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ENGAGED AND COLLECTIVE:
RESEARCH-CREATION,
A UNIQUE AND
TRANSFORMATIVE APPROACH
TO (HIGHER) EDUCATION

BLENDED INTENSIVE
PROGRAMME (BIP)

5-9

NOVEMBER

2024

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TUESDAY 5TH

Le Phare, a review of an action-research experiment: a project run by ENSAD Nancy and ESA Saint-Luc Liège, with the participation of ULiège.

Debate with stakeholders of the project

Inspired by the concept of 'action research design' (A. Findeli), this immersive module brought together students and teachers, from different higher education institutions, with residents and workers of a children's home in Liège – Le Phare. The aim was to foster interactions – i.e. user centred reflections and creations – in order to work on the reorganisation of Le Phare's interior lay-out and collective spaces. There is a need to promote improved living conditions in a building that is not purpose built. Our project sought to promote well-being. This life-size field project allowed us to test collaborative protocols with experts from different disciplines. In turn, this experience will feed into our ongoing reflection on transdisciplinary action research/creation.

[More info](#)

Intermission, an environmental intervention to remap public spaces. Fabrizio Saiu, Academy of Fine Arts SantaGiulia - Brescia (Italy) - Teacher of Sound Space Design and Performance Techniques.

The conference addresses the theme of performance as a public and urban intervention. The following are the key themes: sound ecology, hybridization between different urban crossing practices, sound intervention, collective action, and remapping of urban flows. To delve into these themes in a focused and cohesive manner, I will discuss one of my environmental performance works titled Intermission.

Intermission involves a collective action and a multitude in motion. The multitude comprises professional traceurs and participants introduced to the practice through workshop training. Percussion cymbals dragged on the ground by Dacron fishing lines serve as instruments. The organization of sound, arranged in bands and durations, intertwines with the articulation of bodies in urban space, creating a drifting multitude. This results in a suspension of the city's functional life, encouraging active and contemplative participation in reality.

Intermission spreads in a dispersed and decentralized manner, organizing itself into small groups, sometimes involving individual traceurs who traverse and explore the city, marking horizontal and vertical trajectories at varying speeds and intensities. The prac-

tice aims to modify the acoustic environment, repurpose urban structures, and interrupt or modulate the flow of movement within the city and public spaces.

Fabrizio Saiu holds a degree in Electronic Music from the Luca Marenzio Conservatory in Brescia and is a lecturer in Performance Techniques and Sound Space Design at the Accademia di Belle Arti SantaGiulia. He is active as a mover and performer in the fields of experimental music and environmental performance. Additionally, he serves as the co-artistic director of the BAO project, a festival dedicated to sound interventions in nature, electronic music concerts, and site-specific performances in public spaces.

La Coopérative de Recherche, A Platform for Research Activities at ESACM, Clémence Agnez, Aurélie Bruhl et Samira Ahmadi Ghotbi, École supérieure d'art de Clermont-Métropole

[More info](#)

Avant-Devant, Collective Creation and Reflection on the Representation of Women. Sandrine Dryvers and Elodie Ledure, ESA Saint-Luc Liège, photography and videography teachers.

The roots of this collective research lie in the anonymous feminist slogans that once covered some of the walls of our school. We

wanted to follow up these messages. We felt that these protests should be echoed and extended in a space dedicated exclusively to the existence of female representation within our school.

Over the course of an academic year, several events aimed at producing contemporary images of female representation brought together students and teachers from different departments. Alumni and former teachers, as well as established artists or artists 'for a day' (actress, presenter, dancer-performer, journalist) also took part. One of these actions was based on photos of women from the photographic archives of the Museum of Walloon life in Liège.

WEDNESDAY 6TH

Creative Remembrance: A Transdisciplinary Approach to Place and Memory, Workshop given by Çiğdem Yönder, Özlem Yalçınkaya and Seda Şen, Université de Liège and Başkent University Ankara.

This presentation, workshop, and exhibition proposal aims to offer transdisciplinary ways of investigating, revealing, reflecting on, and discussing the relationship between space and people. We aim to share and implement a short version of a workshop and exhibition process that is being developed through four workshop and exhibition processes: "Ulus in Memories, 2019," "Stories of Yenisehir, 2020+2021," "Col'harmony Ankara, 2022," and "Memories for the Future, 2023." We call this process "Creative Remembrance," and it is developed by its three coordinators coming from different disciplines: urbanism, interior architecture, and literary studies.

"Creative Remembrance" starts with collecting memories of people around specific places through oral history interviews. The autobiographical narratives collected from the interviews are then collectively recreated by workshop participants using collages, fictional stories, poems, drawings, and animations. Additionally, mapping is performed to geographically position these creations and stories. Each year, the methodology diverges and evolves with the participants of the workshop process. For the Liège workshop, we suggest focusing on the recreation of memories rather than collecting memories, as the time limit is two hours.

"Creative Remembrance" takes its roots from the perspective of social history, which implies that the history of architecture not only covers the history of the built environment but also the history and narratives of individuals who experience the space. It focuses on collective ways of doing by collecting memories and recreating them with workshop participants. It also uses fiction and creation to understand and represent people's place-related experiences.

We argue that our methodology enables us to penetrate the under-represented experiences in the city into the official history of the city. This new historical narrative may be used to draw the attention of the public, for example, to an urban place which is facing the danger of losing its authenticity. This aspect of the project serves as a bridge between the academic and social worlds, and gives the project its transdisciplinary nature. It also shows that issues related to conservation, which arise from architecture and urban fabric, should and can be investigated by the participation of multiple actors within academic and professional disciplines as well as civil society.

It should be noted that our project did not start or was not planned as a research project at first, but was instead designed as a creative project based on a certain degree of research. However, it resulted in providing methodological insights for historical, architectural, and urban research and its dissemination to broader and non-academic audiences.

Exploring City and Literature: A Creative Teaching Approach, Seda Sen, Başkent University Ankara.

This presentation showcases a student project from my "City and Literature" class, where participants analyzed urban-themed texts and re-created them as found poetry, comics, board games, and more, mapping their work onto the city. This hands-on approach explores memory, space, and place in literature. Visuals from our exhibition and digital examples will be shared.

Co-creative heritagisation and digital representation to overcome formal socio-spatial boundaries in Luxembourg, Marie-Paule Jungblut, Tom Becker and Catherine Jones, Professors of Public History and Geography, University of Luxembourg.

Luxembourg City's fortified walls, steeped in history, as well as its characteristic old town, are considered, both internally and externally, as evidence of a valuable cultural heritage. However, such common representations of Luxembourg City are conceived most conventionally in terms of the way they are approached, elaborated, presented and mediated. They are, for the most part, grounded on a conceptually and spatially rigid and limiting concept of UNESCO World Heritage Sites – a concept firmly embedded in the past, spatially focused on core historic urban areas, addressing a limited audience and

lacking a clear engagement with contemporary local history. This phenomenon is manifest in cities like Luxembourg, which, in recent decades, have been subject to highly dynamic socio-economic and spatial transformations. Against this backdrop, this paper proposes the need for the greater recognition and stronger inclusion of all the interconnected spatial and temporal contextual layers and structures when developing and mediating the representation of a city or a neighbourhood, where local cultural heritage assets of different from and nature and intertwine.

The empirical findings to support our argument stem from an interdisciplinary (i.e. Public History / Urban and Digital geography) project with second-year Bachelor History students designed (i) to give a contemporary dimension to the concept of local cultural heritage and (ii) to develop a collective narrative to share this bottom-up, informal local cultural heritage with a broad audience of newly arrived residents in Luxembourg City. Applying a co-creative, analytical autoethnographic method, our study emphasised (i) the need for socio-spatially just and inclusive representations of small popular heritage in new cosmopolitan urban areas, and (ii) the potential of social media and digital platforms, like our IZL.travel tour, for an effective mediation of collectively and meaningfully produced local cultural heritage.

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Skuggaefnaryksugur - Shadow Matter Vacumes, Berglind Jóna Hlynisdóttir, artist and researcher Iceland University of the Arts.

A cross-disciplinary phd research project by Berglind Jóna Hlynisdóttir artist and researcher. The project a 4 year research project hosted by Iceland University of Arts, The University of Iceland and The Art Museum of Iceland. The research project is built on methods and discoveries that Berglind has developed in earlier art research projects where she has written narratives for buildings and objects and staged them in the public space. This time she is applying them to time based media works from the collection of The Icelandic National Museum of Art to develop new work and writings. Exploring questions like: Can the shadow matter teach us important things about the bigger picture of particular contexts? Is it there that the zeitgeist, injection, micro-histories, formation and development take place? Can new works become contrast material vacuum cleaners that vacuum up, arrange, form, rearrange and finally add additional material to what they uncover? Can they add a luminescent that brings out features in the material that are difficult to see by other means. Can the artworks display products—not results, but indicators, frames, lenses, sound filters, and story lines with which the audience perceives?

The research aims to bring out specific and hidden elements in places, buildings, objects, stories and moments. Using multidisciplinary methods in the context of art research in-

cluding: site specific research (in which the space and the phenomenon are analyzed through organized visits, walks, documentation, formal and informal interviews), design drawings, television content and published data. Berglind also applies methods from Cultural Geography in the analysis of places: finding traces and examining the use, behaviour and role of those who pass through the place. The research is partially "lens-based," where she works both with photo archives and photographs/recordings she takes herself. The projects are historically oriented: using news reports, submitted material from the public published in newspapers over the decades, archival data, video databases, interviews with both experts and members from the general public. Among other things, I examine specific micro-histories and their impact on larger contexts. The artworks themselves are thus both important research tools and forms of expression of what the research covers and what has been discovered.

LABORATORIUM: scientific research in an art academy as the catalyst for cross-disciplinary practices and innovation, Maria Boto Ordoñez, KASK School of Arts Ghent, HOGENT.

Art-science projects are becoming more and more popular. Scientific institutions invite artists to participate in their research, offering space, expertise, and equipment. But what about performing scientific research within an artistic context as an art academy? In parallel, numerous artistic institutions are building up

laboratories intending to make scientific tools and methodologies more accessible for artists, following the trend of bioart and biodesign. However, does the mere presence of a laboratory facilitate meaningful interactions?

In 2016, the School of Arts KASK (Ghent, Belgium) set up an experimental biolab, LABORATORIUM. Unlike other art-science labs, LABORATORIUM was born with a purely scientific research project, but seeking for impact within the arts. The theme, the production and application of ecologically sustainable colour, shaped the infrastructure and interactions within the space. Colour, a universal language that transcends the boundaries of artistic and non-artistic disciplines, has been a catalyst for projects not only within the material but also into the speculative, performative, and social, giving space for the participation of different stakeholders. Over time, the laboratory has evolved into an open space with accessible scientific tools for practice-based experimentation, research, and education, inviting people from different backgrounds and professional stages to work together, and not exclusively around colour.

The experience has shown that scientific work within an artistic institution allows the coexistence between rigour and freedom, continually questioning the methodology followed, the knowledge generated, as well as the language and context to present and communicate the outcomes. Moreover, artistic research, influenced by the space and project, has allowed greater exploration of the potential of

matter and its semantics, leading to new lines of research outside the laboratory that had not been previously considered.

M.O.S.S.S. Moving Observations on Surviving Soft Skills, Ganino Mélanie and Sarah Drapeau, *Les laboratoires artistiques du Vivant* (BE)

FR

Avec MOSSS nous expérimentons les notions d'apprentissages et de transmission de savoirs. Par cette recherche initiée sur l'apprentissage des mousses, il nous est apparu nécessaire de construire des intersections entre différentes disciplines afin d'appréhender leur complexité, avoir accès à « ce qui est tissé ensemble » (E.Morin). À travers des collaborations et rencontres internationales, nous avons rassemblés des personnes et témoignages d'univers variés (bryologie, biologie, biogéochimie de l'environnement, fasciathérapie, sociologie, neuroscience, philosophie, performance). «Au contraire [de l'interdisciplinarité], la transdisciplinarité inscrit la relation au cœur des sciences, de leur élaboration. Elle implique la réunion de plusieurs spécialistes autour de la tentative de résolution d'un problème commun.» (François Dosse mentionnant Isabelle Stengers dans « 33. Une transdisciplinarité », *L'Empire du sens. L'humanisation des sciences humaines*, 1997).

Cette approche transdisciplinaire est devenue une méthode nous permettant de tenter de comprendre le milieu dans son réseau complexe d'interconnexions et sa variété de langages, et comme potentielle voie permettant de transmettre et de favoriser de nouveaux récits et apprentissages.

« À l'intersection des sciences de la nature et des sciences de la culture, un nouveau modèle de savoir se prépare dont la caractéristique clé est l'amour multispécifique (...) l'apport essentiel de cette nouvelle forme de savoir est qu'elle invite conjointement à apprendre et à connaître les sciences naturelles et à mobiliser dans le même geste les outils de l'humanité et des arts. Ce que recherche ceux qui travaillent dans ce nouveau champ, c'est à ouvrir l'imaginaire collective afin de rendre possibles de nouvelles relations à la nature. » Estelle Zhong Mengal – Apprendre à voir : le point de vue du vivant.

Cette démarche nous a permis d'étudier les mousses par des outils scientifiques et également par les sens, par le mouvement, par l'écoute radicale et ainsi que par la spéculation. Inspirée par le concept sentir penser créé par Orlando Fals-Borda et développé ensuite par Arturo Escobar, ainsi que par l'idée que rien ne se fait seul mais au contraire tout se crée "avec" (sympoeisis, Donna Haraway, *Staying with the trouble : making kin in the Chthulucene*, 2016), nous cherchons à rendre floues les séparations binaires existantes entre corps/esprit, sentir/penser, mais aussi entre humain/non humain, intime/collectif, en invitant les théories queer à guider de nou-

velles brèches dans nos mises en relation et création de possibles.

Ces formats hybrides ateliers-performances, laboratoires artistiques, répondent aux besoins de créer des nouvelles manières de faire, d'apprendre, et se situent souvent hors des cadres d'éducatons traditionnels, et nous les pensons alignés avec les objectifs posés par le projet Éducation 2030 (OCDE, 2018) "la créativité et la capacité à interagir collectivement, à s'adapter, à transformer le monde et notre vision du monde" (Appel à communications du colloque) notamment en questionnant la place de la fiction, de la performance, de l'intime, du sensible.

Lors de cette communication nous souhaiterions adresser collectivement les questions suivantes : Comment ces expérimentations artistiques peuvent-elles contribuer, inspirer, devenir terrain de recherche pour des recherches en éducation ? Quel dialogue serait à créer entre les institutions universitaires et les projets artistiques expérimentaux ?

EN

With MOSSS we are experimenting with notions of learning and the transmission of knowledge. Through this research into learning about mosses, we felt it was necessary to build bridges between different disciplines in order to understand their complexity and gain access to 'what is woven together' (E. Morin). Through international collaborations and meetings, we have brought together people and evidence from a variety of worlds

(bryology, biology, environmental biogeochemistry, fasciatherapy, sociology, neuroscience, philosophy, performance). 'In contrast to interdisciplinarity, transdisciplinarity places relationships at the heart of the sciences and their development. It involves bringing together several specialists in an attempt to resolve a common problem'. (François Dosse mentioning Isabelle Stengers in '33. Une transdisciplinarité', *L'Empire du sens. L'humanisation des sciences humaines*, 1997). This transdisciplinary approach has become a method of attempting to understand the environment in its complex network of interconnections and variety of languages, and as a potential way of transmitting and fostering new narratives and learning.

'At the intersection of the natural sciences and the cultural sciences, a new model of knowledge is emerging whose key characteristic is multispecific love (...) the essential contribution of this new form of knowledge is that it invites us both to learn and to know the natural sciences and to mobilise the tools of humanity and the arts in the same gesture. What those working in this new field are looking for is to open up the collective imagination in order to make new relationships with nature possible'. Estelle Zhong Mengal - Learning to see: the point of view of the living.

This approach has enabled us to study mosses using scientific tools as well as the senses, through movement, radical listening and speculation. Inspired by the concept of feeling to think, created by Orlando Fals-Borda and later

developed by Arturo Escobar, and by the idea that nothing is done alone but, on the contrary, everything is created 'with' (sympoiesis, Donna Haraway, *Staying with the trouble : making kin in the Chthulucene*, 2016), we seek to blur the existing binary separations between body/mind, feeling/thinking, but also between human/non-human, intimate/collective, by inviting queer theories to guide new breaches in our relating and creating possibilities. These hybrid workshop-performance formats and artistic laboratories respond to the need to create new ways of doing and learning, and are often located outside traditional educational frameworks. We believe they are in line with the objectives set out in the Education 2030 project (OECD, 2018) 'creativity and the ability to interact collectively, to adapt, to transform the world and our vision of the world' (Call for papers for the conference), particularly by questioning the place of fiction, performance, the intimate and the sensitive.

In this paper we would like to collectively address the following questions: How can these artistic experiments contribute to, inspire and become a research area for educational research? What kind of dialogue needs to be created between academic institutions and experimental artistic projects?

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WEDNESDAY 6TH

To what subjects, tools or tactics should we urgently educate ourselves to reimagine the world in common? Workshop organised by the Collectif Microsillons, Olivier Desvoignes and Marianne Guarino-Huet, lecturers and researchers at the TRANS Head Geneva master's programme.

After a short presentation of their activities, the collective microsillons proposes, based on a research on critical pedagogies, and inspired by the 'dialogical bundle' created as part of the Commune évidence project (<https://www.microsillons.org/communesevidences/>), to engage in a common conversation on education from an ecopedagogical perspective, starting with shared readings.

To this end, the collective invites each participant to bring along a text of their choice (or an excerpt from a text, reading time : between 15 and 20 minutes) that could help to discuss the following question: **TO WHAT SUBJECTS, TOOLS OR TACTICS SHOULD WE URGENTLY EDUCATE OURSELVES TO REIMAGINE THE WORLD IN COMMON?**

These texts will be pooled and redistributed, then read by people other than those who submitted them. A discussion, moderated by microsillons, will follow the reading time. Notes will be taken, inspired by the bundle aesthetic, to keep a record of the exchanges.

BIOGRAPHY

The microsillons collective, founded in Geneva in 2005 by Marianne Guarino-Huet and Olivier Desvoignes, develops socially engaged collaborative art projects, based on strategies borrowed from critical and feminist pedagogies. The collective has collaborated with numerous cultural institutions. Since 2015, microsillons has been responsible for the TRANSform Master's program at HEAD – Geneva.

microsillons has participated in several research projects supported by the Swiss National Science Foundation, is part of the international research network Another Roadmap School and has published *Motifs incertains. Enseigner et apprendre les pratiques artistiques socialement engagées* (Les presses du réel, 2019). The collective is currently working on a research about Ecopedagogy that resulted in the exhibition *Faire éco. Écopédagogies par les moyens de l'art* (LiveInYourHead, Geneva, 2024).

microsillons received of a Swiss Art Award (2008) (finalist in the cancelled 2020 edition). Marianne Guarino-Huet and Olivier Desvoignes, obtained PhDs from the University of the Arts London.

13:00

Conducting qualitative research in fields of flight and migration: setting and subjectivity, racism and vulnerability, Suzanne Spindler, FSPE Laboratory (Social Study of Participatory Practices), Düsseldorf.

In the presentation, I will focus on ethical themes of the interaction between researchers and the subjects of research by presenting some examples from the field of migration studies. We might discuss questions like: How can we create settings of well being? How can we ensure, that we do no harm and that all participants might profit? (How) can we avoid exploitation of knowledge?

Biographical note: Susanne Spindler is Professor in social work and Migration in the University of Applied sciences Düsseldorf. Current research projects: "Participation despite toleration. Municipal spaces for tolerated adolescents and young adults", "Migrant and refugee single parents: Topics, needs, barriers and offers for social participation".

Restoration of Le Bethléem of Verviers, a Popular Tangible and Intangible Heritage to be passed on, Nico Broers, Meriam El Ouahabi and Valérie Rousseau, Conservation-restoration of Artistic Heritage, ESA Saint-Luc Liège School of art.

In July 2021, "Le Bethléem," a miniature theater emblematic of Verviers' folklore, was severely damaged by flooding. The diversity and fragility of materials (wood, ceramics, paint, paper, paraffin, etc.) require tailored restoration methods. Interdisciplinary collaboration is essential to develop effective intervention strategies.

Actions and Reflections to Enhance Local People' Awareness of the Bethlehem Heritage in Verviers, Françoise Lempereur, Media, culture & communication Department, Université de Liège.

In order to improve relationships between Sciences, Arts and Cultures, the "Maison des Sciences de l'Homme" (Liège University) funds original projects with social and academic aims. Prizewinning, our current research-action is based on the methodology of safeguarding Intangible Cultural Heritage to maintain collective memory and to enhance awareness of the values linked to shared heritage, through respect for different cultures, religions and ethnicities.

Déplis, an Artistic Project of (De)scribing the Territory, Nathalie Poisson-Cogez, Art teacher & Research Coordinator, ÉSA Dunkerque-Tourcoing.

Supported by Daniel & Nina Carasso foundation in the context of the call "Mediations and cultural democracy", the project named Déplis has been deployed for two years (2021-2022) near Dunkerque in France. We would like to observe what the particular intersection of cultural rights and artistic actions has allowed to invent on the territory. We'll ask ourselves if this prism has transformed our practices, and how they took part in the co-creation of a polyphonic narrative of territory. The article

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traces the main stages of the project, from its context, wondering if it is possible to envisage a shared governance with the inhabitants while the group has been formed before the project and outside its place of production. It questions the methodologies used, looking at how the prism of cultural rights shifts the notion of authorship in artistic processes. Lastly, it explains the evaluation methods used to analyse the effectiveness of cultural rights.

Keywords : Cultural rights ; Action research ; Writing ; Co-creation ; Arts

<https://deplis-rechercheaction.blogspot.com/>

<https://www.revue-interrogations.org/Les-droits-culturels-comme-methode>

FRIDAY 8TH

L'objet qui parle - Talking Objects, Three Years of Teaching Experimentation and Art Research, Noémie Drouguet.

For three years, students and teachers at ESA Saint-Luc Liège have explored the everyday objects collected by industrial designer Philippe Diricq. These seemingly ordinary items serve as a lens for artistic and pedagogical research, encouraging reflection on innovation, consumption, and societal challenges. This exploration has sparked discussions on sustainability, cultural heritage, and the role of creators as agents of change.

Please Touch!, Sylvie Leroy, Hilke Vervaeke, Industrial Design, ESA Saint-Luc Liège School of Art.

The study and handling of historical objects enhance industrial design students' creativity, inspiring new forms and materials. This led to a project focused on exploiting multisensory perception, especially touch, as a creative driver. Psychological, anthropological, and sociological dimensions are also examined, revealing how objects influence user behavior.

[More info](#)

DeScArtes - Design, Science, and Art in Transdisciplinary Dialogues, Mario Doulis, New Media department of the Merz Academy Stuttgart, and Elisabeth Böker Cluster of Excellence Centre for the Advanced Study of Collective Behaviour (CASCb) at the University of Konstanz.

The DeScArtes programme promotes transdisciplinary cooperation between students, teachers and employees from the natural sciences, design, and art in the field of science communication. It opens up a space to present research in academic circles (science to science) and to the general public (science to public) in an understandable way.

To this end, the New Media department of the Merz Academy and the Cluster of Excellence Centre for the Advanced Study of Collective Behaviour (CASCb) at the University of Konstanz and the Max Planck Institute of Animal Behavior (MPI-AB) have initiated a series of courses and projects since 2020.

Topics include collective behaviour, data visualisation, their artistic interpretation, new forms of communicating research, and interdisciplinary exchange.

For design students, the cooperation means engaging with scientific topics and methods as well as familiarising themselves with everyday research. For the scientists, it enables them to reflect on design and art, their signi-

finance for and impact on the sciences. The topic of knowledge (science) communication forms the content-related bracket and opens up cooperation for other disciplines and the interested public.

In the first phase (2020-21), digital data from the CASC B was visualised and processed in two one-week workshops and a design course (a four-hour course for 10 weeks) prepared and conducted by both institutions. It was also determined that a) the content and data material are suitable for the courses offered by the Merz Akademie, and b) the organisational cooperation between institutions is harmonious. Since 2021, a cooperation project (an eight-hour course for fourteen weeks) has been taking place every semester in which academics and design students work together on changing topics on concepts that are presented in exhibitions and made publicly accessible online.

The principle of transdisciplinary cooperation was applied from the outset. On the one hand, this means that the scientists were actively involved in the project. Not only as specialist contacts, but also as contributors to the development of ideas, concepts and designs. On the other hand, the role of the students was not limited to developing a creative conception and elaboration, but rather focussed on practising design together in a kind of co-creative collaboration. And the students have to provide a design-motivated justification for the concept and design in order to be able to locate and argue the designs created

in the interdisciplinary exchange within the boundaries of their own discipline.

This approach is supported by varying event formats. The projects begin with a two-day kick-off meeting at CASC B, where the scientists introduce the topic, present their laboratories and research projects. We then work on initial ideas and concepts and discuss the organisation of the project process. And we get to know each other better. The mix of regular lectures, physical and online interim presentations and individually organised feedback meetings creates a teaching/learning environment that promotes cooperative teamwork. Other important elements were the participation of external experts in the mid-term presentations for additional feedback and the joint planning of the final exhibition.

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In the Mirror of Care Work, Inga Gerner Nielsen, Artist and collaborator at Nursing Education at UCN Hjørring, Denmark.

I would like to present 'In the Mirror of Care Work', an arts and cross-sectoral learning project, which comes from a long-term collaboration with a nursing school in Denmark.

Its methodology is based on a mirroring between two professions. On one side of the mirror, the one-to-one interaction between nurse and patient. On the other, the one-to-one interaction between performer and audience.

In the Mirror of Care Work was initiated by myself, Inga Gerner Nielsen, and Ar Utke Acs. We are two Danish artists whose work spans immersive performance, dance, choreography, curation and sociology. At events that hosts dialogues between nurses and interactive performers, we collect stories and responses to conversational and performative exercises, the latter of which revolved around questions such as – What can performance artists learn from nurses? How does the artist's engagement with the audience correlate with the nurse's work with a patient? What skills, techniques, and strategies might these two fields share?

I propose this contribution to show and discuss how in the arts and humanities we should also cross with sectors from the world of medical science. Through working with 'the Mirror of Care Work' I have experienced

how much nuance and perspective it gives to our artistic practise to introduce and to be in dialogue with nurses about it. It pushes us to provide descriptions of somatic experience to our introduction of the theoretical concepts we normally use without thinking much when talking to our peers. Through art installation and symposiums with the nurses we are slowly starting to make way for a common language.

At the same time the project opens possibility of political reflections on the art institution. Looking into the mirror of the history of the health care institution brings questions whether art education can take on the features of a care facility? By inviting in the perspectives of care workers and looking into the history of their profession, the project engage discussions about the politics, mythologies and poetics of the art field.

BIOGRAPHY

Inga Gerner Nielsen (Denmark, 1983) is an artist and researcher working with performance installation, one-to-one encounters and artistic takes on qualitative research methods. She ventured from Sociology through performance-based collective activism in Copenhagen to art. Today she is based on the West Coast of Denmark, where she collaborates with a nursing school on the performance project IN THE MIRROR OF CAREWORK - and in Brussels as an post-graduate alumni of a.pass, where she recently developed THiS INSTITUTE, a research on the sensuous mode of her thinking.

Workshop organised by the Social Innovation Design Research Centre, ESA Saint-Luc Brussels, on the RenoSchool project, Pierre Echard and Olivier Gilson.

FR

Le Master en Design d'Innovation Sociale (MDIS) à l'Ecole Supérieure Artistique Saint Luc - Bruxelles adopte une approche d'enseignement transdisciplinaire et ancrée dans le réel pour aborder les problématiques sociétales. En effet, les étudiant.e.s du master proviennent de bacheliers en arts visuels (graphisme, publicité, illustration, bande dessinée...), plastiques (design d'objet...) et de l'espace (architecture, urbanisme, architecture d'intérieur, créations d'intérieur...), pour travailler en intelligence collective sur des problématiques liées aux grands enjeux de nos sociétés.

Afin de mener des projets de plus grande envergure, les porteurs du MDIS ont créé un centre de recherche associée au Master, dénommée Recherche en Design d'Innovation Sociale (RDIS). Les projets portés par RDIS peuvent être le prolongement de projets menés avec les étudiant.e.s du MDIS, ou indépendants du programme académique, réunissent chercheurs.euses, professeur.e.s et ancien.e.s étudiant.e.s qui mènent des recherches pour et avec les acteurs publics, académiques, associatifs et privés. RDIS a déjà bénéficié de soutien de Bruxelles Environnement et de INNOVIRIS, l'administration publique qui finance et soutient la recherche et l'innovation en Région de Bruxelles-Capitale.

Tant le MDIS que le RDIS travaillent dans une démarche systémique de Design Thinking, ancrée dans une pratique créative et transdisciplinaire, centrée sur l'utilisateur et en intelligence collective. Cette démarche innovante et complémentaire à la pratique académique permet aux chercheurs d'apporter un regard critique et émotionnel aux problématiques en question:

- * par un travail de recherche approfondi, afin de creuser et mieux comprendre les dimensions humaines de ces problématiques;

- * par la conception, le prototypage rapide, le test in situ, et la mise en œuvre de réponses créatives et pérennes répondant à ces problématiques.

Lors de cet atelier, nous proposons de présenter nos démarches d'enseignement (MDIS) et de recherche (RDIS), et de nous focaliser sur la présentation d'un projet mené par la cellule de recherche RDIS avec le soutien de Bruxelles Environnement. Ce projet, dénommé RenoSchool, prend la forme d'un jeu de plateau narratif et didactique autour de la rénovation, qui permet d'accumuler des connaissances pour actionner des changements au sein des écoles secondaires, afin de lever les freins et générer une dynamique collective et systémique en ce qui concerne l'épineux problème de la rénovation du bâti. Il est l'aboutissement d'une démarche de recherche participative intégrant les méthodologies du design et de l'innovation sociétale, visant à répondre de manière créative aux besoins non satisfaits

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de la société et son environnement. Il s'agit d'une démarche itérative fortement centrée sur la création de relations sociales et de nouvelles formes de coopération. Le jeu RenoSchool sera animé durant l'atelier. création de relations sociales et de nouvelles formes de coopération. Le jeu RenoSchool sera animé durant l'atelier.

EN

The Master in Design for Social Innovation (MDIS) at the Ecole Supérieure Artistique Saint Luc - Brussels adopts a transdisciplinary teaching approach, rooted in reality, to tackle societal issues. The master's students come from bachelor's degrees in the visual arts (graphic design, advertising, illustration, comics, etc.), plastic arts (object design, etc.) and spatial arts (architecture, urban planning, interior architecture, interior design, etc.), working as a collective intelligence on issues linked to the major challenges facing our societies.

In order to carry out larger-scale projects, the MDIS sponsors have set up a research centre associated with the Master's programme, called Research in Social Innovation Design (RDIS). The projects carried out by RDIS may be an extension of projects carried out with MDIS students, or they may be independent of the academic programme. They bring together researchers, professors and former students who carry out research for and with public, academic, voluntary and private sector players. RDIS has already received support

from Bruxelles Environnement and INNOVIRIS, the public administration that finances and supports research and innovation in the Brussels-Capital Region.

Both the MDIS and the RDIS work within a systemic Design Thinking approach, rooted in a creative and transdisciplinary practice, centred on the user and collective intelligence. This innovative approach, which complements academic practice, enables researchers to take a critical and emotional look at the issues in question:

- * through in-depth research, in order to delve deeper and better understand the human dimensions of these issues;

- * by designing, rapid prototyping, testing in situ, and implementing creative and sustainable responses to these issues.

During this workshop, we propose to present our teaching (MDIS) and research (RDIS) approaches, and to focus on the presentation of a project led by the RDIS research unit with the support of Bruxelles Environnement. This project, called RenoSchool, takes the form of a narrative and educational board game about renovation, which enables knowledge to be accumulated to bring about change within secondary schools, in order to remove obstacles and generate a collective and systemic dynamic with regard to the thorny problem of building renovation. It is the culmination of a participatory research approach incorporating design and societal innovation methodologies,

aimed at providing a creative response to the unmet needs of society and its environment. It is an iterative process with a strong focus on creating social relationships and new forms of cooperation. The RenoSchool game will be played during the workshop.

Translated with DeepL.com

Screening of the film "Nous la mangerons, c'est la moindre des choses" ([We'll eat it, it's the least we can do](#)) and meeting with director Elsa Maury, PhD in Arts and Art Sciences and FRArt 2024 prizewinner.

<https://cvb.be/fr/films/nous-mangerons>

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In Praise of Shadows, workshop proposed by Yves Voglaire (ESA La Cambre Bruxelles), Pinky Pintus (ESA Saint-Luc Liège) and Jean Obrecht (Insitulah Illkirch-Graffenstaden)

FR

Depuis plusieurs mois, une équipe d'enseignants et de chercheurs d'écoles de design et d'universités francophones (Université de Nîmes (F), Insitulah Illkirch-Graffenstaden (F), Enau/Ucar Carthage (TU), ESA St Luc Liège (B), HES/SO Sierre (CH)) travaille sur des ateliers autour de la sobriété désirable.

La société du « toujours plus » étant vouée à l'autodestruction, l'enjeu est de rendre les expériences frugales plus attrayantes et de redécouvrir tous nos sens pour créer du sens.

« Il est courant aujourd'hui d'entendre que le but du design est d'augmenter ou au moins de préserver l'habitabilité du monde » (Findeli, 2015). En ce sens, cette démarche de design expérimental nous semble légitime.

Ce projet s'inscrit dans une recherche socio-environnementale visant à créer les conditions d'une vie de qualité pour tous, compatible avec les enjeux et les risques qui façonnent l'existence même de l'espèce humaine. En partant de l'essentiel (qui n'est bien sûr pas le même pour tous), de l'être plutôt que de l'avoir ou du faire, comment inventer des futurs possibles ?

La voie que nous avons choisie est celle de l'expérimentation et de la recherche créative. Nous pensons qu'il est essentiel que les jeunes générations, qui n'ont connu que l'abondance - même si toutes n'ont pas pu en profiter - s'approprient la possibilité de vivre dans des conditions plus frugales, sans volonté de retour en arrière, mais au contraire en créant de nouvelles façons de vivre, une nouvelle façon de vivre ensemble.

Nous nous soumettons à une contrainte de frugalité qui nous permet d'ouvrir le champ des possibles et de créer de nouveaux imaginaires. Nous n'en sommes qu'au début du processus, et tous les retours d'expérience peuvent nous aider à avancer.

C'est dans cet esprit que nous proposons à Engagée et Collective une conférence autour de « L'éloge de l'ombre », livret publié par Junichiro Tanizaki en 1933. Elle se déroulera en deux temps :

- Dans un premier temps, en dehors des conférences et des débats, une équipe d'étudiants passera 2 jours dans un atelier intensif pour développer une « expérience sensorielle en lumière réduite », dont l'objectif et les contraintes leur seront communiqués au début de l'atelier. Ils auront bien sûr lu au préalable le livre et la vidéo 2020 « Tanizaki Junichiro on Japanese Aesthetics ». Ils n'utiliseront que des matériaux recyclés pour les constructions qu'ils réaliseront. Aucune énergie ne doit être utilisée pour la musique ou les effets spéciaux.

- Dans un deuxième temps, les participants à la conférence seront invités à vivre l'expérience mise en place par les étudiants, à l'évaluer puis à donner leur avis sur celle-ci lors d'un débat, le tout durant environ 2 heures. Les différentes questions et contributions permettront d'alimenter la recherche et de développer de futurs ateliers.

EN

For several months now, a team of teachers and researchers from design schools and universities in the French-speaking world {Université de Nîmes (F), Insitulah Illkirch-Graffenstaden (F), Enau/Ucar Carthage (TU), ESA St Luc Liège (B), HES/SO Sierre (CH)} have been working on workshops on desirable sobriety.

Given that an 'always more' society is bound to self-destruct, the challenge is to make frugal experiences more appealing, and to rediscover all our senses in order to create meaning.

"It is common today to hear that the purpose of design is to increase or at least preserve the habitability of the world" (Findeli, 2015). In this sense, this experimental design approach seems legitimate to us.

This project is part of socio-environmental research aimed at creating the conditions for a quality life for all, compatible with the issues and risks that are shaping the very existence of the human species. By starting from what is essential (which of course is not the same

for everyone), from being rather than having or doing, how can we invent possible futures? The path we have chosen is one of experimentation and creative research. We believe it's essential that the younger generations, who have only known abundance - even if not all of them have been able to enjoy it - take ownership of the possibility of living in more frugal conditions, without any desire to turn back the clock, but on the contrary by creating new ways of living, a new way of living together.

We are putting ourselves under a constraint of frugality, enabling us to open up a field of possibilities and create new imaginations. We're only at the beginning of the process, and all feedback can help us move forward.

It's in this spirit that we're proposing a talk for Engagée et Collective based on "L'éloge de l'ombre", a booklet published by Junichiro Tanizaki in 1933. It will take place in two stages: - In the first stage, apart from the lectures and debates, a team of students will spend 2 days in an intensive workshop developing a "sensory experience in reduced lighting", whose objective and constraints will be communicated to them at the start of the workshop. They will of course have read the book and the 2020 video "Tanizaki Junichiro on Japanese Aesthetics" beforehand. They will use only recycled materials for any constructions they make. No energy should be used for the music or any special effects.

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- In a second phase, conference participants will be invited to experience the experiment set up by the students, to evaluate it and then to give their views on it during a debate, all of which will take around 2 hours. The various questions and contributions will help to fuel the research and develop future workshops.

Translated with DeepL.com

Reparametrizing the Future: Climate Models, Ontologies and Artistic Research, Sarah Hager, Doctoral Candidate - Humboldt University Berlin.

The gap between climate science and climate action response is (at least partially) the result of a layered-coherence of epistemological and ontological commitments that validate and reproduce 'instrumental usability of the planet (and people)'. In simple terms, 'what something is, determines what you can do to/or with it'.

A process of ontological defamiliarization may support transformation toward more sustainable, resilient social-ecological-technical-cultural (SECT) constellations. However, it is not possible to 'pick and choose' among ontologies. Ontological defamiliarization can only be a process that affects changes in one's understanding of the systematic relation between what exists and the universe. Due to the tightness and polyaddicity (the inexhaustibility of any description of a representation) of the 'background ontology', it is not possible to

apprehend 'one thing' differently, but rather it is a change of being and the course of becoming.

Inter- and trans-disciplinary research (ITDR) and artistic research (AR) support defamiliarization. In particular, the holding of tension between incomensurabilities without admitting a 'final answer' or complete description holds potential for opening up future horizons. This 'irreducible understanding' provides an important counterpoint to continuously abbreviated knowledge production that seeks to simmer down 'knowledge' to 'information' that can be consumed at an overview or all at once. Engagement with exploratory open methods characterised by micro-experimentation and creative iteration are potentially potent for the discovery of greater horizons. Creativity and speculation are legitimate, even essential, knowledge generating processes for serious thinking about climate futures (not merely extra-scientific practices when scientific is taken as knowledge-normative rather than practice-descriptive).

The activities of 'knowing', 'making', and 'relating' are closely aligned and characterize a spectrum of bids for world-ordering. Such bids create potentially valuable representations towards defamiliarization, even when the representations remain incommensurable.

