

Preview

Wednesday Feb 10, 18.00 - 20.00
Conférence Table Ronde | En
Quête du temps : quand la
création donne forme à
l'expérience de la temporalité

Conférence table-ronde organisée et modérée
par Francesca Cozzolino avec la collaboration
de Samuel Bianchini (EnsadLab)

Séance sur la construction de notre rapport
au temps. Le philosophe Élie During
interrogera notre conception du temps:
«L'affaire est mal engagée si on se
représente d'emblée le temps comme une
dimension subjective du vécu ou comme un
aspect de la symbolisation mathématique de
l'univers physique. Le temps n'est d'aucune
façon donné; il n'est pas un objet, concret
ou abstrait, mais une forme à construire.»
Lyes Hammadouche et Ianis Lallemand
présenteront Texel, un sablier interactif qui
interroge le rapport subjectif au temps et
l'idée de 'profondeur de temps'.

Avec:

Élie During

Philosophe et maître de conférences à
l'Université de Paris-Ouest Nanterre



LYES HAMMADOUCHE & IANIS LALLEMAND

Artistes et doctorants SACRe / EnsadLab / PSL
Research University



Colophon

Façonner l'Avenir est réalisé dans le cadre
de la Chaire Innovation et Savoir-faire
soutenue par la Fondation Bettencourt
Schueller. Un grand merci à tous les
intervenants et étudiants, à l'ensemble des
services techniques et administratifs de
l'École, à Marie Descourtieux et La Générale.

Forging the Future is realised in the context
of the Innovation and Know-How Chair
supported by the Fondation Bettencourt
Schueller. Many thanks to all guests and
students, the technical and administrative
services of the school, to Marie
Descourtieux, and La Générale.

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JOUR 02 ENTRETEMPS / DAY 02 MEANWHILE

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Electric Forest

And there they went, to the ENSAD cellar to grab all the useful
materials they could find. They stuffed the wood and plastic into a
van, breaking and cutting it to make it fit, to take everything to La
Générale. It was somewhat surprising to observe, that in Laurent
Tixador's workshop transition was interpreted as a word that suggested
change from one situation to the next as quickly as possible. Once
Laurent had finished lecturing about his work as an engaged experience
witness, explaining the extreme situations he got himself into, the
students took saws, hammers and drilling machines and they started to
work and within a few hours they had built a what can best be described
as a pragmatic indoor campsite. That is what they needed most: privacy
for the night. It was almost like a real city, or an industrial area:
no planning, no design. Since this first fast intervention curiosity
about what the next stage will be is unfathomable. Something new will
have to happen, because there is plenty of time for further evolution.

Students from the workshop
Architectures Transitoires building
their nighttime shelter



Programme / Program

Day (& Night workshops)

See Resources & Images

18.00 - 20.00 Round table conference | Designing Future Timescapes: From sociology to kinetic architecture

Round table conference in English open to all sectors, organised and moderated by Aurélie Mossé

The recognition of time as an essential dimension of design practice is relatively new. In the light of the approaches of sociologist of time Barbara Adam and architect Philip Beesley, this session will explore what kind of time we are inserting while designing: how does a design unfold in time, at which pace and rhythm, and through which typology and patterns of movement? Through notions such as timescape, timeframe, timing, tempo, temporality, and futurescape, Barbara Adam will highlight the importance of understanding how time is conceptualised and especially how we can embrace it as an embodied dimension, interdependent of the place, the people, the matter and the technologies through which it is mediated. On the other hand, Philip Beesley will introduce us to his kinetic experimental architectures and geotextile installations by discussing how time has become a new dimension of his work and how it is negotiated at the intersection of theory and practice. (read more online)

With:

BARBARA ADAM

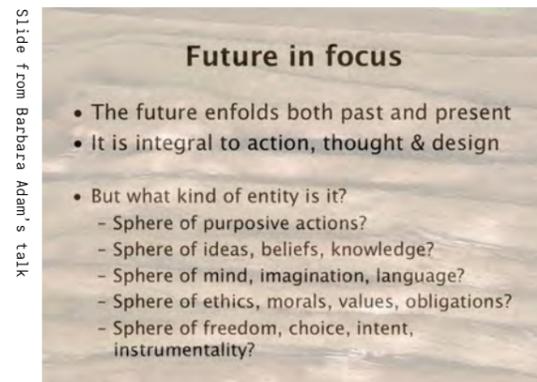
Sociologist and founding editor of the transdisciplinary journal *Time & Society*, Emerita Professor at the Cardiff School of Social Sciences

Design is engagement with the future. The future is a designer's primary domain of orientation, imagination and action. Irrespective of whether or not designers think about their activities in those terms, future making is what they do. This designed future

in turn cannot be conceived without its spatiality and materiality. With the design of interactive, dynamic objects additional levels of complexity are created. Here, the engagement with the future is dramatically expanded as products reach into open future presents and the inherent temporality is complexified as bounded objects become unbounded through open-ended interactions. To understand the temporal relations involved requires focus on what tends to be taken for granted, on time and the future per se. What might be entailed in focusing explicitly on this temporal complexity is the subject matter of the talk. Timescape, timeprint and futurescape are the three key concepts through which the exploration is conducted.

Recommended reading available at École des Arts Déco library:

Adam, B., 2004, *Time*, Cambridge:Polity Press
Adam, B., 1998, *Timescapes of Modernity: the environmental and environmental hazards*, London:Routledge



PHILIP BEESLEY, A Diffusive Architecture: Pluripotent Fate-mapping

Visual artist, architect and director of Living Architecture Systems Group and Riverside Architectural Press, professor at the School of Architecture, University of Waterloo, CA

I want to describe a particular kind of form language rooted intimately within our bodies. I argue for the use of diffusive and dissipative forms in architectural design.

This morphology stands distinctly against Modern preference for stripped, minimal stages devoted to autonomous freedom. The language I argue for instead pursues culpable involvement. In this discussion I will make comments about emplacement in pursuit of a relationship with the environment affording subtle phenomena and expanded physiologies, embodying the forms of diffusion and dissipation. Building from this form-language, projects will be described that approach living qualities. An undulating, quasiperiodic metabolism is evoked by this series of projects. Rather than polarized working methods that follow only centrally controlled or opposing emergent, incremental models of organization, the fields of this working method oscillate. Deliberate ambivalence is inherent to the approach, yielding qualities where things convulse and stutter in emerging vitality. I will try to articulate traces of subtle phenomena seeking emplacement, measured by intense mutual relationships of exchange with surrounding environments. The qualities that I will describe are characterized by punctuated oscillation. They use paradigms of dissipative structures and diffusion as guides for their design and their forms. This form language will be used to describe architectural projects that I will claim have living qualities. This personal involvement results in shifting boundaries that fluctuate between hard facts and hopeful fictions for exploring the future. When we look at stem cells – cells that have not yet divided and specialized into dedicated parts of an organism –, we can become powerfully aware of their pluripotency. I understand that term to refer to the process by which a cell specializes, divides, and grows guided not only by its preprogrammed DNA, but also by the extra cellular matrix which is being manifested around that dividing cell. There is a sense of being pulled into fate – into the fated future – by the interactions with the chemical gradients in the extra cellular matrix and by the cell's proximity to other formations. But that's not the end of the analogy. It's not just that the environment shapes me as well as my own genetic map. The third, most fascinating thing is that the operations of the cell project certain chemicals outward into that ECM which interact

and serve to create the milieu and the scaffolding into which the cell bodies itself. So there is a very real sense in which the cell is mapping its own fate through its behaviour, in a way that is not at all preordained by its instruction set. I love this sense that there is a deep, constant flux between circumstance, the vector of the prior causation, and the set of ingredients that are both inside and outside any given situation. This means that the future is a fundamental medium for the work.

Recommended reading available at École des Arts Déco library:

Beesley, P. *Kinetic Architecture & Geotextile Installations*, 2007 (2010) Riverside Architectural Press

Resources (version française en ligne)

The Iphone tribe

As an artist Laurent Tixador likes to submerge in challenging situations, building dwellings and bridges in forests and undergoing the polar climate of the Arctic region. Based on his experiences he chooses his cultural position and he creates souvenirs of himself as a 3D-selfie, or a message in a bottle to tell stories and clarify his identity.

A funny part of his personality is that no matter how seriously he chooses difficult circumstances he always takes his e-smoking device with him and his Iphone, like everyone else. It is strangely inappropriate then, that the students who take part in his workshop in La Générale, which as a matter of fact is a former electricity distribution centre, cannot provide sufficient energy for all the smartphones that the students carry. They have to take them to school for recharging. If smartphones apparently are taking over our lives, recording everything and almost continuously communicating with other smartphones, it makes you wonder whether a city of transition shouldn't be a city where all the smartphones live, separately, allowing us times of serenity and wisdom.

Where to where?

Transition literally means the going from one situation to another. The word is used so often during this week, that it makes one wonder which is the former situation and which is the latter.

Transition made it big time as a topic just after the credit crunch, which was seen as a once in a human lifetime opportunity to make a change towards sustainability, which in itself is not all that clear. An adequate estimation may be that sustainability entails health and sufficient education for 9 billion people for future generations. So the feeling is that transition is an overseeable super event that most of us will live to witness.

However, one of the challenges of people is that they are not very skilled in time estimations. This implies that transition could take place in 10 or 15 years, but that it could also be a segment of the much longer learning process of mankind learning to harness the side effects of its own stupidity and that we are well on our way to make things work for the better. What matters is that better requires a clear description, which transcends individual ideals and utopias, including the ones envisioned by designers.

Resources (version française en ligne)

Neighborhood paradise

Morpurgo knows the strains of cooperation from experience. She has started a communal shoe cutting shop where people can buy shoes made from chosen materials, ready while-u-wait an hour and a half. This has not been an overnight sensation. It has taken four years to develop the system and Morpurgo will stay involved, researching and developing and communicating. It is a minor detail, which design students tend to overlook: things take time, sometimes quite a lot of it.

Her workshop had a much more reflective and conventional start than the one by Laurent Tixador: students discussing with open laptops in between them. It is a familiar sight. Small groups each picked one of twelve themes, such as urban gardening, or city and pollution, or local materials and the EcoFabLab. In their turn the themes came from a long list with 69 items, which in its turn was put together by a group of Montreuil citizens. The students were roaming around and inquiring today. Montreuil evokes visions of communal improvement. Students may come up with promising ideas.

Appreciate futures

The most important thing for designers to learn this week is that there is a future beyond finishing a project and getting new assignments. There is no final result, or, as philosopher Timoty Morton beautifully expressed it: there are other futures, which creative people usually do not foresee. A styrofoam cup for a coffee consumer is also a raft for a fly enjoying a piece of apple or a grave for a mouse. It is wise to look at your work, which could be called a time panorama. Lucy Neal, with her background in theatre direction and dramaturgy, partly coloured the Morton's suggestions with her presentation on design within taxonomy of narratives. The first

Super one concerns Earth; below it is the biographical personal narrative; next there is the Grand narrative of drama. Her affinity is with the shared communal narrative, in which art can intervene through play to disrupt current ways of communal thinking and doing, and to recreate the future, which defines transition. Communal thinking forces project representation beyond the concept of some kind of a resulting object or activity.

Playfulness is the key. But Neal justly stated that collaboration is hard work, illustrated by the quick and dirty city development on the first day of Laurent Tixador's workshop.

Philippe Schiesser presented his view on the potential of FabLab, originally a computer supported workshop created by MIT (Massachusetts Institute of Technology) to provide public access to high tech tools and to spread knowledge. Since this prototype the FabLab idea has developed in various directions focusing on technology, or community support, or production in different areas, depending on local circumstances.

Thinking of
me, B ADAM

INTERLUDE
REPRESENTATIONS OF TIME

Cycle
The time of the cycle is process
The time of the cycle is rhythmicity
The time of the cycle is life and death
The time of the cycle is cosmic creativity
The time of the cycle is change-continuum
The time of the cycle is sequence and duration
The time of the cycle is repetition of the similar
The time of the cycle is intersecting before and after
The time of the cycle is bounded by observers' timeframes
The time of the cycle is past & future expressed in the living present

Spiral
The time of the spiral is Tao
The time of the spiral is dynamic
The time of the spiral is a Journey
The time of the spiral is development
The time of the spiral is symbol of eternity
The time of the spiral is projection and destiny
The time of the spiral is encoded pasts and futures
The time of the spiral is binding duration and progression
The time of the spiral is yin & yang, immanence & transcendence

Circle
The time of the circle is stability
The time of the circle is timelessness
The time of the circle is created eternity
The time of the circle is repetition of the same
The time of the circle is duration and endurance
The time of the circle is past & future in the present
The time of the circle is memory, ritual and anticipation
The time of the circle is extending the now to origin & destiny

Point
The time of the point is origin
The time of the point is stillness
The time of the point is eternal now
The time of the point is the vertical axis
The time of the point is the beginning & end
The time of the point is unifying the one and all
The time of the point is indivisible, atomic & absolute

Line
The time of the line is spatial
The time of the line is historical
The time of the line is projective
The time of the line is irreversible
The time of the line is before & after
The time of the line is tied to a beginning



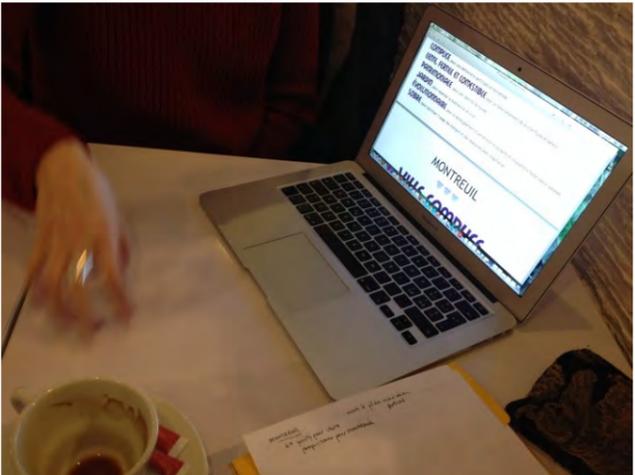
Architectures Transitoires, Jour 01: Paut-êre que c'est autre chose qu'un canapé...



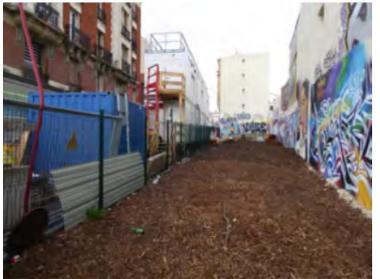
Architectures Transitoires, Jour 01 : Ce soir, on dors ici.



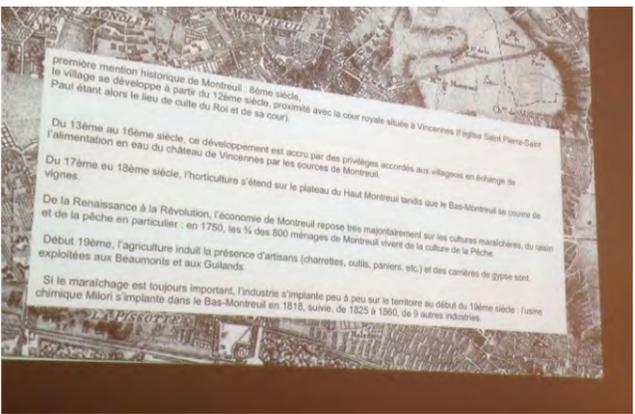
Lucy Neal talking about the four main narrative structures in relation to ecological transition



Eugenia Morpurgo in conversation with Ed van Hinte and Sophie Krier about the 69 propositions which were drafted for the 2014 Municipal Elections of Montreuil



Montreuil Promise, Feb 9 2015. Photo Ed van Hinte



Philippe Schiesser talking about the rural history of the city of Montreuil



La Générale, espace coopératif dédié à la production de la culture, situé dans une ancienne centrale de distribution d'électricité.