Celebrating diversity for a more resilient and convivial society through design

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

5 - 6 - 7 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 rarer, so I’ve taken the liberty to research in neighbour disciplines like anthropology where the question of migration has been studied and tackled on the field for quite a long time now. 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 » and asserts that it should refer to new global ethnoscapes 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 ».

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

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 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.

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 differences, 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 archives. These tools will help local inhabitants to restock 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, an independent project « La figure de l’Autre » [the figure of the other] was featured in an essay titled to lend value to and transmit history and culture.

GAGOULETTE ». In 2018 dach&zephir were 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 $5 edited by Sophie Krier and channelled by Onomatopee in 2018. The duo collaborates with schools, public and private institutions for whom design is seen as a tool to tend value to and transmit history and culture.

15h10 - 15h40
ELENA KORZHENEVICH

AT WORK, 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 shifting our collective future. It is committed to providing youth with unconventional educational tools and experiences that help foster critical thinking, creative doing and lifelong 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 instill a new generation of creative thinkers with a change-making attitude.

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 Reykjavík. The concept of Cosmopolitan Citizenship in 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
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 act, 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, though 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 Bolzano in Bolzano, Italy, ENSAD - École nationale...
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, adorned with crochet doilies created by one side of the tent is decorated with the thoughts 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. Recent 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.

Kate Daudy lives and works in London and is recognised for her work exploring the limits of language. Kate Daudy works in London and is based on an ancient Chinese literati practice of seeking to understand the universe through art and nature. Her observations have led into an array of artistic disciplines including sound work, performance, interactive collaboration, photography, sculpture and large-scale installation. She commonly uses wood or felt to create her writings, as well as her more characteristic ink drawings. Her words reflect on contrast with the nature of the object she makes or chooses, and value what she writes on for what it might evoke or represent.

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 question « designer’s » role through their capacity to document transitory situations.
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 shored values.

HEATH NASH
DESIGNER AND FOUNDER OF OUR WORKSHOP, 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 futuro 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 could speak to the then current South African situation. Since then he has worked with makers and companies that recycle and co-use exceptional materials and techniques of production and was involved with the MakeItCrazy Network. He created “Our Workshop” in late 2016. Our Workshop was the natural evolution of “Other people’s 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, Guatemela, Vienna, Cape Town, Milan, Johannesnburg, Helsinki, Stockholm, Amsterdam, Kuala Lumpur, Nazare, Bulawayo and Australia and is in the permanent collection of the MAK in Vienna.

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 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 explain how the project came to life, the challenges faced by the actors of the project, and its overall impact.

NATALIA BAUDOIN
DESIGNER AND FOUNDER OF CRAFTING FOR CHANGE, SORBONNE FOR THE UNITED NATIONS (SONU) AND MEMBER OF THE OPEN DESIGN TEAM AND GLOBAL SUSTAINABLE LEADERS NETWORKS.
Welcome and opening of the second day of the conference by ANNA BERNAGOZZI

9h20 - 10h00
Discussion

20h10 - 21h00
Convivial banquet (Amphitheatre Bachelier)

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

THURSDAY 6 FEBRUARY

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

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.

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21h00 - 22h00 Salle Jean Jaures, ENS, 29 rue d’Ulm, 75005 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.
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.

JUSTINEN TRIBILLON
IS AN URBANIST, WRITER AND EDITOR.
An Associate Director for Europe at Theatum Mundii, 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 The British Pavilion at the Venice Biennale of Architecture or the Gaîté Lyrique in Paris, the Tate Britain in London, Proyector gallery in Mexico DC, the Gota Lyrique in Paris, the British Pavilion at the Venice Biennale of Architecture or at MUMA PSI 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 - 18h00
AZRA AKSAMIJA
PERFORMATIVE PRESERVATION, A NEW APPROACH TO 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-Sezai, "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 widespread impact on communities affected by the loss of history, memory, and identity.

AZRA AKSAMIJA
DIRECTOR OF THE FUTURE HERITAGE LAB AT MIT, BOSTON
Azra Aksamija 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 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 widespread impact on communities affected by the loss of history, memory, and identity.

10h00 - 10h30
PATRICK DEGEORGE
ANTHROPOCENE AND MEMORY
"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 Degeorge 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

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 Amsterdam, and the Fondazione Giorgio Cini as part of the 56th Art Biennale in Venice. In 2013, she received the Aga Khan Award for Architecture for her design of the poyzey space in the Islamic Cemetery Atucha, Austria. In 2019, she was awarded the Art Prize of the City of Gaza.

10h30 - 10h45
AZRA AKSAMIJA
SHARES THE KEYPOINTS OF THE TALK
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 is a philosopher. He
has been directing, since September 2017, the Anthropocene Curriculum of the École
Normale Supérieure de Lyon, member of the Michel
Serres Institute and the INRIA
of the Complex Systems Institute (IXXI),
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CAROLINA KOBELINSKY

14h10 - 14h40
FREDJ MOUSSA

A PLACE OF VISION: 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.
With the recent rise of populist parties described by Peczi (2019) as “an evolution of Berlusconism 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 barries and support the safe and meaningful employment of people seeking asylum.

In this tellcifying 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.

**CYRILLE HANAPPE**

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

**Italian Design**

**Marginal Studio**

**Counter-Colonial Aesthetics**

**counter-colonial aesthetics**

**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 syncetic 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 it 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.**

**Marginal Studio**

**INTER-SCHOOL 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?
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 Univesity 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 pracititioners 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.
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: Cozzani 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, Bukchadzt) followed by the introduction of the “socio-design” (Bukchadzt) concept, opposed to “social-design” (Margolin). Then, he will introduce the online platform http://designformigration.com which collects and present online the most interesting design case-studies on migration (among them even Cosmo from Daniele Lupo and Angelika Buttschzene). 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 Unibs, and designformigration.com, the first platform that collects design projects related to the migration (among them even Cosmo from Daniele Lupo and Angelika Buttschzene). 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?

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HOW TO UNDERSTAND THE CONCEPT OF ‘NOWHERE’ AND 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 act, 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 NUSLOVICI (NOUSS)

IS PROFESSOR OF GENERAL AND COMPARATIVE LITERATURE AT THE UNIVERSITY OF AIX-MARSEILLE after having been a professor at Concordia 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 Concordia Research Group on Politics of Translating in Great Britain. He heads the “Conspéctuses” 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).
WE WOULD LIKE
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