
AZRA AKSAMIJA

PERFORMATIVE PRESERVATION, A NEW APPROACH IN THE DISCIPLINE OF HERITAGE PRESERVATION

The talk will consider “Performative Preservation”, a new approach in the discipline of Heritage Preservation established by Azra Aksamija, deploying artistic methods for the restoration of social structures and the preservation of living culture that underlies the material value of cultural heritage. Azra will share her approach that promotes a shift in the discipline away from favouring the material conservation of historic objects and sites towards an increased valorisation of its social objectives, from an institutional to a bottom-up approach. Performative Preservation involves the development and study of Cultural Technologies–tools, processes, and objects of artistic and cultural value–that demonstrate a new way of capturing, sustaining, and advancing the living social practices of threatened communities. Presenting selected aspects of her “T-Serai, “Code of Ethics “ Lightweaver” and “ Memory Matrix” projects, which Aksamija developed with her Future Heritage Lab in collaboration with

various threatened communities, refugees, and humanitarian NGOs, this presentation will explore how these Cultural Technologies can provide an opportunity for a more efficient and ethical approach to preservation in response to the global challenges of climate change, displacement and destruction of cultural and natural heritage. Performative Preservation challenges established paradigms of Heritage Preservation with the potential to transform the research direction of the discipline and have a wide-reaching impact on communities affected by the loss of history, memory, and identity.

AZRA AKSAMIJA
DIRECTOR OF THE FUTURE HERITAGE
LAB AT MIT, BOSTON

Azra Akšamija is the Director of the MIT Future Heritage Lab (FHL) and an Associate Professor in the MIT Art, Culture and Technology Program. Her artistic practice and academic research explore how social life is affected by cultural bias and by deterioration and destruction of cultural infrastructures within the context of conflict, migration, and forced displacement. The Future Heritage Lab, a research lab and transdisciplinary studio at MIT, operates at the intersection of art and design, heritage preservation, and humanitarian relief to invent creative responses to conflict and crisis. FHL designs pedagogical frameworks, creative tools, and co-creation processes to improve the lives of communities in threat and advance transcultural understanding on a global scale. The Lab’s approach springs from the belief that culture is an essential human need. Since 2016, the FHL team has been working at the Al Azraq Refugee Camp in Jordan, in collaboration with the humanitarian aid organisation CARE and local cultural institutions. Apart from FHL, Akšamija’s artistic work has been exhibited in leading international venues, including the Generali Foundation Vienna, Liverpool Biennial,

Sculpture Center New York, Secession Vienna, the Royal Academy of Arts London, Queens Museum of Art in New York, Design Week Festivals in Milan, Istanbul Eindhoven and Amman, and the Fondazione Giorgio Cini as a part of the 54th Art Biennale in Venice. In 2013, she received the Aga Khan Award for Architecture for her design of the prayer space in the Islamic Cemetery Altagh, Austria. In 2019, she was awarded the Art Prize of the City of Graz.

10h00 - 10h30
PATRICK DEGEORGE

ANTHROPOCE AND MEMORY E

“We are now living in a no-analog world”. By pointing to the unprecedented global existential risks that distinguish our epoch from all other cultures and social forms, as a result of the change of scale in the relationship between human societies and the Earth-System, Patrick Degeorges will share how the Anthropocene induces a deep “cognitive estrangement” that may prove to be extremely politically disruptive. To move from parasitism to symbiosis, Michel Serres imagined in his *Natural Contract* a right freed from the exclusive privileges and properties that humans attribute to themselves on the Earth and its riches: a right capable of recognizing all living beings as subjects. The *Natural Contract* thus paves the way to integrate into cultural, political and economic organizations an ecosystemic understanding of human existence. It links in a new alliance the common health of societies, the

people who make them up and the natural environments on which they depend”. As the scientific community calls for a “Great Transition”, within the present decade, to stabilize the Earth in a habitable state, we will discuss how the resources of collective memory and heritage can help to strategically map transformative pathways to access the « Ecotopic » potential of the Anthropocene.

PATRICK DEGEORGE

PHILOSOPHER, DIRECTOR OF THE ANTHROPOCENE CURRICULUM OF THE ÉCOLE NORMALE SUPÉRIEURE DE LYON, MEMBER OF THE MICHEL SERRES INSTITUTE.

Patrick Degeorges is a philosopher. He has been directing, since September 2017, the Anthropocene Curriculum of the Ecole Normale Supérieure of Lyon. He is a member of the Complex Systems Institute (IXXI), the Michel Serres Institute and the INRIA (DataspHERE Team). In 2013, he cofounded the French Portal for Environmental Humanities. From 2004 to 2010, in the French Ministry of the Environment, he was responsible for the implementation of predator management policies (wolves, bears, lynx...). Then, from 2010 to 2017, as senior advisor in foresight and strategic issues, he directly participated in the design of policies for biodiversity conservation and adaptation to climate change, both nationally and internationally.

10h30 - 11h00

SIMON BALLEEN BOTERO

DESIGN
FROM WITH OR
BY - APPROACHE
CONTEXT - BASED
TOWARDS
DESIGN

Simon Ballen Botero will share how design can play a fundamental role in the process of preserving and engaging with cultural heritage. According to him design objects are part of a narrative process and act as vessels capable of carrying memories and traditions and pose questions of material culture, identity and heritage. Through his work, he wants to understand objects not only as physical manifestations, but also as tools to preserve and celebrate the diversity of people and stories behind the making of things. According to Simon, design acts as a carrier of cultural knowledge and as a narrative medium that can make use of the local realities, to create objects for discourse and empowerment. During the talk, he will highlight the role a designer can play when addressing cultural heritage in a context-based setting. More specifically, he will take his design projects as study cases to reflect on this specific matter. He will share the three different roles that the designer can take: designer as an observer (design from), designer as a participant (design with), and designer as a facilitator (design by). Each of these roles is necessarily shaped by an underlying design approach that puts humans at the center of the design practice.

SIMON BALLEEN BOTERO

DESIGNER, AMSTERDAM AND COLOMBIA

Simón Ballen Botero is a Colombian product designer, an explorer, and passionate about cultures and local traditions. Originally trained as a product designer, his work resonates with the fields of anthropology and material culture while he explores issues around crafts, identity, and heritage. He has traveled and worked closely with different artisans, communities and indigenous cultures in Europe, Greenland and Latin America. Simón

sees design as a carrier of cultural knowledge and as a tool to create objects for discourse and empowerment. Simón has lived and studied in Colombia, Italy, Finland, Iceland, and the Netherlands where he graduated from the Man and Wellbeing department at the Design Academy Eindhoven. He currently works as a designer at Studio Formafantasma in Amsterdam. Besides he continues to develop design projects and collaborations.

11h00 - 11h30

LAUREN ALEXANDER
AND GHALIA ELSRAKBI

MEMO
ARCHIVE
Y

The talk will consider the methodology of “Memory Archive” as a starting point for reflection. The artistic duo comprised of Alexander and Elsrakbi will explore interrelations between memory and architecture, considering how personal documentation of conflict-related ruins could possibly function as a valuable ‘counter-archive’ to mainstream media narratives. They will particularly focus on their project called “Groundplan Drawings” (2014-2019) which is an on-going collection of drawings made by Syrians currently living in the diaspora and who were forced to leave their homes behind since conflict broke out in Syria in 2011. The collective asked project participants to draw their house as they remember it, including memories of events inside their home, as well as changes to the home as they took place after the outbreak of conflict. The outcomes use explorative methods of drawing

in combination with interviews as a means to narrate unheard accounts of conflict situations. Memory Archive describes drawing as a trigger for spatial recognition or association. They will particularly share how the ruins of a home can be considered a non-human witness, and by method of personal narration attempts to reveal the vast network of influences at play in a given conflict situation.

LAUREN ALEXANDER AND GHALIA ELSRAKBI OF FOUNDLAND COLLECTIVE DESIGNERS AND INDEPENDENT RESEARCHERS, AMSTERDAM, CAPE TOWN AND CAIRO

Foundland Collective was formed in 2009 by South African Lauren Alexander and Syrian Ghalia Elsrakbi and since 2014 is based between Amsterdam and Cairo. The duo’s collaboration explores under represented political and historical narratives by working with archives via art, design, writing, educational formats, video making and storytelling. Throughout their development, the duo has critically reflected upon what it means to produce politically engaged work from the position of non-Western artists working between Europe and the Middle East. Foundland was awarded the Smithsonian Artist Research Fellowship for research in the largest Arab American archive in 2015/2016 and was shortlisted for the Dutch Prix de Rome prize in 2015 as well as the Dutch Design Awards in 2016. In 2017 their short video, “The New World, Episode One” premiered at the Centre Pompidou, Paris and in 2018 was screened at the Rotterdam International Film Festival. The duo has lectured and exhibited widely in Europe, the United States and the Middle East including at ISPC, New York, Ars Electronica, Linz, Impakt Festival and BAK, Utrecht, London Art Fair, Beuresschouwburg, Brussels, Fikra Biennial, Sharjah and Tashweesh Feminist Festival, Cairo and Brussels. Several of Foundland’s video works are preserved and distributed by the Dutch media art archive LIMA, Amsterdam.

11h30 - 12h00
Discussion

12h00 - 14h00
Convivial banquet
(AMPHITHEATRE BACHELIER)

14h00

MIGRATORY PATH AN SERENDIPITY

Introduced and moderated by
CAROLINA KOBELINSKY
CNRS RESEARCH FELLOW,
LABORATOIRE D'ETHNOLOGIE ET DE
SOCIOLOGIE COMPARATIVE (LESC)

The itineraries of border-crossers are made up of multiple spaces of passage, waiting, and confinement that, together, outline sinuous, and often unexpected, trajectories. However, these migrants' paths are also shaped by serendipitous encounters. These often open up new opportunities to seize, emerging projects to pursue, and new horizons to envisage. This panel deals with the role of the arts, architecture, and design in the current European context of hard-line policies against migration and anti-immigration discourse and

practices in Europe. Through the various experiences presented by the contributors, the session addresses a set of related questions: How can the arts, architecture and design engage in new forms of hospitality? How do different layers of time and space intersect in art-based projects? How do artistic initiatives involving newcomers and locals shape meanings and experiences of the city and of citizenship? Overall, these issues will eventually raise the question of the potential contribution that design and the arts can make to social change.

CAROLINA KOBELINSKY
IS AN ANTHROPOLOGIST,
researcher at the French National Scientific
Research Centre. After having worked on
the treatment of asylum seekers in France
and the experience of waiting, her current
research deals with border deaths. Drawing
on an ethnographic approach, she studies
the material and symbolic treatment of dead
border-crossers at the Southern borders of
Europe (Spain, Italy). In doing so, the
research proposes a reflection on the violence
of the contemporary border regime.

14h10 - 14h40
FREDJ MOUSSA

A PLACE OF TRANSITION: THE NARRATIVES OF WANDERING FIGURES

Fredj Moussa will present his current artistic work. Foreign landscapes, wandering figures and elliptical situations penetrate his films. Fiction or documentary, the question is put on hold. Fugitive figures that raise many issues and concerns, compel him to address sensitive topics of today's society. This creative search of characters, but primarily formative forms of work, which are flexible and adaptable to new environments, consist his main focus. His videos consist of capturing situations in which a simple gesture disrupts the interpretation. More than an observer, Fredj Moussa seeks to arouse intrigue.

He claims that desert, that constantly evolves, is the ideal ground for designing. It offers many chances for movement and change, it is surrounded by myths and legends, instant images of fleeting figures. Fredj will explain how these factors influenced his choice of taking a closer look to migration movements and its figures, fictional or not, who eventually became the main actors. Most of his past and ongoing film projects that will be presented, take place at the edge of the desert. This endless land is the scenery of the film « Les Hommes sont-ils des fleurs? » (2017), in which two « men-flowers » are expelled and in search of a fertile replantation. Furthermore, not so far away from the desert, « LifeStyle Of » (2018) is taking place, a video-documentary which spotlights two Ivorian men, spending a few months in Tunisia. Fredj will describe the importance of dialogue and peer-partnership with his actors. In his films they are more than characters, they are partners with whom he can interact and exchange ideas at any time. Most of these human relationships have flourished and maintained over time, as the exchange of ideas and experiences is the basic prerequisite of his projects.

FREDJ MOUSSA
ARTIST, FORMER ENSAD STUDENT
Fredj Moussa was born in 1992 in Paris. Since 2017, he has been organizing the residence « Sur Les Marges du Désert », based in Tunisia. In 2018, he founded the « SoumSoum » fanzine as a collective. Last year, he obtained a residency at the « Cité Internationale des arts ». Fredj Moussa's work combines video and sculpture.

14h40 - 15h10
FABRIZIO URETINNI

TALKING
HANDS:
OVERCOMING
EMPLOYMENT
AND SOCIAL
EXCLUSION
THROUGH
ARTS-BASED
ACTIVITIES
IN ITALY

With the recent rise of populist parties described by Perri (2019) as “an evolution of Berlusconi in the right-wing nationalist sense” (p. 242), anti-immigration policies have become common practice in Italy. As a direct consequence of these policies, people from asylum seeking communities face employment exclusion, racial discrimination, psychological trauma and diminished access to health, education and social services (UNDP 2009). Community based efforts, however, have arisen to help overcome barriers and support the safe and meaningful employment of people seeking asylum. In this terrifying context, Fabrizio Urettini will explain how he created the art-based social enterprise Talking Hands. Based in Treviso, Italy, Talking Hands delivers various projects to increase the employment and social inclusion of people seeking asylum. Talking Hands demonstrate how the design philosophy can be used to create relational networks. These networks not only

offer practical skills development but also contribute to political movements aimed at changing public perceptions of people seeking asylum. Finally, and most importantly, Talking Hands aim to foster horizontal dialogue and non-hierarchical power relations so that social change is led and influenced by the very actors affected by it.

FABRIZIO URETINNI
ARCHITECT AND FOUNDER
OF TALKING HANDS, TREVISO

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

15h10 - 15h40
CYRILLE HANAPPE

WELCOMING
CITY

Cyrille Hanappe believes that architecture, like beauty, is a human right. He asserts that everyone has the right to a dignified living environment that is fulfilling and emancipating. Refugee camps should be considered as a new type of urban neighbourhood and should be designed according to the same laws as the state in which it is located. They must be expressions of the customs and cultures of the people who live there: a place with ergonomic, intelligent, useful and social architecture. In his talk Hanappe will explain how certain commitments may have appeared as positions of principle or opportunity in the face of successive governments and public opinion in large cities with a position of principle more open to welcoming. He will explain how these were often part of a worldwide trend: The “Sanctuary Cities” movement had existed in the United States since the 1980s, the city of Venice had been strongly involved in this field since the early 1990s, and the “refuge cities” movement had been given a baptismal font by Jacques Derrida in 1996. He will also outline counterexamples of

failures like the creation and management of the Linière camp in Grande-Synthe, a failure that must above all be attributed to the inexperience of all the French actors involved in this kind of issues. This inexperience, initially excusable in a country that had not been confronted with these issues since 1945, cannot however remain. It can nevertheless be nourished by the successes encountered in other places that have been confronted with them for a long time, whether in Greece, Latin America or South-East Asia. Cyrille Hanappe will share his multidisciplinary research on the Welcoming City developed in the eponymous book, one of the first initiatives to provide an intellectual and practical substratum for these new approaches on social and urban issues. The book brings together articles from researchers in various fields: humanitarian, architecture, anthropology, geography, sociology, urban planning.

CYRILLE HANAPPE
ARCHITECT AND ENGINEER,
FOUNDER OF ACTES & CITÉS,
LECTURER AT THE ÉCOLE NATIONALE
SUPÉRIEURE D'ARCHITECTURE PARIS
BELLEVILLE, AUTHOR OF “LA VILLE
ACCUEILLANTE”, PUCA ED.
Cyrille Hanappe is an architect-engineer,
lecturer at the École Nationale Supérieure
d'Architecture Paris-Belleville and
pedagogical director of the Diplôme Supérieur
d'Architecture “Architecture des Risques
Majeurs”. He founded, with Olivier Leclercq,
the association Actes & Cités and is a partner
of the Architecture Ingénieries Recherches
agency (AIR Architecture).

15h40 - 16h10
FRANCESCA GATTELLO AND
ZENO FRANCHINI

DESIGNING
WITH
MIGRANTS
AND TRADITIONAL
CRAFTSMEN
IN SICILY:
PRESENTING
MATERIAL
CULTURE
WHILE
FOSTERING
SOCIAL
INCLUSION

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

of one’s skills and identity. Marginal Studio started an investigation in Sicilian material culture in Palermo, inviting migrants and local artisans to collaborate on a participatory platform revolving around the concept of shared heritage. Employing co-design sessions, Marginal realizes objects that belong both to the local tradition and the know-how of migrants: identity hybrids made of textile, ceramic, raw clay, and plant-based materials. Migrants, asylum seekers, refugees, and second generation immigrants are welcomed to suggest methods and techniques that belong to their context; through a participatory process is possible to articulate a critique of global economic inequality in material terms, rather than symbolic ones. Design is a tool to inquire and highlight the conflicts and meaning present in materials and crafts: their origin, their production conditions, and their environmental consequences. Crafts are not only the holders of historical knowledge and trauma but also a mean to restore dignity and redeem oppressed and colonized cultures.

**FRANCESCA GATTELLO AND
ZENO FRANCHINI**

OF MARGINAL STUDIO, PALERMO

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 Cool Prize Paris FR.

16h10 - 16h30
Discussion

16h30- 17h00
Break (AMPHITHEATRE BACHELIER)

16h30 - 17h30 Rotonde Rosa Bonheur

INTER-SCHOOL
WORKSHOP

Carmen Bouyer, artist, designer and educator, will lead an inter-school workshop in order to share, compare and develop the pedagogies used to deal with migration issues within different Parisian art and design schools (ENSCI les Ateliers, Strate College, PCA, Écoles Boule, Duperré, Estienne, Ensaama, etc.).

17h30 - 19h00 Amphi Bachelier

WORKSHOP

“Discomfort, failures, asymmetries in working with others. Synopsis of a banquet of transformations” by Sarah Mekdjian, geographer, Marie Moreau, artist, Department of Geography of the University of Grenoble/ PACTE laboratory

Collaborating, co-creating and working with others are opportunities for pooling, attempts to transform our generalized competitive relationships or to test the comfort of our authorities. But how can we work together when working together implies asymmetrical legal and administrative statuses?

FRIDAY

7 FEBRUARY

Welcome and opening of the
second day of the conference
by **ANNA BERNAGOZZI**

BOUNDARIES : ARTIFICIALITIES, REALITIES, TEMPORALITIES,

9h30

Introduced and moderated by
SOPHIE KRIER

DESIGNER, EDITOR AND FREELANCE
RESEARCHER, FOUNDER AND DIRECTOR
OF THE MAGAZINE "FIELD ESSAYS"
PROJECTION OF AN AUDIOVISUAL
REMEMBRANCE OF THE OVERTIME
EVENT (BASED ON OVERTIME,
ALLAN KAPROW, 1968), SCHOOL OF
VERTICALITY, LUNGOMARE, 2019.

" Most humans, it seems, still
put up fences around their acts
and thoughts - even when these
are piles of shit - for they
have no other way of delimiting
them. Contrast Paleolithic cave
paintings, in which animals and
magical markings are overlaid
with no differentiation or sense
of framing. But when some of us
have worked in natural settings,

say in a meadow, woods, or
mountain range, our cultural
training has been so deeply
ingrained that we have simply
carried a mental rectangle with
us to drop around whatever we
were doing. This made us feel
at home." - Allan Kaprow, artist
and happener (1993)
Starting from Allan Kaprow's
humorous, pragmatic observation

of our built-in mental borders,
the panel will explore if, and
how, we can, from a diversity
of positionalities (Mignolo
& Lockward 2011), challenge,
and decolonize dominant,
Eurocentric, political,
institutional, and cultural
frameworks that jeopardize
the creolisation of multiple,
sensible forms of knowledge's.
Borders create separations;
at the same time they can
potentially also enable multiple
interactions: in permaculture,
caring for hedges is key to
cultivating (bio)diversity.
In an age when walls are erected
and separation overshadows
coexistence, frontiers have
become more than cognitive or
political symbols. Some are
displacing life, but sometimes
life can displace them (Bottéro
& Krier 2019). Using the
ancestral practice of weaving
as a guiding metaphor to think
about how we can interweave
diverse forms of knowledge,
this panel will explore how
(de)constructing (artificial,
cultural, political) borders
can help us unpack the modern
Western belonging to certain
spaces or identities: land,
nation-states, nature, culture,
species, gender.

SOPHIE KRIER

IS A RELATIONAL ARTIST,
RESEARCHER, EDUCATOR AND EDITOR
Through her work she interweaves biographies
of beings and places, and conceives tools
and situations for collective narration
and reflection. Between 2004 and 2009 Krier
led the undergraduate programme designLAB
(Rietveld Academie, NL). On the invitation
of the University College Roosevelt (NL),
Krier developed Art & Design Practice, an
undergraduate programme on visualising ideas

in the spirit of Liberal Arts & Sciences in
2015. Since 2017 Krier is Fellow Researcher
at EnsadLab-PSL University Paris, where she
works with anthropologist Francesca Cozzolino
on ways to convey sensible forms of knowledge
through the platform *Making Sensibilities*
(forthcoming 2020). Since 2008, Krier leads
Field Essays, a series of hybrid publications,
which enables listening pauses between
practitioners and thinkers across disciplines.
The last issue, *Éloj Kréyol*, foregrounds the
efforts of Paris/Guadeloupean design duo
dach&zephir to reconcile, and reactivate
neglected artisanal and cultural lifelines
in the genealogy of the French Caribbean
archipelago. In 2018-2019, in the context of
a site specific residency hosted by Lungomare
Bolzano, South Tyrol, Krier conceived
School of Verticality, an ongoing series of
acupuncture-like activities to learn from
embodied, situated forms of knowing.

10h00

DANIELE LUPO

TOWARDS A NEW AR OF COSMOPOLITANISM

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

(artists, scientists, local experts). In his two-part talk, Lungomare co-curator and designer Daniele Lupo will present two projects which have the theme of migration in common and which respond in two distinct ways to the same issue. The first, "You are but you are not" (Lungomare 2016/2017) is a project that has resulted in the production of an audio guide to propose and share a subjective and metaphorical reading of the hegemonic procedures of hospitality of border territories in Europe from the perspective of newcomers. The project addresses the dilemmas encountered in producing the audio guide: How creative art processes can help us fundamentally shift our understanding of borders? Which is the role of a collective of curators such as Lungomare in addressing the complexity of borders? The project aims to spread a greater social, political and cultural awareness on the theme of migration in order to stem its instrumentalization and to open to a new cosmopolitanism. The second project "COSMO" (Lupo Burtscher 2015-ongoing) is an attempt to reframe migration starting from co-designing processes and social innovation. The project considers the migration issue from a different perspective, offering an alternative to mainstream understanding and exploring the positive opportunities that cosmopolitanism presents. COSMO produces editions of objects and the narrative of their production process combining different formal languages and geographically distant production techniques. Each edition is a collaboration between a designer, a local artisan and artisans who have fled their countries of origin.

Cosmo enables 'invisible persons' to become visible through the creative reactivation of craft techniques and the involvement in a dialogue enabling sharing knowledge, skills, materials and cultures. Are both approaches, respectively art and design-based, possibly part of the answer to the panel's main question: how can we challenge dominant frameworks that jeopardize the creolisation of multiple, sensible forms of knowledge?

DANIELE LUPO
CO-CURATOR OF LUNGOMARE,
CULTURAL ASSOCIATION AND GALLERY
& CO-FOUNDER OF LUPO&BUTSCHER,
DESIGN STUDIO

Angelika Burtscher and Daniele Lupo are designers and curators. They are the founders and co-curators of the project space Lungomare since 2003. Lungomare produces projects that investigate and test possible relationships between design, architecture, urban planning, art and theory. The projects interact with cultural and socio-political processes relating to the region of South Tyrol. You are but you are not by Kolar Aparna and Beatrice Catanzaro was produced during their long-term residency. They are also the founders, members and designers of the design and visual communication studio Lupo Burtscher since 2004. The studio is primarily interested in a multidisciplinary approach to design and in the social and cultural impact of projects on the public sphere. It develops a wide range of projects in communication design, product and exhibition design and curatorial work. They co-founded COSMO in 2015, a collaborative platform for designers, local artisans and artisans who have fled their countries of origin. COSMO produces editions of objects reactivating craft techniques. They are founding members of the publisher and the association "Les cerises" since 2013. Daniele Lupo is project leader in the Master in Eco Social Design of the Free University of Bolzano since 2019.

10h30
MATTEO MORETTI

TACKLING SOCIAL CONTROVERSY ON MIGRATION THROUGH VISUAL JOURNALISM AND SOCIO-SOCIAL DESIGN ACTIONS

Matteo Moretti is a design practitioner who became active in the academic design research field a few years ago. He explores how designed artefacts may trigger, facilitate, and support more informed debates and transparent information exchange, especially on complex and multifaceted social issues such as migration. In this context he founded the platform "design for migration" (2018) with the intention of building a virtual geography of design actions for migration. He also recently published the book "Socio- Social- Design. Design practices for new perspectives on Migration" (Mantua: Corraini Edizioni, 2019) that resumes the last two years of his research-work: a collection of design case-studies that operate at the intersection of social inclusion and transformation. Potentially the book addresses how visual journalism can help us to engage with social complexity? His speech will follow the book structure: First, an overview

of the relation between design and politics (Latour, Papanek, Margolin, Burckhardt), followed by the introduction of the "socio-design" (Burckhardt) concept, opposed to "social-design" (Margolin). Then, he will introduce the online platform <http://designformigration.com/> which serves to collect and present online the most interesting design case-studies on migration (among them even Cosmo from Daniele Lupo and Angelika Burtscher). Finally, he will describe the cases collected in the book and then conclude with the most common strategies and issues that emerged from the interviews with the designers involved in the showcased projects. Can design help us to deconstruct those invisible walls that all too often cross our society?

MATTEO MORETTI
INFORMATION DESIGNER, CO-FOUNDER
OF SHELDON STUDIO, LECTURER AT
THE FACULTY OF DESIGN OF THE
FREE UNIVERSITY OF BOLZANO, AND
AT THE UNIVERSITY OF SAN MARINO.
Award winning Designer Matteo Moretti is a lecturer at the Faculty of Design of the Free University of Bolzano, and at the University of San Marino. He co-founded the visual journalism research platform at the Unibz, and designformigration.com, the first platform that collects design projects related to the recent European migratory phenomena. Through the platform, he explored new socio and social design practices which informed his book "Socio- Social- Design. Design practices for new perspectives on migration" (Corraini Edizioni, 2019). Moretti is a speaker at TEDx, Visualized.io, has been a jury member at the World Press Photo 2017-18 and one of the 100 ambassadors of Italian design in the world named by the Italian Ministry of Foreign Affairs for 2018.

11h00

ALEXIS NUSELOVICI (NOUSS)

HOW TO UNDERSTAND
THE CONCEPT OF "NOWHERE"
IN THE CONDITION OF EXILE

In his book "The condition of exile" (2018) Nouss unpacks the concept of "nowhere" by differentiating it from the concept of "no place". He draws on Giacometti's well-known sculpture of the walking man: this figure is nowhere, is crossed by space. At a haptic and philosophical level, in Giacometti's art, the concept of nowhere abolishes the concept of border. Today's recent migration flows appear as if they come from "nowhere" (i.e. the desert and the sea after having fled their countries) and keep belonging there, being accepted for only a third of them, and surrounded by the ghosts of the thousands of other who were dead. How can migrants inhabit the "nowhere" they find themselves in (through form, design, the body)? In his talk, Nouss will focus on a striking example: a double mention on the passport could enable the legal possibility to grant the European citizenship to migrants, beyond any national identity. More generally, Nouss will highlight the importance of thinking about migration today,

in contrast with other times when migration had a destiny (such as labor), and took place from "nowhere" to "somewhere". Nouss will argue that we need a paradigm shift: defining the territory by and from the experience of exile, and not the opposite, a paradigm which allows "us" to truly welcome "them".

ALEXIS NUSELOVICI (NOUSS)

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

11h30 - 12h00

Discussion

12h00 - 13h00

Convivial banquet
(AMPHITHEATRE BACHELIER)

13h00 - 14h00

Salle Jean Jaures, ENS, 29 rue d'Ulm, 75005 Paris

SHOW
"FROM HOME
TO HERE"

by La troupe
of Good Chance Theatre Paris

The first play of "La troupe" of the Good Chance Theatre France The piece was premiered in Reims as part of the "Culture Lab en Champagne" festival on June 9, 2019. The company was then invited to perform at the Forum du Mécénat at the Collège de France for which it created the first part of the show. "From Home to Here" was conceived and written by the artists themselves and tells the collective and individual stories of each of them, their journey from their homes (Syria, North and South Sudan, Turkey, Chad, Afghanistan, Algeria, Egypt) to Paris. The play underlines with a certain amount of humour the problems of assimilation into Western culture.

14h00 - 15h00

Concluding remarks by
ANNA BERNAGOZZI, the 4Cs Team
and its actors

**SCIENTIFIC
AND ORGANIZATIONAL
COMMITTEE:**

EMMANUEL TIBLOUX

DIRECTOR OF THE ÉCOLE NATIONALE
SUPÉRIEURE DES ARTS DÉCORATIFS

ANNA BERNAGOZZI

DESIGN THEORIST, INITIATOR,
COORDINATOR AND CURATOR OF THE
4CS PROJECT WITHIN ENSAD

ALEXIA VENOT

DESIGNER AND INDEPENDANT
RESEARCHER

CARMEN BOUYER

ARTIST, DESIGNER AND EDUCATOR

ALICE PEINADO

DESIGN ANTHROPOLOGIST

FLORIAN DACH AND DIMITRI ZEPHIR

DESIGNERS

NATALIA BAUDOIN

DESIGNER AND RESEARCHER ENSADLAB

STÉPHANE VERLET-BOTTERO

CURATOR AND INDEPENDENT
RESEARCHER

GRAPHIC DESIGN:

UNDO-REDO

**WE WOULD LIKE
TO EXPRESS OUR
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Good Chance Theatre



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through Creativity and Culture



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