

**DELLI LISBONE
ENSBA LYON
EUROFABRIQUE**



the missing box

The text I sent is a sketch-guide-suggestion that represents how changing certain habits in the school routine can positively alter the way we perceive an academic-creative process. It is true that theory and practice in our studies is fundamental to continue growing professionally, but wellbeing is often taken for granted and another indispensable basis for creative processes (whatever they may be).

Ana Michelle Rosas Martinez

The components of a USB flash drive are generally : A male USB connector (type A). An Ours Technology Inc. OTi-2168 USB 2.0 controller. This circuit implements the controller for USB 2.0 and provides an interface between linearly transmitted data and the block structure of the flash memory. It avoids low-level memory management and contains a small RISC microcontroller as well as some RAM and ROM. The data are transmitted to the Hynix (#4) via a data/address bus on 8 lines. JP1 and JP2: two connectors with 10 pins, mainly for testing and debugging. Hynix Semiconductor HY27USxx121M, flash memory that contains 4,096 independent blocks (each with 16 kilobytes), or 64 megabytes in total. An SKC Shin Chang Electronics quartz oscillator clocked at 12 MHz. An LED to indicate the activity of the key.

Aurelie Morra

A two-position switch to indicate to the driver that the key is write protected.

A blank area ready to accept another flash memory to provide a 128 megabyte pattern without having to create another scheme.

Aurélie Morra

**It's a rectangle small black box.
Like 20 cm long and 7 cm large
You pick it**

It's quite light

You take off the lid

And

**First there is a sheet folded
in three**

Oh

There are instructions

**There is an introduction written
in 10pt with garamond type**

**It explains what a «Table des
découvertes» is**

**«The table des découvertes' is
a moment of exchange and dia-
logue that is meant**

**to happen on the beginning of
the week. Each student can share
something they**

**discovered on the weekend, bring
a Book**

An object

Food

A picture

**Anything that can be instrusting
for others»**

At the bottom of the box, there

Chloé Gourvennec

is incense (7 sticks)

You take one

**The smell is pleasant by far then
it becomes overwhelming**

**In the protocole it is written that
one student must activate this**

**‘Table des découvertes’ by finding
a space where everybody can be
reunited And light on a stick of
incense**

**In the box there of also large and
thin sheets of paper to write and
remember what
is said**

Chloé Gourvennec

Writing Scroll

**In this box I had imagined
a cylindrical object, made
from ceramic clay. I was ins-
pired by the cylinder seals.
I like the idea of transmitting
culture, texts, forms, images,
poems through an object. Finding
a new way to write or draw.
To begin this exploration, I used
cylinder seals as writing mate-
rial. I used a clay that I didn’t
bake, that can be wet and on
which you can write new things.
I wrote a text on it that I wanted
to share. Then I rolled it on the
paper with ink and it left a trace
with letters and indescribable
text. I like the idea that this
writing scroll can be placed
on different supports such as
paper, wood, walls, fabrics...**

Clotilde Guillou

I put some papers in the box that explain a refection on memory and school. I thought of the myths of Dibutades in antiquity : the boyfriend of Dibutades' daughter went abroad and to keep him in memory she drew on a wall the outline of his shadow projected with a line. This is the origin of the painting and teaching academy. From there, I asked myself what is our memory of the school ? To trace this memory, we could each collect shadows of representations of the school.

Elodie Reynaud

**Accommodation requires your identification.
Botheration requires solutions.
Civilization requires educations.
Densification requires your preparation.
Education requires your participation! I
F you are participating, please fill out the Attendance list.
Good bye!**

Hyunho Yang

«I sent a disposable camera with instructions. You have to take half of the photos with the objetc.»

Inès Didierdefresse

For this project, we have to make a collective tool with educational theme. I decided to work on the research of writing language around the collective skateboard. The skateboard its both collective and indivuel. The person is alone on his board but the atmosphere with others is more collective. I wanted to mix them with typography, as a research of writing language. I diverted this project like a notice with the forms of my collective skateboard that can be detached, its presented as a playful edition. The notice does not present a description to see how one imagines the collective skateboard from my forms.

Justine Faustino De Faria

This is a picture. But this is also

- A visual process (eyes searching in the grass)**
- A physical, imitative, communal process (hands and backs moving large branches, then medium-sized branches, then small ones)**
- A process of sensitivity (trying to find balance)**
- A process of observation (the gaze oscillating between the dance of these bodies and the sea)**
- We are standing between several flat rocks, it is a wide space; the sun is setting and the wind blows from the west.**

Leyre Leon Alvarez

Proposal of a vaporous sketch of modular, movable, stackable constructions, taken from a notebook of dot grid paper in A5 format, representing various geometric shapes that complement each other (or not) drawn with a ruler and a compass

Luana Dorosh

Seedbomb your street
In an attempt of cities rewilding
Find a hole on the street
Put the seedbomb on it
Pour some water
Wait till it grow

Margot chevalier

My project starts with a stapler.
I tried to rethink the purpose of
a stapler by trying out diffe-
rent things with it. I realized a
stapler could be used to make
letters too.
So I thought out a technique to
make letters with a stapler and
wrote it down in a manual.

Nina Breedstraet

First, you have to take a round object, a ball for example. Then, you have to recover some dirt, or some caouillou or even some stone to cover the half of the ball. Because the creation of the counter mold will be done in two stages, from abbord one side then the other. If you have chosen the same ball as mine, then there will be a very fine trace that goes around the ball, which indicates the middle of it.

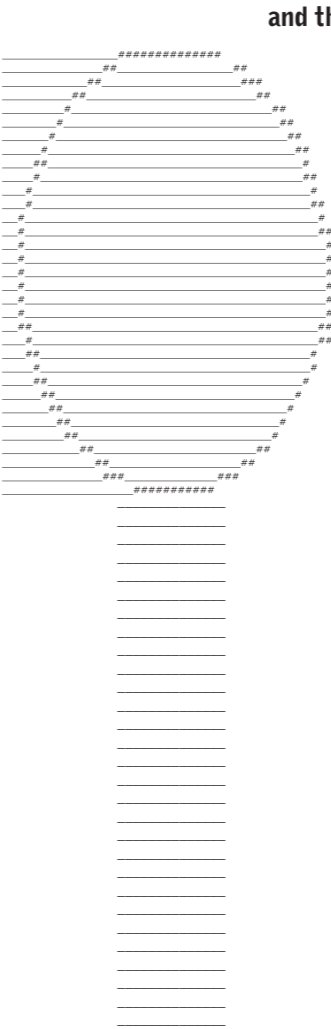
Once half of the ball is covered with earth, it is necessary to create platre and come to cover the other side of the ball with it. First with a brush, then with our hands. We must of course take into account all the break times. Because otherwise the turntable, which is still liquid, risks to sink, to fall on the ground and therefore to ruin. Several platbands are obviously recommended. The next morning, return the

platter with the ball inside. The ball must be cleaned, it must be clean, shiny and not wet. Finally, repeat the same action with the platre.

Hello
I didn't have time to put my idea
in this lost package.
But if I could_
My idea is:
A light installation
The effects of light on awakenin-
ghumans
The sun
Neon lights
Colored light
Red
Blue
white
Hypnotizing
Blinding.
On a small scale it would be to
consider a device allowing to ex-
periment all its
effects or part of these effects in
a room, an environment.
References ----- James Turell,
Eliasson olafur, sunday service Ye
west. -----

Ruben Massée

In the box
2 folded pieces of paper
one with, approximately,
this shape

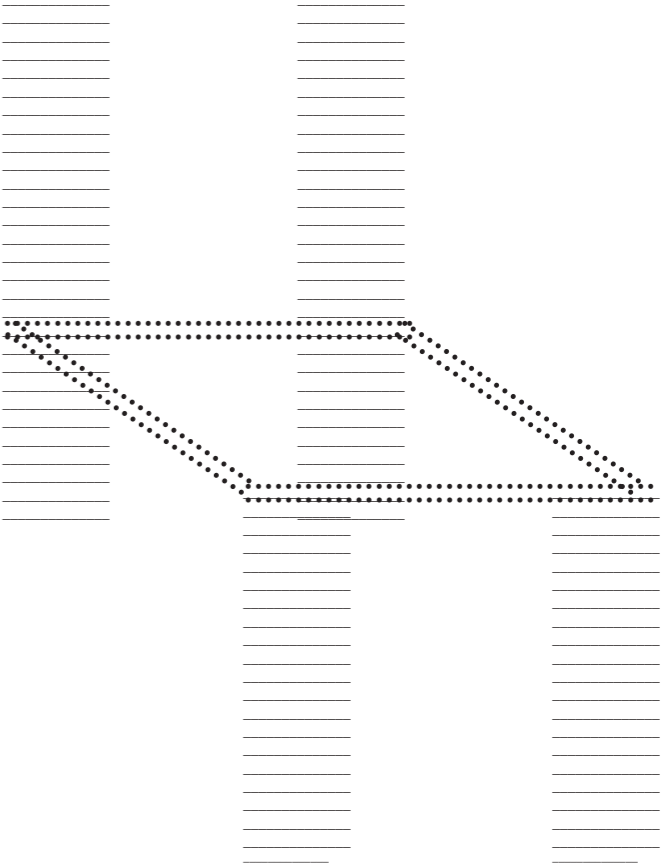


A microphone
to speak
to record
maybe a new school bell ?
ours
a kind of electronic school bell
from field recordings from France
and Portugal
sounds from our daily school life
and perhaps new instruments...
because the bell is such
an universal sound
it is (or has been) the gong
of every moment
the interval between space and time
ding — time for lunch
dong — vacation

This could be an exploration
of the effects of sound in our behaviors, choices,
calendars, life

Elsa Baslé

and the other with this one
(along with pieces of fabric)

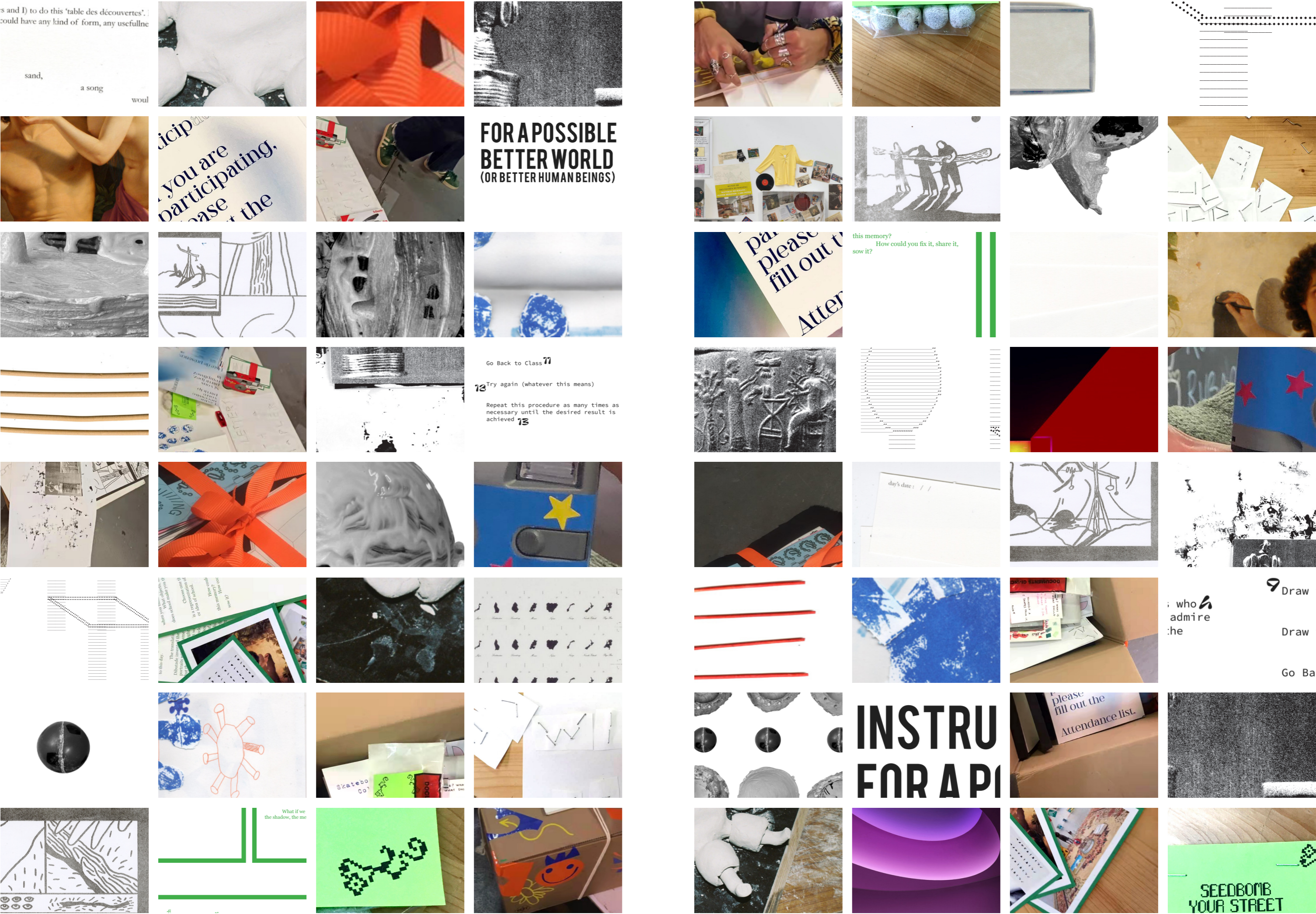


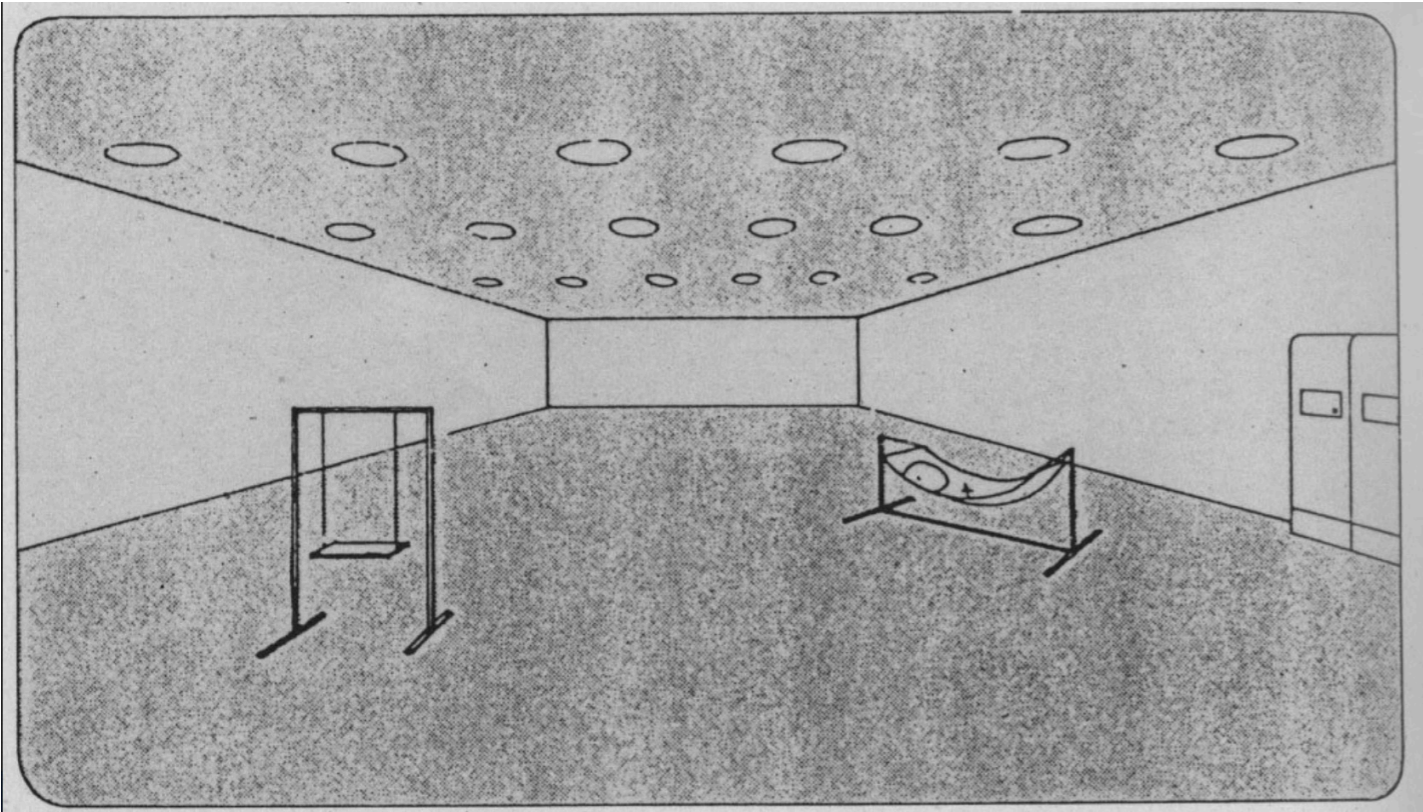
A chair
to sit
to sleep
maybe another way of sitting ?
ours
kinds of school sunbeds/deckchairs
from fabric from France and Portugal
with drawings, writings, photos, printings,
paintings, typo on it...
because the chair is such
an universal furniture
by sitting we say something
that we are ready to be, do, start, stop

This could be an exploration
of the effect of sitting in a piece of art, a text, a
book
the knowledge, the words
wouldn't be carried by us,
they would carry us themselves

I've send you a little guide to make torches. This is a sort of invitation to create artefacts, to invent forms of rituals we feel that we need. It can also be the start of a collective toolbox with both practical and narrative texts.

The toolbox is gonna contain series of texts addressing specific and current struggles to defend lands or against industries carrying out ecocidal projects. The toolbox will be growing slowly with various forms of texts and images meant to be combined and edited as it grows.



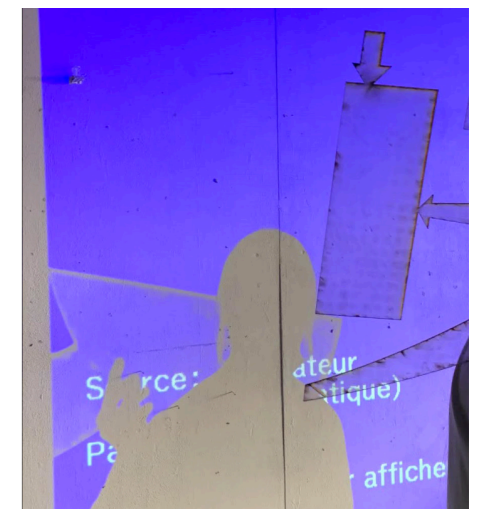
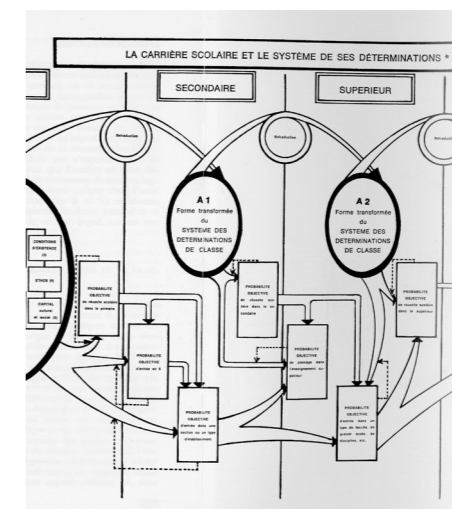


Readers



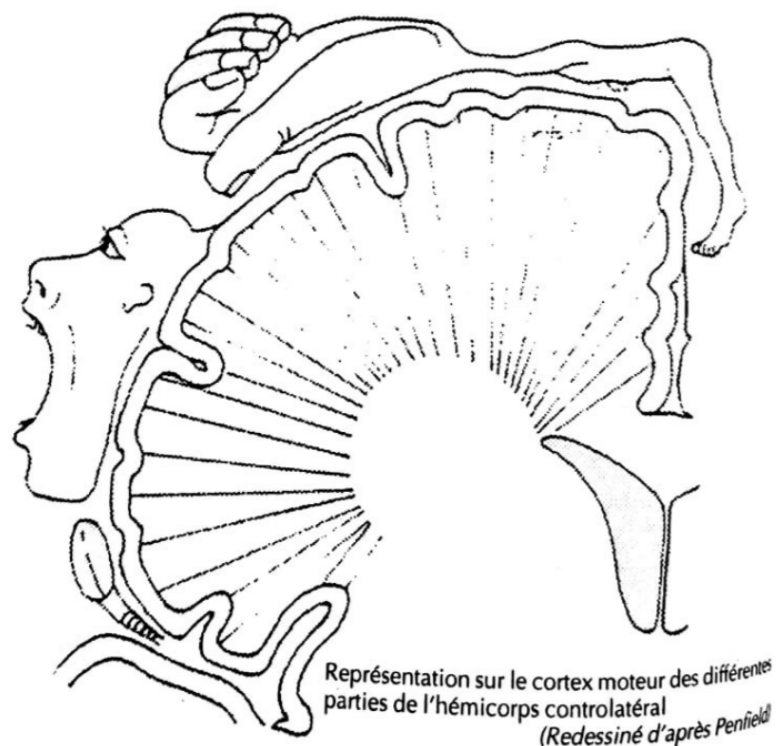
The reproduction

This project was born out of a collective initiative to reinterpret the graphic *The school career and the system and its determinations*, by Pierre Bourdieu and Jean-Claude Passeron. Through the work *La reproduction*, we will try to imagine new graphic forms and to raise some issues specific to school and education.





pour l'organisme d'agir sur le monde, l'explorer, le modifier avec des séquences répétables (comme les propositions), et surtout celle de poi



Manicule & tempo

We are working on two parallel axes: reading time and the indication of a reading, one is more a question of giving form to the imaginary of time specific to each person. One is more a question of giving form to the imaginary of time specific to each person, creating tools and a space for the materialisation of this notion of subjective temporality. The second is a research on what makes it possible to point

out, to put forward a stick a finger a hand a manicule the mouse how do you choose where to put your attention? gestures of a teacher pointing at several things at the same time two people with the same tool then the phase of cutting and printing these objects in series?

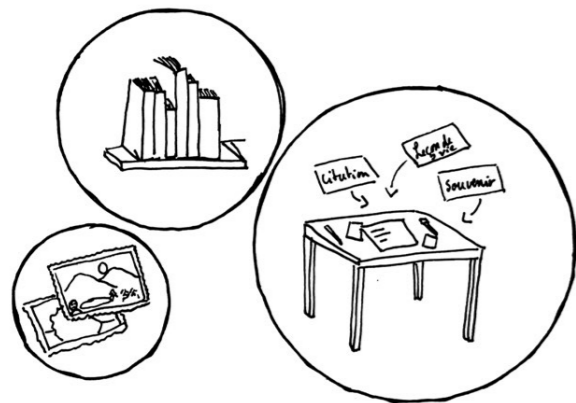
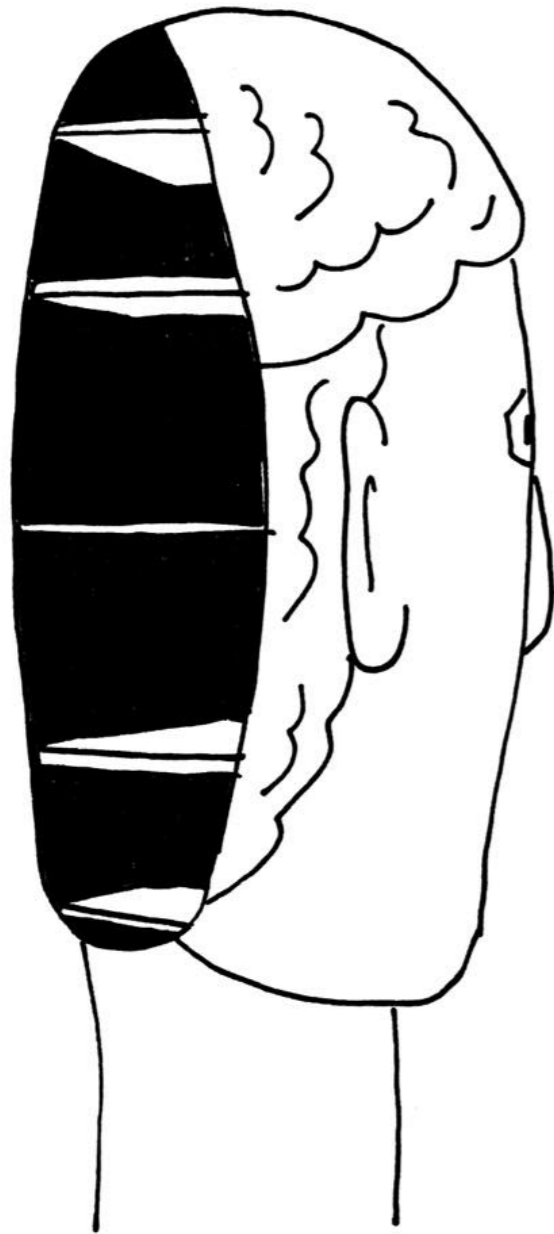


Figure 1 : les pointeurs des premiers écrans graphiques

Pilotage du magnétoscope	
Zoom de la timeline	
Outils de montage	
Boutons d'ascenseurs	
curseurs de la time line	
Ouverture de menus contextuels	
Réduction/Agrandissement d'une piste	
Ouverture/fermeture d'un sous-dossier	

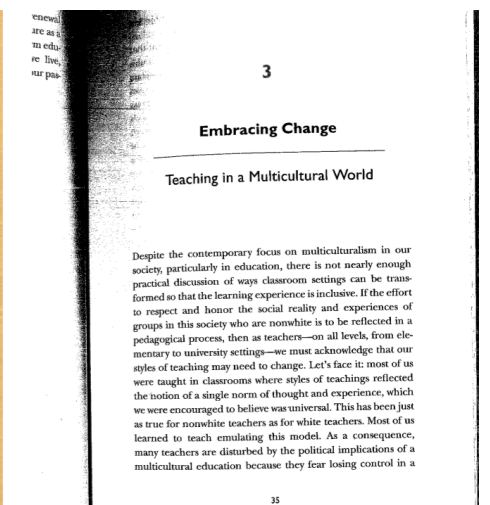
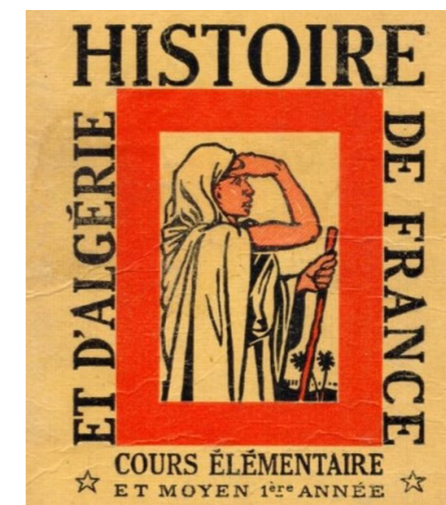
Figure 4 : exemples de flèches tirées du logiciel Premiere ®





A head full of resources

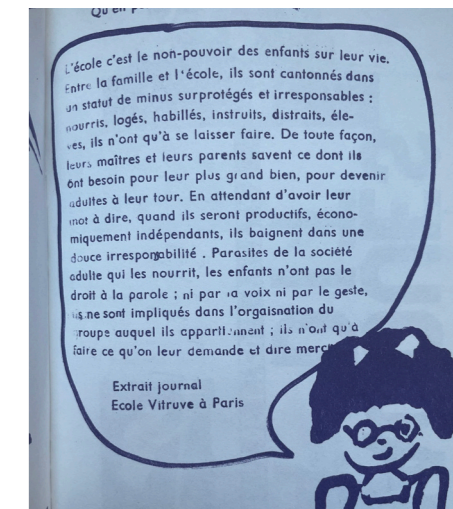
This «head full of re-sources» is an educational box. This project is participative, visitors and participants of the exhibition can slip in objects, written memories, quotes, books or photos, which can be printed via a mini printer. The aim is to educate the character, which will be mobile inside the Grand Palais, placed on a remote-controlled electrical device, or placed on a display stand.

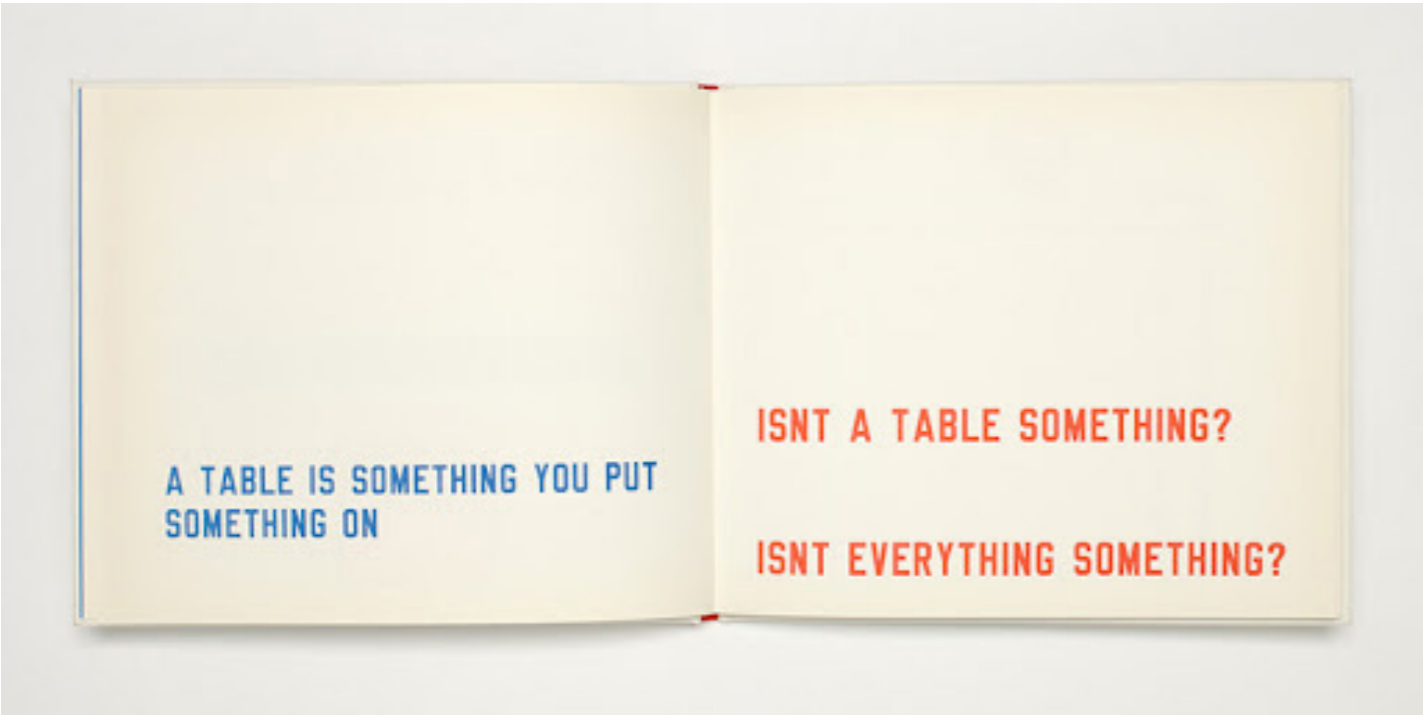




Learning to unlearn

We question the social rules that govern our society and how to shake up these conventions to revolutionise the way we live. With Luana, Nina, Alice, Clara and Clotilde, we are working on a video that brings together archives, extracts from books and films, videos and music on the theme of learning to unlearn.





Lawrence Weiner

Deus Dará Dieu Donnera

‘Deus Dará’ is a Portuguese/Brazilian expression that can be translated to French to ‘dieu donnera’. To leave something to ‘Deus Dará’ is to leave something to chance, in this case God is replaced by chance, so this relates to the territory of chance and randomness.



<https://youtu.be/bGC0gJAHlYs>

"But, it's kind of like that thing where you walk into class, you're the teacher and you get there a couple minutes early and there are people milling around and there's a conversation already going on, and some of them might be talking about stuff you might be talking about in class and some of them might be talking about something completely different – and at the same time, I've been thinking about something, either what we've been talking about in class or something completely different. My position, at that moment, what I am supposed to do is at a certain point become an instrument of governance.

What I'm supposed to do is to call that class to order, which presupposes that there is no actual, already existing organization happening, that there's no study happening before I got there, that there was no study happening, no planning happening. I'm calling it to order, and then something can happen – then knowledge can be produced. That's the presumption. It's very hard. What's totally interesting me is to just not call the class to order. And there's a way in which you can think about this literally as a simple gesture at the level of a certain kind of performative, dramatic mode. You're basically saying, let's just see what happens if I don't make that gesture of calling the class to order – just that little moment in which my tone of voice turns and becomes slightly more authoritative so that everyone will know that

class has begun. What if I just say, 'well, we're here. Here we are now.' Instead of announcing that class has begun, just acknowledge that class began. It seems like a simple gesture and not very important. But I think it's really important. And I also think it's important to acknowledge how hard it is not to do that. In other words, how hard it would be, on a consistent basis, not to issue the call to order – but also to recognize how important it would be, how interesting it might be, what new kinds of things might emerge out of the capacity to refuse to issue the call to order. Inrecognizing all kinds of other shit that could happen, see what happens when you refuse at that moment to become an instrument of governance, seeing how a certain kind of discomfort will occur. I've had students who will issue the call, as if there's a power vacuum and somebody has to step in."

The Undercommons: Fugitive Planning and Black Study (2013) pg. 100–159



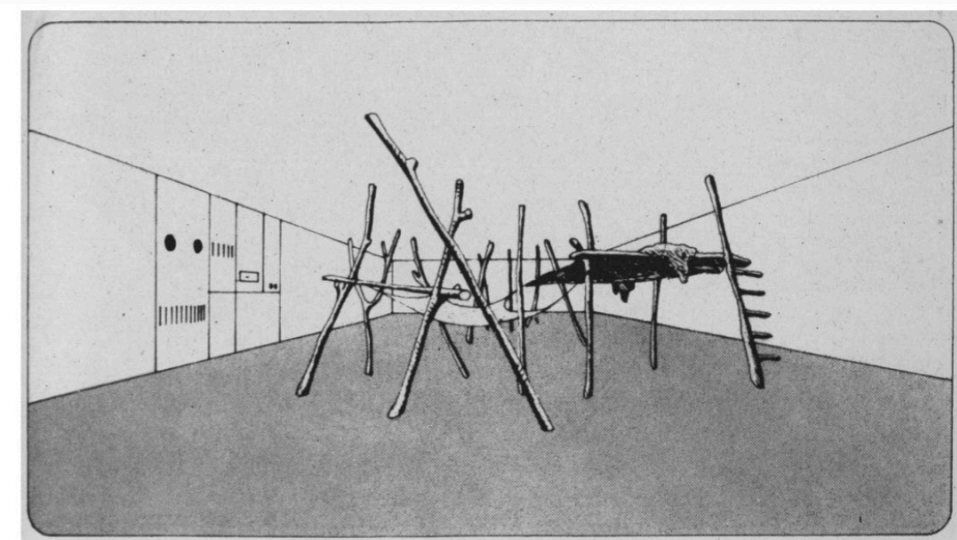
**Thinking about (un)governance
we thought about something
fluid, impermanent, nomadic.**

**And the tent cameback to our thoughts as
the provisional shelter
Impermanent and nomadic**



Franco Raggi's Tenda Rossa 1974

<https://www.domusweb.it/en/design/gallery/2021/06/15/franco-raggis-tenda-rossa-47-years-later.html>



Andrea Branzi (Archizoom) No Stop City :)

<https://www.frac-centre.fr/en/art-and-architecture-collection/archizoom-associati/no-stop-city-317.html?authID=11&ensembleID=42>

We tried to think about possible territories where we can question everything playfully—school, academy, teaching/teacher, students, learning, etc. We thought about a territory which is both a territory and a non-territory.

**About (Un)Governance
Desgovernar (PT)—
Mauvaise Governance (FR)
In Portuguese this word also relates to misery, which actually is what Caetano Veloso is singing about.**

It seems that Brecht proposed the Pedagogium, which were places in the city, that people could go to repeat exhaustively everyday conventions, like handshakes or waving goodbye.



Just as moods and lines of thought can lead to certain postures and gestures, so also postures and gestures can lead to certain moods and lines of thought.” (Text 125)

**“Operating with specific gestures
Can alter your character**

Alter it.

**When the feet are placed higher than the
derriere,
the speech is different, and the type of speech
alters the thoughts.” (Text 121)**

