

VOLUME 2.

Driving

Collective approaches
enriching design principles

Design

Edited by Distributed
Design Platform



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Introduction

Jessica Guy, Distributed Design Platform lead at Fab Lab
Barcelona | IAAC

In a world characterized by rapid technological advancements, shifting global landscapes, and the urgent need for alternative, meaningful, regenerative solutions, design plays a pivotal role in shaping our future. "Driving Design," presented by the Distributed Design Platform, embarks on a journey through the transformative power of design in the contemporary era.

This book is not merely a collection of theories and principles; it is a dynamic exploration of design's capacity to drive innovation, foster inclusivity, and navigate the complexities of our interconnected world. Through the lens of the Distributed Design Platform, we delve into the multifaceted aspects of design that extend far beyond the creation of physical artifacts. As our societies evolve, so must our approach to design. We advocate for a paradigm shift, challenging conventional norms and embracing a postcolonial and post-anthropocene perspective. We navigate the intricacies of design education, emphasizing the importance of breaking free from outdated systems to empower a new generation of designers capable of shaping policy-making processes.

This book is a testament to the potential of design to address the pressing challenges of our time. Join us as we venture into the realms of collaborative experimentation, where designers become agents of change, translating methods across different contexts and sectors. We invite you to explore an alternative present that is not confined to the status quo, but seeing design as a driving force behind systemic transformation.

Enjoy a glimpse into the field
of the ever-evolving field of
Distributed Design.

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Acción Veredas | Paths-Action

Integrating craftpersonship heritage and maker culture through a learning experience in Higher Education in Design

Project team

Arianna M^a Fanio González;
Carlos Jiménez Martínez;
Jorge de la Torre Cantero

Organization

Universidad de La Laguna

Location

San Cristóbal de La Laguna,
Canary Islands, Spain -
Europe

Project type

Learning experience
through product

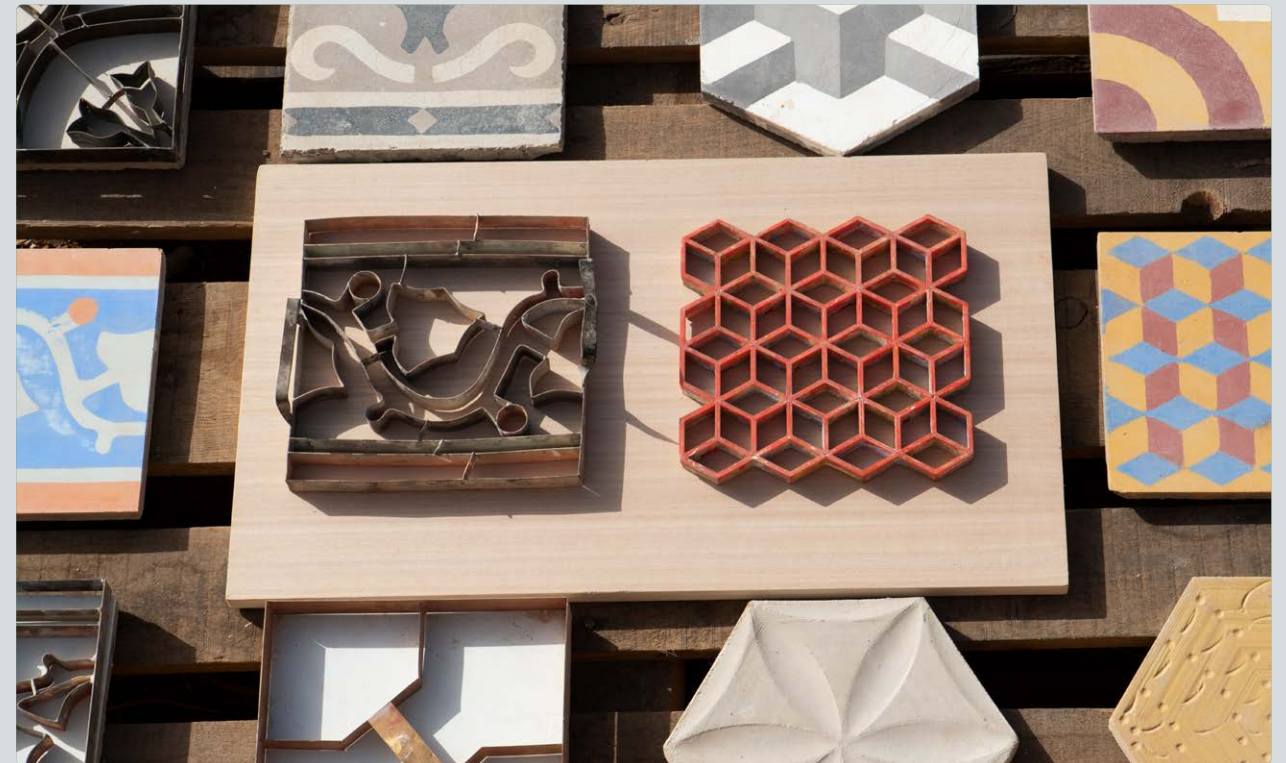
PROJECT DESCRIPTION

Acción Veredas (Paths-Action) focuses on the revaluation of the semi-industrial craft of hydraulic tiles through a maker culture approach. This heritage is present in numerous buildings from the beginning of the 20th century and the craftpersonship is currently extinct in the Canary Islands. In this region, a social organisation is rescuing the knowledge of hydraulic tiles by combining it with a Fab Lab approach, which led our research group to start a collaboration to introduce it into the classroom.

We established an initial workshop based on the maker principles, Understood as the premises of democratisation of knowledge and digital design and fabrication technologies [1,2,3,4,5,6], and carried out for university Design students. Participants are guided to take on the role of makers of new tiles, engaging in a collaborative project that ranges from design conception to the physical creation of a hydraulic tile carpet. A hybrid construction technique is used to produce the tiles in a non-traditional environment, combining traditional knowledge with tools designed and manufactured using digital fabrication technologies. The workshop is also characterised by the integration of playful dynamics that encourage participation, engagement and collective dialogue, as well as project documentation and the creation of resources under Creative Commons licences. Throughout the process, the classroom is also connected to the territory through local institutions and the situated urban heritage. As a result, students become aware of the heritage, acquire collaborative, open design and Fab Lab skills and contribute to the decentralised documentation and dissemination of content about this craft.

CONTEXT AND HISTORY

Acción Veredas is part of an ongoing doctoral thesis, at the beginning of which, a mapping of the maker labs in the Canary Islands was carried out, with a particular focus on those that have emerged from entities with a social base. Among the cases identified is the NGO Aldeas Infantiles SOS, which develops a wide range of socio-environmental projects. In 2013, this organisation began a traditional



hydraulic tile workshop with the aim of transmitting this craft and making it accessible to new generations. Although the craft of making these pieces has disappeared from the Canary Islands, it constitutes a living cultural heritage that can be found in many with buildings from the early 20th century. Over the years, this workshop has experimented with the creation of new moulds using digital design and manufacturing technologies, an aspect that caught our attention during our research [7].

In 2021, as part of the thesis, there was the opportunity to learn the process of making tiles in collaboration with Aldeas Infantiles SOS. This experience, combined with the declining heritage value of the tiles and the possibility of addressing it in the classroom through maker culture, marked the beginning of the Acción Veredas project.

WHAT IS THE NEED IT TACKLES?

The project aims to highlight the artistic, historical and artisanal value of the declining heritage of hydraulic tiles in the Canary Islands, exploring its past narrative and proposing future perspectives. Through the workshop design, there is an opportunity to promote student-centred learning in university classrooms, connecting students to the real world and providing spaces for reflection, experimentation and action linked to the territory. In this context, a local reality is presented, characterised by the disappearance of the craft, the prominent presence of this type of pavement in urban areas, the lack of documentation on the subject and the absence of local actors working on it.

The workshop allows to promote co-responsibility with this heritage through a process that establishes links between the participant and the object; to promote 'doing it together' over 'doing it yourself', with an educational approach inspired by maker culture; and to offer the acquisition of manual, digital and social skills. It also explores, through its transformation into a neocraft, the generation of open digital resources for decentralised replicability, documentation and the creation

IMAGE 1. Samples of hydraulic tiles and frames belonging to the NGO SOS Children's Villages (2021, SOS Children's Villages in Tenerife, Arianna Fanio, CC BY-NC-SA)

of reciprocal workflows with related communities. In short, it combines heritage conservation with educational community participation and the promotion of new forms of creation.

WHAT WAS THE DEVELOPMENT PROCESS OF THE PROJECT LIKE?

The aim of the workshop was to provide access to both the design and manufacture of hydraulic tiles, meeting two main technical requirements: a construction system that would allow tiles to be made in a space without the traditional tools of the craft, and a method of making moulds that would be easy to replicate and produce. To achieve this, we embarked on a process of ethnographic research and specific bibliographic review, which culminated in the combination of traditional knowledge and innovations developed by the NGO Aldeas Infantiles SOS in Tenerife, with instrumental contributions of the Anda project by Estudio Valija in Argentina [8]. This synergy of knowledge was transferred to the Fab Lab ULL, where we carried out experiments and evaluations to verify its viability. During this phase, we built tools both manually and digitally, created video tutorials for the creation of three-dimensional moulds, and produced tiles of sufficient quality for the educational purposes they would serve in the classroom [9]. In the experimental process, we also introduced our own contributions in terms of spatial dimensions and workflows in order to enhance the practical dynamics in the classroom, as well as the collective management of space and resources.



Subsequently, the learning experience was put into practice with a group of university students (n=17) from the 3rd and 4th years of the Design Degree at the University of La Laguna, in the subject of Ecodesign, during the academic year 2021/22.

IMAGE 2. Collaboration between colleagues during the creation of a tile (2021, Faculty of Fine Arts of the University of La Laguna, Arianna Fanio, CC BY-NC-SA)

WHAT IMPACT DOES YOUR PROJECT CURRENTLY HAVE?

The first workshop has made it possible to gather feedback from participants, evaluate the content and dynamics of the workshop, establish local links and begin to explore the heritage of hydraulic tiles in the Canary Islands. The learning methodology used facilitated the design and production of tiles without the need for traditional tools in a conventional classroom setting. According to pre- and post-workshop surveys, participants improved their technical and social skills and discovered new local stakeholders. Resources were also created in both digital and physical forms conceiving: eight tile designs (two-dimensional files and three-dimensional models for 3D printing), video tutorials, a visual collection of local tile examples on Pinterest [10], an explanatory audiovisual about the workshop for dissemination purposes [11], 3D printing tools and the hydraulic tiles themselves.

As a further result, the project was selected for the 'Jóvenes Talentos del Diseño Iberoamericano' exhibition in 2023 [12].

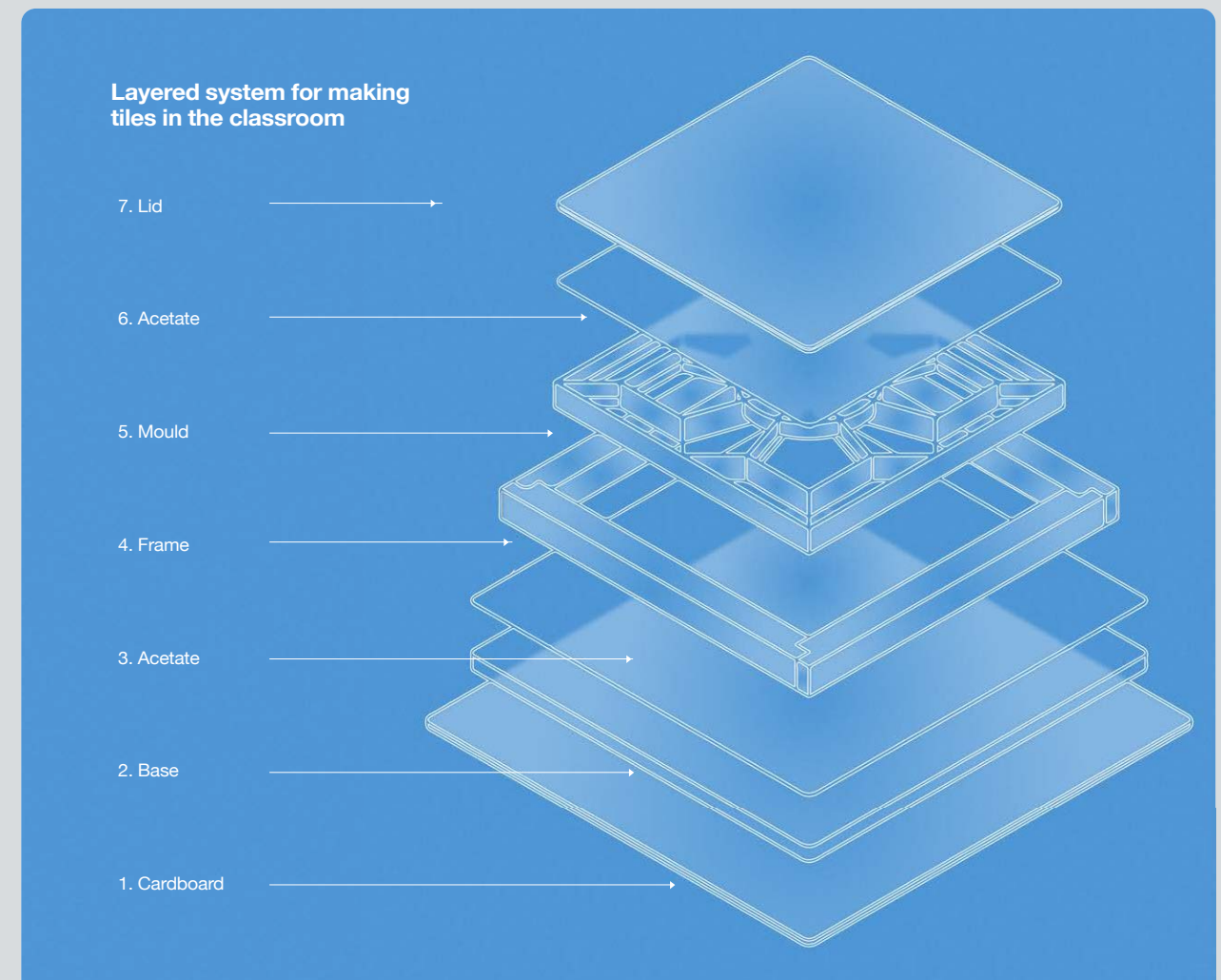


IMAGE 3. Layered system for making tiles in the classroom (2021, Fab Lab ULL, Jorge de la Torre, CC BY-NC-SA)

WHAT IS THE GLOBAL-LOCAL RELATIONSHIP OF THE PROJECT?

The project focuses on contemporary issues, emphasising innovation in craftsmanship and the revitalisation of traditional techniques in a digitalised environment. Focusing on a widespread heritage, but with a particular emphasis on the Canary Islands, it aims to promote collaboration between local actors and learning, while developing digital resources for decentralised reproduction and dissemination. In this way, the initiative hopes to act as a bridge between the local and the global, creating significant experiences in the territory that generate resources accessible worldwide. This will allow people from different regions who are aware of the disappearance of this heritage to access, learn and possibly adapt these methods to their own local contexts.

WHY IS ACCIÓN VEREDAS DISTRIBUTED DESIGN?

We have begun to build an educational ecosystem that connects students with the real situation of a heritage in the territory, alongside other actors and a way of working that focuses on collaboration and the digital. Progress is documented and dialogue is encouraged to promote cohesion in the collective project proposed in the classroom. The sessions are designed to be dynamic, allowing for the creation, sharing and testing of proposed solutions. The resources generated will be openly distributed so that the experience and knowledge gained can be shared and adapted in different contexts.

In terms of regeneration, the project aims to recover the memory of craftsmanship in the region by understanding the past, listening to the present and proposing actions for its revaluation. In this way, its research as neo-craftsmanship also integrates methods that can be reproduced globally, while working with local resources and communities. Although the project still has challenges to overcome in order to achieve its objectives, it is based on a maker culture approach, based on doing together, promoting tangible and testable making, as well as sharing, providing and acquiring knowledge and resources to change the current realities of the heritage addressed.

IF YOU COULD HAVE DINNER WITH ANYONE (HUMXN, PLANT, FUNGI, OR OTHERWISE) LIVING OR DEAD, WHO WOULD YOU DINE WITH?

I would share a meal with my grandparents, all of them. It would be an opportunity to continue listening to them, to get to know each other better and to learn more about the realities of a world that is no longer the present one.

Financial Support:

This research is supported by the Predoctoral Programme for the Training of Researchers in the Canary Islands 2020 of the Regional Ministry of Economy, Knowledge and Employment, co-financed by the European Social Fund (ESF) with a co-financing rate of 85% within the framework of the ESF Operational Programme for the Canary Islands 2014-2020.

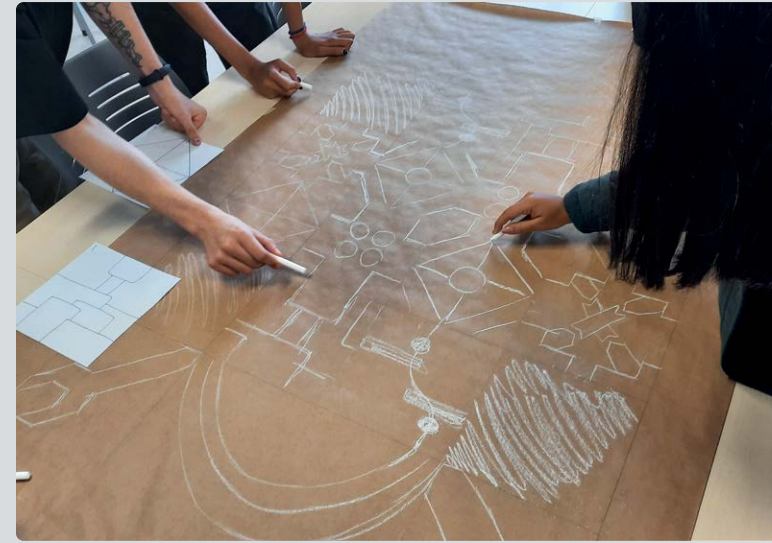


IMAGE 4. First sketch of the hydraulic tile carpet project (2021, Faculty of Fine Arts of the University of La Laguna, Arianna Fanio, CC BY-NC-SA)

IMAGE 5. Vectorisation of design proposals during the workshop (2021, Faculty of Fine Arts of the University of La Laguna, Arianna Fanio, CC BY-NC-SA)

IMAGE 6. Creation of hydraulic tiles in the classroom. (2021, Faculty of Fine Arts of the University of La Laguna, Arianna Fanio, CC BY-NC-SA)

IMAGE 7. Checking the result of a tile during the manufacture (2021, Faculty of Fine Arts of the University of La Laguna, Arianna Fanio, CC BY-NC-SA)

IMAGE 8. The final tangible result of the collaborative project (2022, Faculty of Fine Arts of the University of La Laguna, Arianna Fanio, CC BY-NC-SA)



References

Cover

Chapter 01

Commoning approaches to combat the scarcity myth: Designing with abundance

Interconnected Wave

pp. 12 *Federica Mandelli, Line Ulrika Christiansen*

1. Design thinking expanded the idea of “design“ and turned the designer into a “goddess of answers“... although the intentions may be good, it has been shown that design thinking falls short in the execution and aftermath of an innovation.

2. Today, it is no longer about 'doing things well', but about creating what people desire and need. The key is to involve people in the decision-making process, understand their behaviour and measure their interactions.

3. “There's nothing worse than the quick and dirty one–night stand of speculative participatory design that says, "We will help you think about the future and then we will f*** off..." - Matt Ward

Circular Design Journal for Makers

pp. 18 *Therese Balslev & Joanna Kowolik*

1. The Circular Design Journal for Makers is designed to enhance awareness and provide tangible strategies for circular design, particularly in the early stages of product development in makerspaces and fab labs.

Project Reflect

pp. 22 *Angela L. McKee-Brown*

1. Joy is a source of power for our communities — a way to connect us to one another in order to create a more just society.

2. When there is abundance (enough for oneself and enough to share), confidence (trust in the design), care (intentional support), and consistency (adaptability and durability), the result is an experience that is protected and spacious, ripe for the existence of joy.

3. By uplifting joy in design - and recognizing its ability to open portals to understanding what freedom, safety and ease mean for our communities- we hope to provide a tangible starting point for those who want to support meaningful systemic change but don't know where to begin.

Pola പിളവ്

pp. 26 *Nanditha Nair*

1. Pola is a regenerative design method for transforming water hyacinth into bio-objects, illustrating the potential for invasive plants to be interpreted not as a nuisance but as a gift.

2. Collaborating with local NGOs, Fablabs, and women's self-help groups, Pola integrates traditional craftspersonship and indigenous knowledge into its global sustainability narrative

3. Pola provides region-specific recipes and tools, facilitating independent production of biomaterials. The use of low-tech tools enables easy replication even in remote locations.

Creative Glass Serbia

pp. 32 *Hristina Mikić*

1. The essence of Creative Glass Serbia can be summarized in one slogan ‘From digitalization to revitalization’ where the development process was guided by the methodology of industrial forensics and incremental innovation in design.

Cover

2. The essence of the Creative Glass Serbia Initiative is the experimental glass Lab which operates as an open innovation platform and platform for democratisation of creative process. The Lab engages local communities with glassmaking tradition and creatives, designers and artists, helping them to discover sustainable and inclusive ways of living and eco-creative working with glass as a fully recyclable material.

3. Creative Glass Serbia is an initiative that connects glassmaking heritage heritage, creative industries, artist, designers and handmade glass production in Serbia and focuses on transformation of industrial glass heritage into an asset for sustainable and fair local development of the creative economy.

Bagaceira Project

pp. 38 *Julia Steketee*

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EXCERPT
1. Sugarcane is the world's largest crop by production volume and after sugar or ethanol production, up to one-third of the plant’s mass remains as bagasse.

2. Bagaceira Project crafts objects that embody this transformative spirit and invites others to turn trash into treasures for the built environment.

3. "You are responsible for what you put into the world" - Victor Papanek24

Bubble Trouble

pp. 44 *Faezeh Mohammadi and Sara de Boer*

1. A shift towards low-tech, low-energy solutions is needed, challenging the belief that technological progress and sustainability are inseparable.

2. Communication is key! Designers need to tell compelling stories about their work to engage a broad audience and shift mindsets. Understanding who they’re talking to and crafting tailored narratives is crucial.

3. By aligning designers with institutions, we can influence policies and practices, paving the way for a future where sustainability thrives.

Cover

Prefiguring Emergent Futures in Learning Practice

pp. 58 *Maria Dimitriou-Tsaknaki and Leo Stillinger*

1. By turning theoretical descriptions into lived experience, the summer school showed what the concrete practice of degrowth can look like.

2. The summer school taught what a de-automated learning process can feel like: risky and uncertain but also rich and exciting, filled with singular opportunities. In a world where full control appears less and less likely (if it were ever possible), the art of designing in organic, responsible, flexibly structured ways appears more important than ever.

3. The possibility of another world might just be connected to the future of the relationships we build.

Chapter 02

From prototypes to possibilities: Democratising design through learning

Fostering Learning Environments for the Future

pp. 66 Amy Gowen

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EXCERPT
1. Despite taking its form as a School, SoC stands apart from traditional educational structures in that its content and direction are not predetermined by a fixed program or curricula. Instead, they are shaped by the collective know-how, ways and workings, aspirations, and curiosity of its dedicated communities.

2. Within the SoC learning environments there are clear links between each of the above infrastructures, as rather than being standalone substrates, they work best when informing one another, as part of a networked infrastructure of togetherness.

3. Commons infrastructures are not only based on sharing and exchanging, for instance with resources and knowledge, but also on the acknowledgement of difference and conflict.

4. It is through the large scale, identifiable commoning activities, such as public workshops, cross-cultural collaborations, open-source documentation, publication contributions and ways and workings activations that the commons is seen within SoC.

EXCERPT 3. Designing within queer ecologies means reconsidering hosting and caring through the prism of multispecies practices, which urges to step back from the front of the scene to deploy togetherness – and by doing so make space for fungi and for other creatures.

EXCERPT 4. Collaborative design thrives on the multitude, for it brings together different people, groups, entities, and creatures – all looking for something they have in common, how to reach a compromise, and how to make something together.

EXCERPT 5: The queer, the creature, the odd one is often considered other and antagonised when they have always already been there.

EXCERPT 6: As a designer, before even diving into the project, this also involves reconsidering how much I can actually (anthropo-)de-centre myself, and how willing I am to give up the boundaries of human exceptionalism and domination.

EXCERPT 7: Caring for your waste instead of feeding the cycle of displacement is possible when a relation of care is developed and adapted to daily life...

I Grew Tired of Radical Education

pp. 138
 Engy Mohsen in conversation with Mohamed Abdelkarim, Huda Zikry, Batool El Hennawy and Hussein El-Hajj

[1] The Roznama Studio Program was designed and led by Mohamed Abdelkarim, Nour El Safoury and initially Ahmed Badry.

[2] Didem Yazici, Heba Farid and William Wells alongside Medrar for Contemporary Art—the art space organizing the annual competition and exhibition.

[3] Sara C. Motta. (2012). Nottingham Free School: Notes Toward a Systemization of Praxis. In: Robert H. Haworth Anarchist Pedagogies: Collective Actions, Theories, and Critical Reflections on Education. USA: PM Press. 145 – 161.

[4] All conversations in this text were recorded, and later on freely translated and edited for brevity and clarity.

[5] Engy Mohsen is an artist and curator currently based between Zürich and Cairo. She took part in various independent study programs, namely Roznama 6 - Studio Program (2018), MASS Alexandria’s Independent Studio and Study Programme (2018/19), Artists for Artist’s Masterclass: Radical Care (2020), and School of Commons (2022 - 2023). She is one of the co-founders of the artist group K-oh-llective.

[6] Mohamed Abdelkarim is an artist, performer, filmmaker, and researcher. He has a performance-oriented practice. He was one of the programmers of the first and second editions of the Roznama Studio Program. He received his MA in Arts in Public Spheres from édhéa Jecav, Switzerland (2016), and is currently a Ph.D. candidate at the Akademie der bildenden Künste in Vienna.

[7] Found on the Facebook page of StudioKhana for Contemporary Art, February 14, 2022.

[8] Huda Zikry is a visual artist and researcher interested in contemporary art history, art education, and translation. She joined Studio Khana for Contemporary Art and Cultural Development (2016). Since then, she has worked on designing and facilitating three editions of the annual Student Council program, and the culminating group exhibitions.

[9] As part of Another Roadmap for Art Education, the group consisted of Nour El Safoury, Hussein El-Hajj, Rana ElNemr, Andrea Thal, who focused on researching local histories of arts education and plotting alternatives.

[10] Batool El Hennawy is an artist and writer. She studied at the Faculty of Fine Arts, Helwan University. She worked at CILAS in Cairo and Alexandria (2015 - 2019). She has joined various art institutes and educational initiatives in Cairo, Alexandria, and Amman as a curriculum designer, artist, curator, consultant, and researcher.

[11] Hussein El-Hajj is an activist and researcher. He is the current coordinator of CILAS in Cairo and the founder/director of CILAS in Alexandria, where he is also teaching. Hussein has contributed to “Another Roadmap School”, an international platform that provides open spaces for trans-regional exchange and learning in arts education as an engaged practice committed to social change.

EXCERPT

1. All I could remember was the amount of times I had to read the phrase ‘Radical Education’ in one of the texts... I wondered whether the repetition helped stress the meaning, or rather drowned it in mere redundancy.

2. I always asked myself radical in what way. I always asked myself what alternative to what.

3. I felt that by having these conversations, I would come closer to any answers. After all, these are all people that I shared personal learning experiences with.

4. I am tired because I have failed to come closer to understanding the paradoxical relationship between language and knowledge.

Acción Veredas | Paths-Action

pp. 142
 Arianna Mª Fanio González; Carlos Jiménez Martínez; Jorge de la Torre Cantero

[1] Dougherty, Dale. 2012. "The Maker Movement." Innovations: Technology, Governance, Globalization 7, no. 3 (2012): 11-14.

[2] Dougherty, Dale. 2013. "The Maker Mindset." In Design. Make. Play. Growing the Next Generation of STEM Innovators, edited by Margaret Honey and David E. Kanter, 7-11. New York: Routledge.

[3] Anderson, Chris. 2012. Makers: The New Industrial Revolution. New York: Crown Business.

[4] Gershenfeld, Neil. 2012. "How to Make Almost Anything: The Digital Fabrication Revolution." Foreign Affairs 91, no. 6.

[5] Hatch, Mark. 2014. The Maker Movement Manifesto. New York: McGraw-Hill Education. ISBN: 978-0-07-182113-1.

[6] AA.VV. 2017. Deconstruyendo el Manifiesto Maker. Barcelona: Transit Projectes. ISBN 978-84-697-3041-6.

[7] Ciencia ULL UCCI. "La Baldosa Hidráulica, ¿una artesanía perdida?" YouTube video. September 23, 2021. https://www.youtube.com/watch?v=DwD3dkPxs8g.

[8] Estudio Valija. "ANDA". Accessed September 2021. https://estudiovalija.com.ar/anda/.

[9] Fanio-González, Arianna; Jiménez-Martínez, Carlos and de la Torre-Cantero, Jorge. "Recursos en abierto para el diseño y la fabricación de baldosas hidráulicas en el aula," University of La Laguna, V1 (2023), https://doi.org/10.17632/zwh82zcbyr.1.

[10] Arimfg. "Baldosas Hidráulicas Canarias." Pinterest. https://www.pinterest.es/Arimfg/baldosas-hidráulicas-canarias.

[11] Acción Veredas. "Proceso de aprendizaje compartido en torno al diseño de una alfombra de baldosas hidráulicas" YouTube video. May 10, 2022. https://www.youtube.com/watch?v=0uExnmZ2utc.

[12] BID-DIMAD. "Acción Veredas: Aprendizaje y Patrimonio." Décimo encuentro BID enseñanza y diseño. Accessed November 17, 2023. https://bid-dimad.org/encuentrosbid/decimo/talentos/ull_accion-veredas-aprendizaje-y-patrimonio.

EXCERPT

1. The project aims to highlight the value of the declining heritage of hydraulic tiles in the Canary Islands.

2. We create a workshop that combines heritage conservation with educational community participation and the promotion of new forms of creation.

3. To act as a bridge between the local and the global, creating significant experiences in the territory that generate resources accessible worldwide.

Found Objects

pp. 148
 Jesse Howard, Marije Remigius, Iñigo Puerta Uranga and Paola Zanchetta

1. ...an average of 30% of sheet material processed by CNC ends up as waste. For Fiction Factory, this means that they throw away an equivalent of 2,000 sheets of new material every year.

2. Collaboration has been the essential element driving the Found Objects project development from the very beginning.

3. We believe that what we treat as waste today could be seen as a resource, and systematically become a new raw material tomorrow.

4. Found Objects is a project that breeds new ways of working, thinking, and valuing circular techniques, in order to produce technologies locally, which if distributed, will have a global impact of change for good.

Chapter 03

Living with worlds: Ecologies of practice and kinship

Fouté-Difé

pp. 18
 Emma Bereau

[1] Butel, P. (2002). Histoire des Antilles françaises: XVIIIe-XXe siècle. Perrin.

[2] Odin, P. (2019). Pwofitasyon: Luttes syndicales et anticolonialisme en guadeloupe et en martinique. La Découverte.

[3] Giraud, M. (2002). Racisme colonial, réaction identitaire et égalité citoyenne les leçons des expériences migratoires antillaises et guyanaises. Hommes et Migrations, 1237(1), 40–53. https://doi.org/10.3406/homig.2002.3832

[4] Glissant, E. (1997). Traité du tout-monde. Gallimard.

[5] Glissant, E. (1997). Traité du tout-monde. Gallimard.

[6] http://guadeloupetraditions.free.fr/carnavale.htm

[7] http://guadeloupetraditions.free.fr/carnavale.htm

[8] Glissant, É. (1990). Poétique de la relation. Gallimard.

[9] Glissant, É. (1990). Poétique de la relation. Gallimard.

[10] https://traditionsamoun.com/culture-et-traditions/le-fouet-tout-un-symbole/

[11] Groups made up of players of skin instruments

[12] Mulot, S. (2003). La trace des Masques. Ethnologie française, 33(1), 111. https://doi.org/10.3917/ethn.031.0111

[13] Glissant, É. (1990). Poétique de la relation. Gallimard.

[14] Mulot, S. (2003). La trace des Masques. Ethnologie française, 33(1), 111. https://doi.org/10.3917/ethn.031.0111

[15] Laumuno, M.-H. (2011). Gwoka et politique en guadeloupe: 1960-2003 : 40 ans de construction du pays. Harmattan.

[16] Laumuno, M.-H. (2011). Gwoka et politique en guadeloupe: 1960-2003 : 40 ans de construction du pays. Harmattan.

[17] drum player in Créole

[18] Marcin, F. (2016). Le gwoka à l'heure de l'Unesco: entre reconnaissance et interpénétration culturelle. In J. K. Dagnini (Ed.), Musiques noires: L'Histoire d'une résistance sonore (pp. 253-276). Camion blanc.

[19] In March 1685, an ordinance prepared by Colbert and his son, was promulgated to clarify the legal status of black slaves.

[20] Laumuno, M.-H. (2011). Gwoka et politique en guadeloupe: 1960-2003 : 40 ans de construction du pays. Harmattan.

[21] Camal, J. (2011). From Gwoka Modenn To Jazz Ka: Music, Nationalism, and Créolization in Guadeloupe (Doctoral dissertation). Washington University.

[22] Marcin, F. (2016). Le gwoka à l'heure de l'Unesco: entre reconnaissance et interpénétration culturelle. In J. K. Dagnini (Ed.), Musiques noires: L'Histoire d'une résistance sonore (pp. 253-276). Camion blanc.

[23] Mulot, S. (1998). «Histoire d’une éclipse, éclipse de l’histoire: esclavage et identité dans le carnaval.» Basse-Terrien. Derades (2):81-86.

[24] Pruneau, J., Melyon-Reinette S., & Agnès D. (2009). «Maché an Mas-la!» Ethnographie de l’usage symbolique du corps «charnel» dans le carnaval guadeloupéen. Caribbean Studies, 37(1), 45–64. https://doi.org/10.1353/crb.0.0097

[25] Pruneau, J., Melyon-Reinette S., & Agnès D. (2009). «Maché an Mas-la!» Ethnographie de l’usage symbolique du corps «charnel» dans le carnaval guadeloupéen. Caribbean Studies, 37(1), 45–64. https://doi.org/10.1353/crb.0.0097

[26] Pavy, F. (2021). Le Mas de Voukoum ou la genèse d'un rite oublié: Un dispositif rituel de transformation des corps et des esprits au cœur du carnaval guadeloupéen [PhD thesis, Ecole des Hautes Etudes en Sciences Sociales (EHES)].

[27] https://www.guadeloupe.franceantilles.fr/actualite/culture/les-mas-vyefo-notre-plus-vieille-tradition-carnavalesque-398275.php

[28] https://www.kariculture.net/mas-vyefo-invites-montserrat-5e/

[29] Sugar bags

[30] http://www.lameca.org/publications-numeriques/conferences-audio/rencontre-autour-des-mas-vyefo-ou-masques-de-vieux-fort/

[31] Jolivet, M.-J. (1997). La créolisation en Guyane [Un paradigme pour une anthropologie de la modernité créole]. Cahiers d'études africaines, 37(148), 813–837. https://doi.org/10.3406/cea.1997.1834

[32] In the sense in which the term is used in the French overseas departments, i.e. on all fronts (administrative, legal, etc.) including that of culture - it can also be referred as Westernization.

[33] Mulot, S. (2003). La trace des Masques. Ethnologie française, 33(1), 111. https://doi.org/10.3917/ethn.031.0111

[34] Schoelcher, V. (1984). Des colonies françaises: Abolition immédiate de l'esclavage. Edition et diffusion de la Culture antillaise.

[35] Pavy, F. (2021). Le Mas de Voukoum ou la genèse d'un rite oublié: Un dispositif rituel de transformation des corps et des esprits au cœur du carnaval guadeloupéen [PhD thesis, Ecole des Hautes Etudes en Sciences Sociales (EHES)].

[36] https://www.voukoum.com/

[37] https://www.voukoum.com/mas-a-konn

[38] Ganem, V. (2010). Retour sur le « liyannaj kont pwofitasyon (Ikp) » accompli en guadeloupe. Nouvelle revue de psychosociologie, 9(1), 199. https://doi.org/10.3917/nrp.009.0199

[39] Pavy, F. (2021). Le Mas de Voukoum ou la genèse d'un rite oublié: Un dispositif rituel de transformation des corps et des esprits au cœur du carnaval guadeloupéen [PhD thesis, Ecole des Hautes Etudes en Sciences Sociales (EHES)].

[40] In terms of internal organisation, women with children are better represented on the Board of Directors and on certain committees, in particular the Economic committee, which is essentially run by women.

[41] Mulot, S. (2000). "Je suis la mère, je suis le père!" : L'énigme matrifocale. Relations familiales et rapports de sexe en Guadeloupe [Phd thesis, Ecole des Hautes Etudes en Sciences Sociales (EHES)]. http://tel.archives-ouvertes.fr/tel-00266923

IMAGE

1. Monument of the drummer Marcel Lollia, known as "Vélo", in Pointe-à-Pitre, Guadeloupe (November 16, 2016. (https://commons.wikimedia.org/wiki/File:161116_Marcel_Lollia_Guadeloupe.jpg) Rennboot. CC-BY-SA 3.0)

2. Drum player, Paul Rastocle playing at an event (November 18, 2017. (https://commons.wikimedia.org/wiki/File:B%C3%A8l%C3%A8_Tradition_(3).jpg). Dalia Del Arte. CC-BY-SA 4.0 (https://commons.wikimedia.org/wiki/File:B%C3%A8l%C3%A8_Tradition_(3).jpg). Dalia Del Arte. CC-BY-SA 4.0)

3. Déboulé at Le Moule, Guadeloupe (February 10, 2019. (https://commons.wikimedia.org/wiki/File:Carnaval_Le_Moule_Guadeloupe_2019_01.jpg). CC-BY-SA 4.0)

4. Mas Vyéfo in the carnival in Basse-Terre, Guadeloupe (March 5, 2019. https://commons.wikimedia.org/wiki/File:Carnival_in_Basseterre,_Guadeloupe.jpg). Pkraemer. CC-BY-SA 4.0)

EXCERPT

1. When individuals grapple with an unclear understanding of their personal history or heritage, it becomes difficult to establish a sense of belonging.

2. Through the performances, costumes, and rituals of the carnival, the community engages in a continuous act of remembering, revisiting, and reinterpreting its history and identity.

3. ...to emphasize the importance of strong collective participation in this spontaneous carnival is to advocate self-affirmation of that same identity.

Fouté-Difé

pp. 18
 Emma Bereau

[1] Refloresta. https://www.youtube.com/watch?v=YAQxp-rkFVM

[2] https://thackara.com/about/publications/

[3] https://www.youtube.com/watch?v=JDd7J-CLixg

[4] https://metarecyclagem.github.io/

[5] https://bristol.ac.uk/

[6] https://coletivoneos.org/instituto-neos/

[7] https://fonte.wiki/id21

[8] https://fonte.wiki/

[9] https://tropixel.org

[10] https://en.wikipedia.org/wiki/Plant_litter

[11] https://web.archive.org/web/20221108232246/https://twitter.com/diem_25/status/1581960992069517312

[12] https://fonte.wiki/id21

IMAGE

3. Graphic documentation of Tropixel Semente by [Marina Nicolaiewsky](https://marinanica.wixsite.com/vida).

4. ID21 study. Report available [here](https://archive.org/details/ID21_0-5/)(PDF, Portuguese).

5. Sample of contents in fonte.wiki

EXCERPT

1. The way forward would be the complex and continued weaving of ultralocal initiatives that understand the conditions, culture, needs, and

Driving Design is the fifth in a series of seven publications developed within the Distributed Design Platform, co-funded by the European Union.

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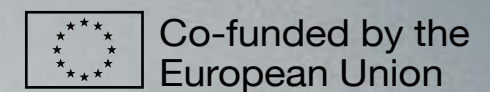
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Driving Design is the sixth of seven publications from the Distributed Design Platform. Established in 2017 and co-funded by the European Union, the Distributed Design Platform brings together Fab Labs, Makerspaces, cultural organizations, universities, and design centers from around the globe.

Driving Design is a non-exhaustive collection of articles, reviews, and profiles that represents and highlights the motivations, opportunities and challenges that drive the practitioners and the field of Distributed Design.

The book curates a collection of works under five umbrella themes, each of which offers the space for the Distributed Design community to share their vision, approaches and areas of exploration to answer who and what are the drivers of Distributed Design.

The chapters explore Commoning approaches to combat the scarcity myth; Designing with abundance; From prototypes to possibilities: Democratizing design through learning; Living with worlds: Ecologies of practice and kinship; From heartland to healing: Designs cultivating rejuvenation.

