

## **A Confluence of Ways: Design, Anthropology and Artistic Practice**

*One day of workshops and discussion between design, anthropology and artistic practices*

Wednesday 2nd May, 2018

Dunbar Hall

### **Speculation and experimentation by means of design on the way to resurgence**

**Zoy Anastassakis**

**10:00-11:00**

How could we take advantage of times and spaces for design education to remake its educational practices, thus reanimating classroom encounters as moments of coexistence among inhabitants of the world interested in experimenting around other possible futures? How, in the midst of these encounters, could we shift the obsession of designers with the anticipation of futures to an attention to what is happening here and now, in this exact moment when we meet in shared spaces and times? Rather than simply sharing interests by a specific professional area, those who are termed as students and teachers do share ways of relating to and acting on issues that affect life. Experiencing and speculating by means of design, perhaps we could escape the mania that associates design with problem-solving and healing, paving the way for a design practice that could be animated by affection, attention, and care for what is common (and uncommon) to us? These are some of the questions that inform the experiments of teaching and research in design that has been developed in the Laboratory of Design and Anthropology of the Superior School of Industrial Design, University of the State of Rio de Janeiro, Brazil. In this presentation, I gather some of our latest research and projects, also recovering the dialogue that has been established between this experimentation and the very reinvention of the school in which we find ourselves.

**Coffee Break: 11-11:10**

### **“The Life of Lines” Storyboard**

**Diego Galafassi**

**11:10-11:30**

### **Towards a common plan: the potential and the challenges in following craftspeople and materials**

**Raquel Noronha**

**11:30 - 12:30**

My presentation deals with the challenges and limits of codesign, the possibility of adopting new forms of research and the difficulty of giving up modern design methods for other ways of seeing the world. If the assumptions that we use as a starting point, such as the actual idea concerning design, the creative process and how to do things, are tied to dominant standards in terms of discourse and logic that are detached from the communities with which have been able to coresearch, such as ideas concerning productivity, development, market and science, how can we offer our assistance in codesign? We dialogue with the immense challenge pro-

posed by Arturo Escobar of thinking about autonomía. Based on cartography as a path for design, we devised a common plan with our co-researchers – indigenous and maroon craftsmen and women – from the Maranhão Lowlands region – and in this presentation we recount experiences in correspondence with people and with the raw material they use in their craft-work, in dialogue with Tim Ingold. We present characteristics and contradictions, challenges and limits that are the result of an exercise that makes us reflect on the epistemological and conceptual pitfalls that we construct - and of which we also fall prey - when speaking about codesign, without calling into question what we call design, development and other naturalised categories that are part of a designer's work.

### **12:30-13:30 Lunch**

#### **Stitching Lines Together**

**13:30-15:00**

**Michele Feder-Nadoff**

“Thus the line grows from a point that has been set in motion,  
as the plant grows from its seed” (Tim Ingold 2010: 91)

In this workshop we will *practice attentiveness* by engaging with threads, needles, cloth, lines, hoops and stitching together.

What does it mean to follow the line of another person through stitching together?

How is inner attention also a devotion to outer? How can turning in to self, turn us outwards, towards others?

How can simple gestures become materially abstract? How can movements expand moment or shrink them? What is the time of making? And what is rhythm?

How can we think about lines through threads?

Might we see stitcher and thread in-practice like:

*flyer and kite...understood not as interacting entities, alternately playing agent to the other as patient, but as trajectories of movement, responding to one another in counterpoint, alternately as melody and refrain...what people do with materials...is to follow them, weaving their own lines of becoming into the texture of material flows comprising the lifeworld...to improvise is to join with the World, or to meld with it. One ventures from home on the thread of a tune (Tim Ingold, 2010: 96).*

Please join us to embroider material and immaterial lines and their entanglements through shared making and discussion.

### **15:00-15:15 coffee break**

#### **Hope as a method in the design anthropological engagement with a group of residents in Rio de Janeiro**

**Maria Cristina Ibarra**

**15:15-16:15**

Since the late nineteenth century, Suvavou people have claimed from the government a proper compensation for the loss of their lands without having any success. Despite this rejection, they have continued to petition it and have kept their hope alive for various generations. Suvavou is the village of the descendants of the landowners of Suva, Fiji's capital, the place where anthropologist Hirokazu Miyazaki developed his ethnographic fieldwork (1994-96). In his book, *The Method of Hope* (2004), the author equates Suvavou people's hope with academic hope, seeking to propose a new modality of ethnographic engagement that approaches hope as a method rather than an object of analysis.

The aim of this work is to analyze my own design anthropological engagement (2016-2017) with a group of residents that was struggling against violence in the Santa Teresa neighborhood (Rio de Janeiro), called 'Santa without violence Collective' (SWVC) in the light of the arguments of Miyazaki's book. My starting point is that both of them, the Suvavou people and the SWVC, have been keeping their hope alive for a long time. Unlike Miyazaki, I am a designer who converses with anthropology. In my view, this book opens a discussion for design and its relation with anthropology. If Miyazaki is doing an effort to recapture hope as a method for anthropology, then, indirectly, he is proposing another way of relating anthropology and design.

**When silence speaks**  
**Johanne Verbockhaven**  
**16:15-16:45**

Talk & exhibition about phd research in art/anthropology located in the northern west-fjords of Iceland about trauma of exile. Based on notions of traces, oblivion and absence.

**Close 16:45-17:15 up and group discussion**