

Elisava  
MIW/20

21—25 February

Masters'  
Interdisciplinary  
Workshops  
2022

Pinaffo

— Pluvinage

Paperama

Marion Pinaffo

Raphaël Pluvinage

Imagine entertaining paper  
demonstrators, flat delivered.

workshop

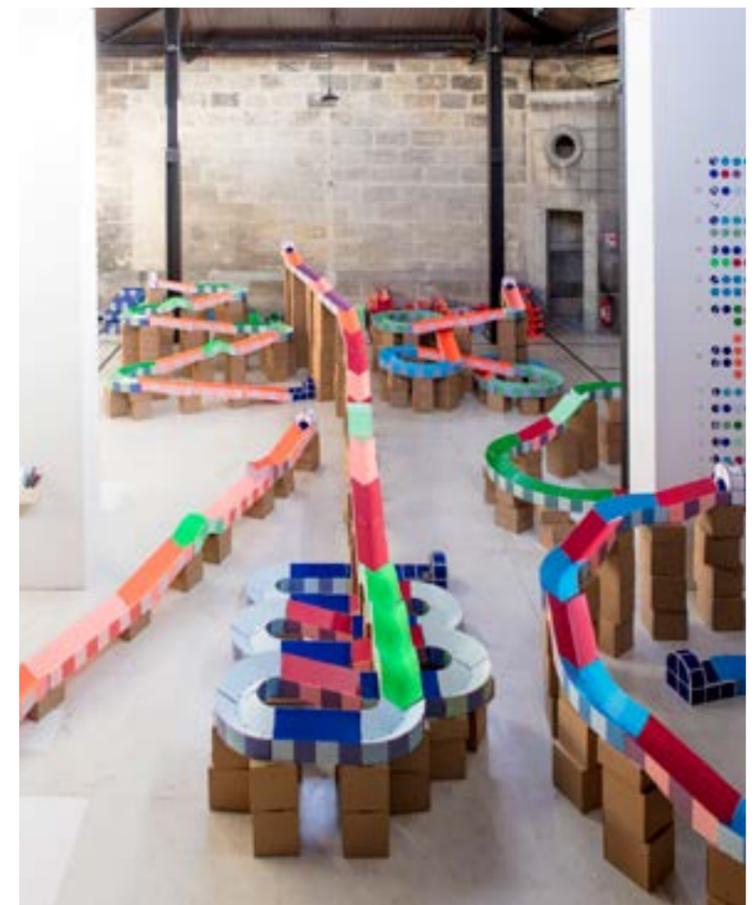
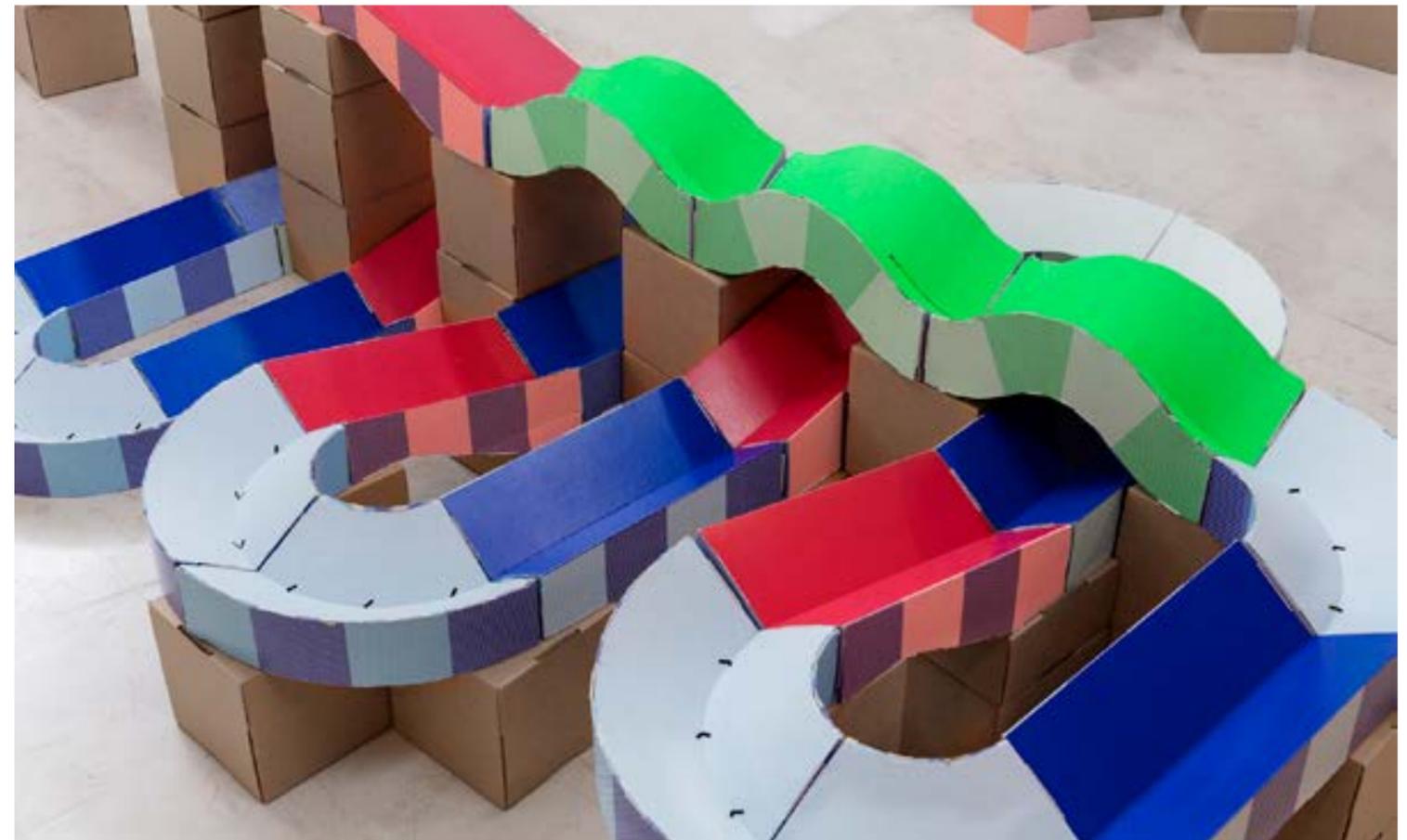
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The duo Marion Pinaffo (born in 1987, FR) and Raphaël Pluvinage (born in 1986, FR) have worked together since 2015.

For the last four years, they have been observing, manipulating and experimenting with the technologies that surround us. Guided by curiosity and intuition, they analyze the physical systems and forms that operate in the background of the virtual world and explore the interactions that can take place between the mathematical logic of automata and human creative sensibility.

Their graphic sense, proclivity for intuitive uses and devotion for economic systems lead them to create an exceptional physical reality that can nonetheless be shared by all. They conceptualize and create objects, systems and simple procedures for visualizing complex, concealed realities. Their work is wholly unprecedented; they invent its material forms one by one, as fields of inquiry arise and develop







## What

In line with our previous Papier Machine projects, the aim of the workshop is to imagine entertaining paper demonstrators, flat delivered. Each team will imagine and make a paper object to demonstrate a phenomenon.

To add suspense, the constraint is to use an item in addition to sheets of paper.

At the end of the workshop, all the demonstrators should fit into the same colorful book and be played by the class.

## How

In order to save time and focus on imagination, basic principles are common to all groups :

- A colored range of nice paper and an imposed format will be offered.
- Items will be pick-out by each team: paper + sand, paper + air, paper + rubber band, paper + marbles, paper + spring, paper + string, paper + stick, etc.
- Work from colored cut paper, printed job unnecessary.
- Team will imagine paper demonstrators that could fit into paper sheets and be assembled by players.

## Why

The aim of the workshop is to explore in diverting ways the possibilities of paper to make objects that tell stories and to create a coherent volume in common with all the participants.

## Tools & Materials

The school will provide the paper materials to build mock-ups and final prototypes: rough paper, thick and thin coloured paper, additional elements (rubber band, sand, marble, etc.) and access to maker tools (plotter, laser, etc.)

The students need to bring their own paper tools, for example : knife, glue, tape, cissors, compass, mat, stapler, rivets, paper fastener, mounting glue, etc.

They can also bring their own specific additional items.

## Schedule

Monday to Friday  
5 to 9.15pm

### Day 1

- Introduction to the subject / presentation of our studio
- Individual work: looking for phenomenons to demonstrate
- Collective revision of the work done so far
- Team work begins: pick out of additional item to use with paper

### Day 2

- Short presentation on paper objects, paper mechanisms, paper tricks, etc.
- Flying supervision, team by team
- Team work on mock-ups: exploring possibilities of paper + item
- First presentation to the class: phenomenon or story selected

### Day 3

- Flying supervision, team by team
- Team work on details, colors, graphics, etc.
- Brief collective revision of the work done so far
- Starting to make final prototypes

### Day 4

- Flying supervision, team by team
- Making final prototypes

### Day 5

- Presentation of each demonstrator in an efficient scenography

Pinaffo

— Pluvinage

Paperama

Marion Pinaffo

Raphaël Pluvinage

Up to 24 participants  
that will work in groups of 3  
composed by the instructors

workshop

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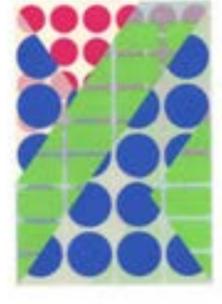
MIW22  
Kim

Monumental Souvenir  
Na Kim

workshop  
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Na Kim is a graphic designer based in Seoul and Berlin. After studying product design and graphic design in Korea, Kim participated in Werkplaats Typografie in the Netherlands. Kim is currently running the collective platform, Table Union in Berlin. Na Kim's design practice as a system engages without putting limits on the field of graphic design. Kim is taking a methodology to collect objects and events found in everyday life and rearrange them into new order and rules, and ultimately expand design literacy. Besides many other projects, she was responsible for the concept and design of GRAPHIC magazine from 2009 till 2011 and has initiated series of projects based on her monograph, SET since 2015. She has held solo exhibitions, such as Bottomless Bag (2020), Black and White (2019), Red, Yellow, Blue (2017), SET (2015), Choice Specimen (2014), Found Abstracts (2011), Fragile (2006). Kim also worked on projects with COS, Hermès, ÅLAND, and many other clients.



The objects often engaged with the situations, memories within. But ironically, collecting objects creates another fictional process. I believe this process, dealing with those collected objects, is comparable with the writing autobiography process: self-confession with fictional structures. For instance, in *W*, or the *Memory of Childhood*, George Perec's semi-autobiographical novel, the incident of story is a duplication rather than an original; the part rather than the whole; a dissolution rather than a restoration; the shape rather than the materiality; and etc. And investigating this process has been an essential subject of my workshops with students for many years.

Especially in this workshop, the participants will create a monument for the campus space with each others' souvenirs. Everyone brings one meaningful object that connects the personal memory of ELISAVA. Write down the specific information and background story of the object and introduce them to other participants. Next, make four groups with who find interest in each others' objects and stories. All the groups need to find one theme from the collected objects and create abstract images for the murals in the building. These four wall paintings will be an alternate definition, a fictional landscape, a personal montage, and a monumental souvenir for ELISAVA in February 2022.

## Schedule

Monday to Friday  
5 to 9.15pm

### Day 1

- Workshop orientation.
- Discussions on participants' objects.
- Organizing groups: 4-5 participants in 4 groups.

### Day 2

- Research on the objects.
- Defining the theme for the image.
- Planning the installation idea and process. (Choose the floor)

### Day 3

- Working on the mural Installation in the space.

### Day 4

- Working on the mural Installation in the space.

### Day 5

- The Monumental Souvenir opening: workshop final presentation
- Workshop vernissage.

# Monumental Souvenir

Na Kim

Up to 20 participants  
that will work in 4 groups  
composed by the instructor

Participants must fulfill a task  
before the workshop starts

CoWectiu  
Punt 6

Care Infrastructures

Roser Casanovas

Blanca Valdívia

Projects from an intersectional  
feminist perspective

workshop  
3

# Col·lectiu Punt 6

[www.punt6.org](http://www.punt6.org)



Col·lectiu Punt 6 is a non-profit cooperative of architects, sociologists and urban planners of different origins with 15 years of local, national and international experience. We work to rethink the domestic, community and public spaces so they promote the social diversity without discrimination and hierarchies.

We approach the different projects from an intersectional feminist perspective, through community participation, promoting sustainability through ecofeminism, and the social, solidarity and feminist economy.



## What

Designing Care Infrastructures from a feminist perspective

## How

We are going to work in three items to design the physical support to care activities:

- Climate shelters
- Everyday life Housing Networks
- Network of public toilets

## Why

Feminist urban planning places people's lives at the center of urban planning decisions, acknowledging people's diversity and how gender roles directly impact the use and the right to the city. Placing people's everyday life at the center means designing cities that privilege and respond to care, domestic and reproductive unpaid work, which is still mostly carried out by women, and reclaiming that this work should be a social and public responsibility and not exclusively a women's job.

Feminist urban planning work for the transformation of places that give physical support to the development of domestic, care, and community activities. It also works to guarantee women's full right to the city, which has been historically limited by gender based violence, safety and perceptions of fear.

## Schedule

Monday to Friday  
5 to 9.15pm

### Day 1

- Introduction to the Caring City
- Introduction to the three items
- Start working in three groups to define the qualities and characteristics.
- Creation of a collage summarizing the collected material.
- Preparation of the urban route to implement the care infrastructure.

### Day 2

- Urban tour to analyze a site for the implementation of our care infrastructure.
- Group analysis of the urban environment
- Collage summary of the site chosen for the implementation of the care infrastructure.

### Day 3

- Presentation collage 1 + collage 2
- Start of prototype design with physical mock-up
- Preparation of materials and elements to build prototype

### Day 4

- Construction and design of the prototype mock-up.
- Preparation of the final presentation

### Day 5

- Preparation of the final presentation
- Final presentation of the three groups

CoWectiu  
Punt 6

Care Infrastructures  
Roser Casanovas  
Blanca Valdívia

Up to 25 participants  
that will work in 3 groups  
composed by the instructors

workshop  
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Elisava

Masters'  
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Sign up before January 14  
at [mastersworkshops@elisava.net](mailto:mastersworkshops@elisava.net)

[Click in this link](#) and fill out  
the application form