

# dancing the design

de-disciplinarizing  
re-disciplinarizing

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**Dysfunction day  
ICN Business School  
Campus ARTEM  
December 5 2019**

**Our research questions the process of de-disciplinization and re-disciplinization in an exchange between dance and design.**

**To implement this approach, we work with dancers and choreographers. Dance is considered here as a field of competence on the human gesture and the consciousness of our somato-psychic unity. Dance as design is a critical social practice, creative and political in which the gesture is not reduced to codes and norms but open to invention.**

**Students and researchers are engaged in research that includes a dance practice, an awareness of their body and the body of others. We conceive experiential situations in which the practice of dance modifies**

**our conceptions and our practices of the body, and which, on the other hand, questions the modalities of the practice of the design (domain: conception of space, furniture, scenario of use , practical: drawing, modeling, etc).**

**This document introduces three of these experiential situations.**

workshop  
dance and drawing

workshop  
total care

project  
remises en formes

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# workshop dance and drawing

workshop  
total care

project  
remises en formes

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department ENSAD  
Nancy  
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Regional Conserva-  
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**Participants:**  
Conservatory  
and ENSAD  
students

**October 29-30-31**  
**2018**

**1 - In this workshop, the practice of dance involves an exploration of three body movements: first, walk and descend to the ground and drop its weight, secondly draw lines by spreading its arm from the center of the body, thirdly continue the second movement into all the directions of space.**

**walk, move down to the ground and drop its weight**



**draw lines by spreading its arm from the center of the body**



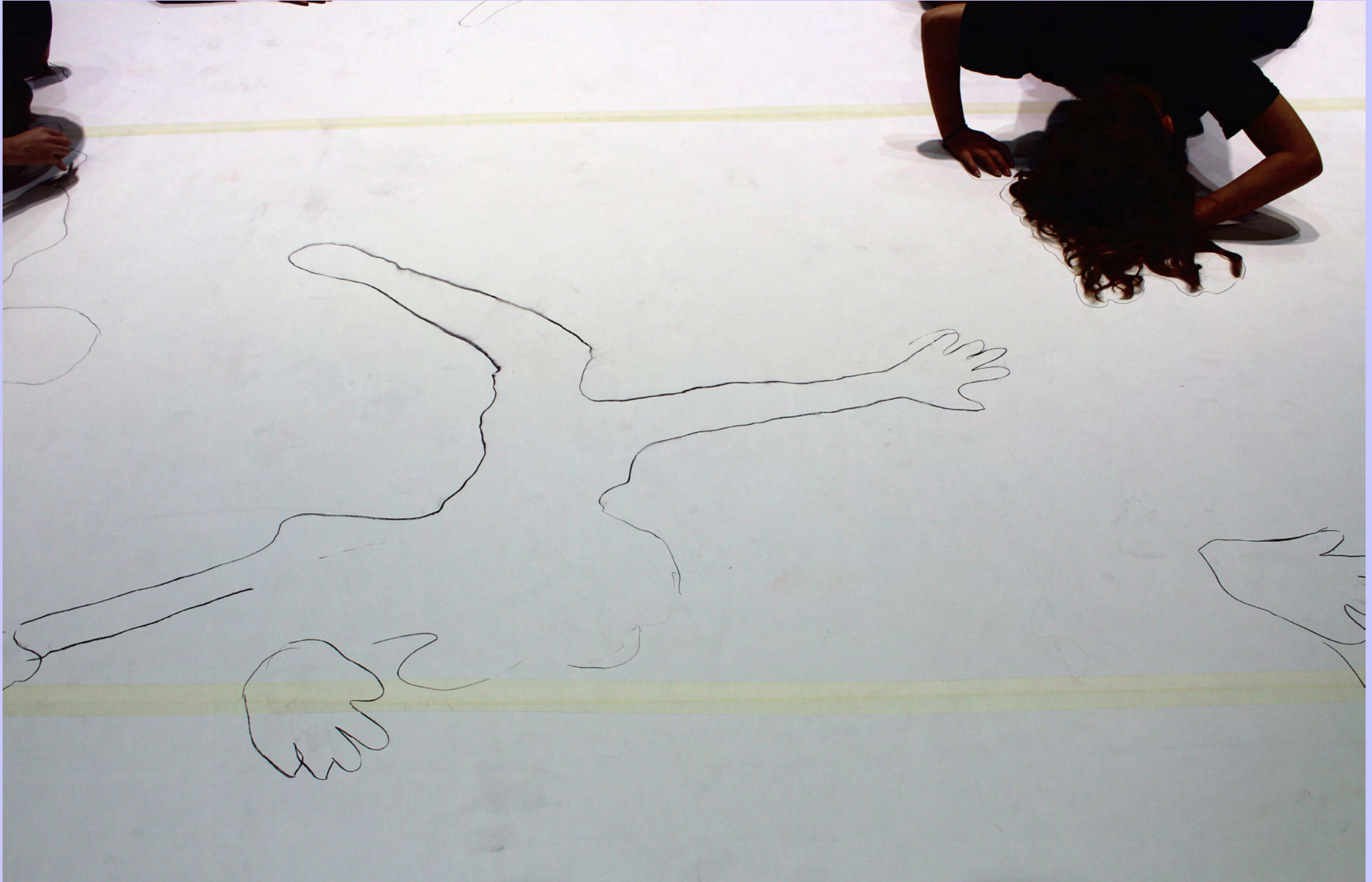
**continue the second movement into all directions of space**





**2- The three types of movements generate respectively : contours of the bodies, rectilinear plots, curves invading the space.**

# contours of the bodies



# rectlinear plot



# curves invading space



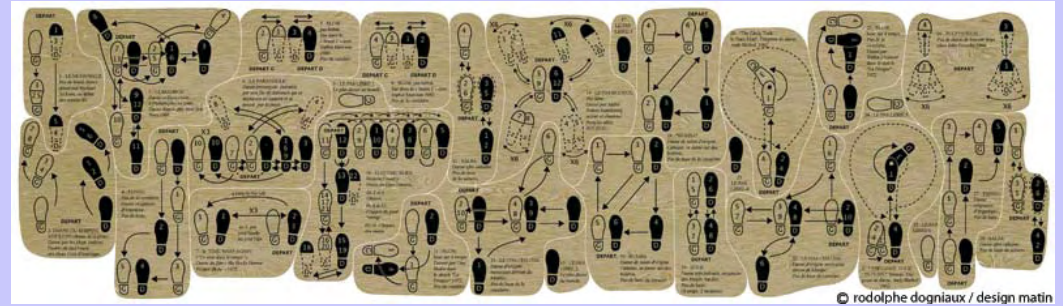
**3 - At the end of this exploration, the drawing on which the lines are superimposed is considered as a score that the participants interpret while dancing. Thus in the succession of phases, the dance generates the drawing which in turn generates the dance. The drawing then becomes similar to a usage scenario, a guide (see Rodolphe Dogniaux's dance library).**

**the drawing is considered as a score - movie extract (1mn)**

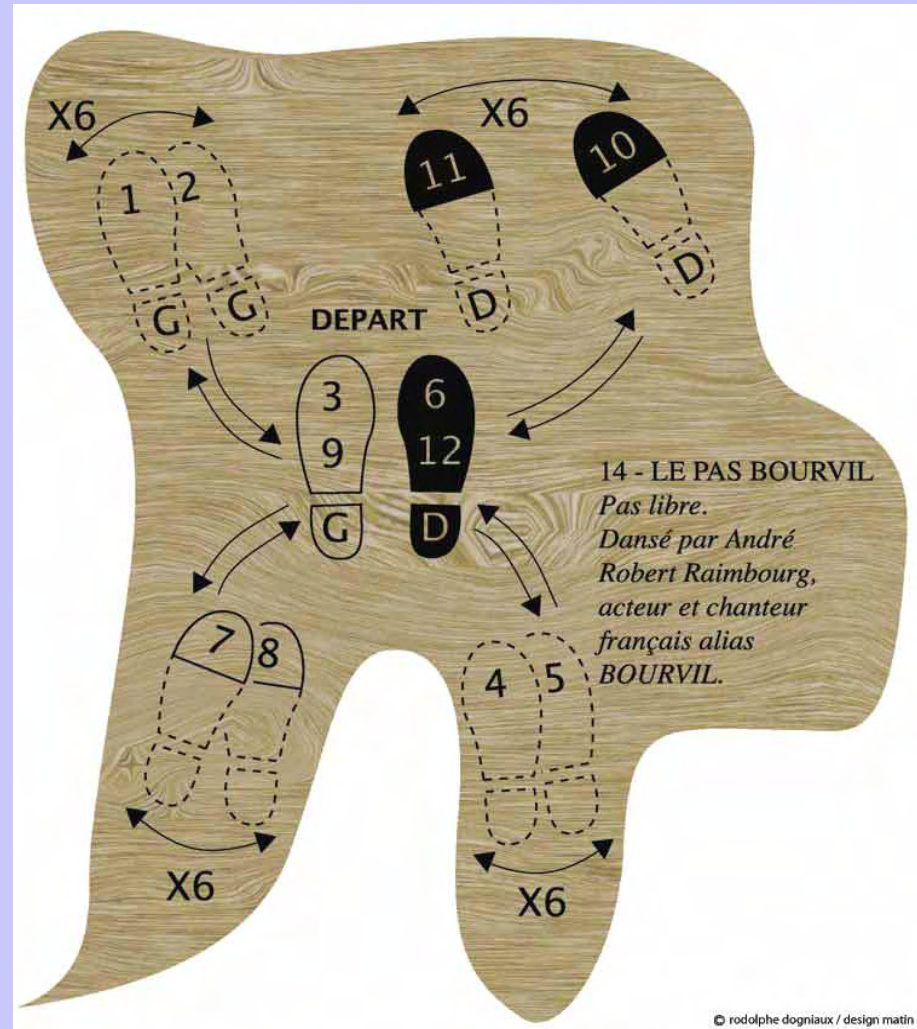


» <https://vimeo.com/397213420>

# dancing library - R. Dogniaux



© rodolphe dogniaux / design matin



© rodolphe dogniaux / design matin

**The followed method gives a first illustration of a practice of de-disciplinarianisation and re-disciplinarianisation. Forget the design and dance, then find the design to dance.**



workshop  
dance and drawing

workshop  
total care

project  
remises en formes

**Patrick Beaucé,**  
head of design  
department  
**ENSAD Nancy**  
**Mathilde Monfreux,**  
dancer and choreo-  
grapher

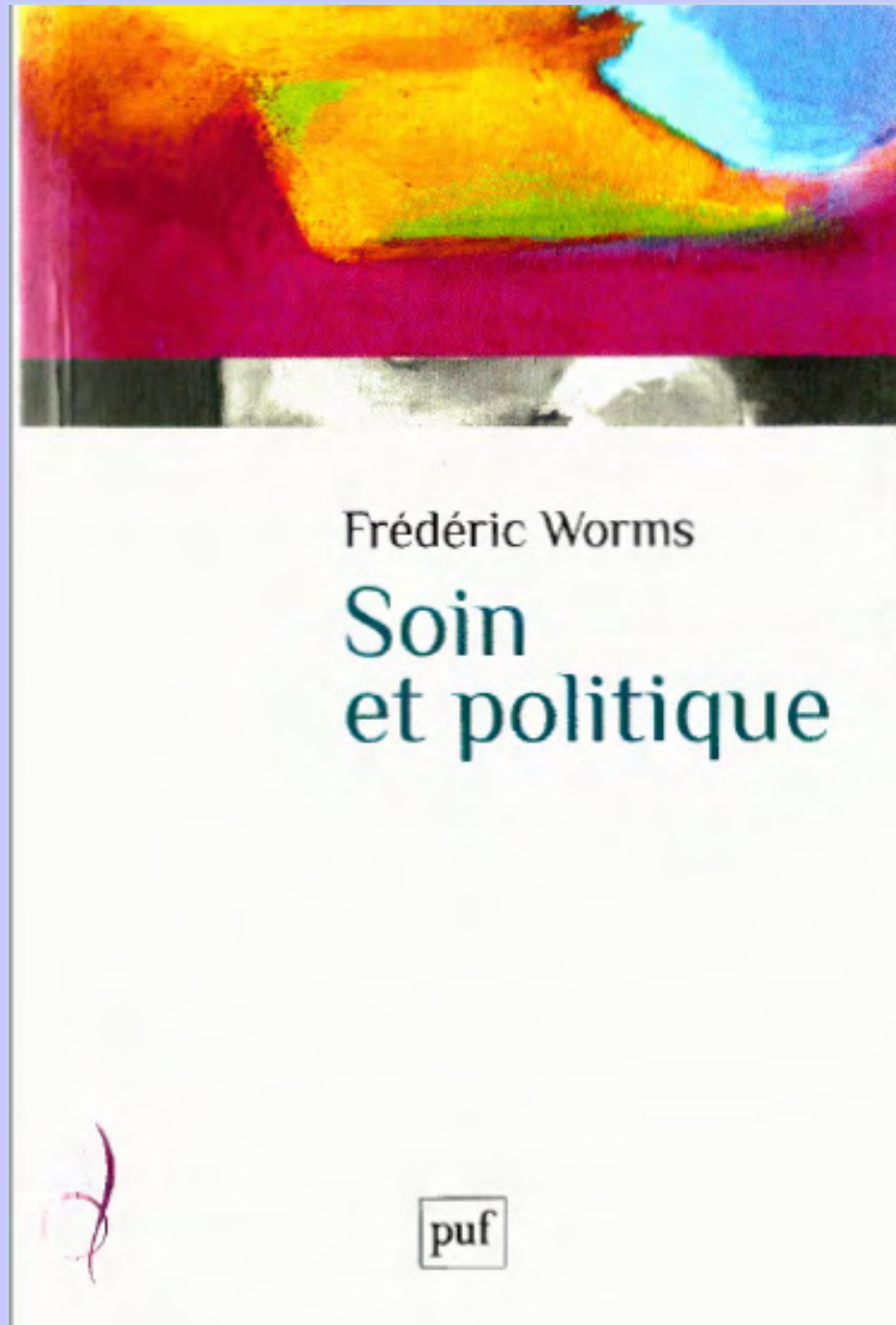
**Participants:**  
**ENSAD students**

**ENSAD, CCAM**  
**Vandoeuvre-**  
**les-Nancy**  
**November 19>22**  
**2018**

**How can care relationships become incarnate, become a conscious corporal practice, a source of self-knowledge, of others, of the world, become the source of a theoretical reflection?**

**The experiment is inscribed in a conception and a practice of the body as relation relies on a particular corporal practice: contact-improvisation.**

**During the workshop we tied together a body practice and the book of Frédéric Worms «Care and Politic». Worms proposes to think of all dimensions of care and its relationship to the politic in a short and synthetic text composed of the following parts: Dimensions of care – Help and support - Work and power - Freedom and equality - From the world, cosmic and political - Dimensions of the politic.**



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**The meeting between the bodies and the book took three different forms:**

**1 - the first relates attitudes, gestures of the practice of contact improvisation with parts of the text of F. Worms, the concepts of the book are experienced corporally, in a word: incarnated.**





# liberty and equality: our interdependancy is social, she obliges



**The meeting between the bodies and the book took three different forms:**

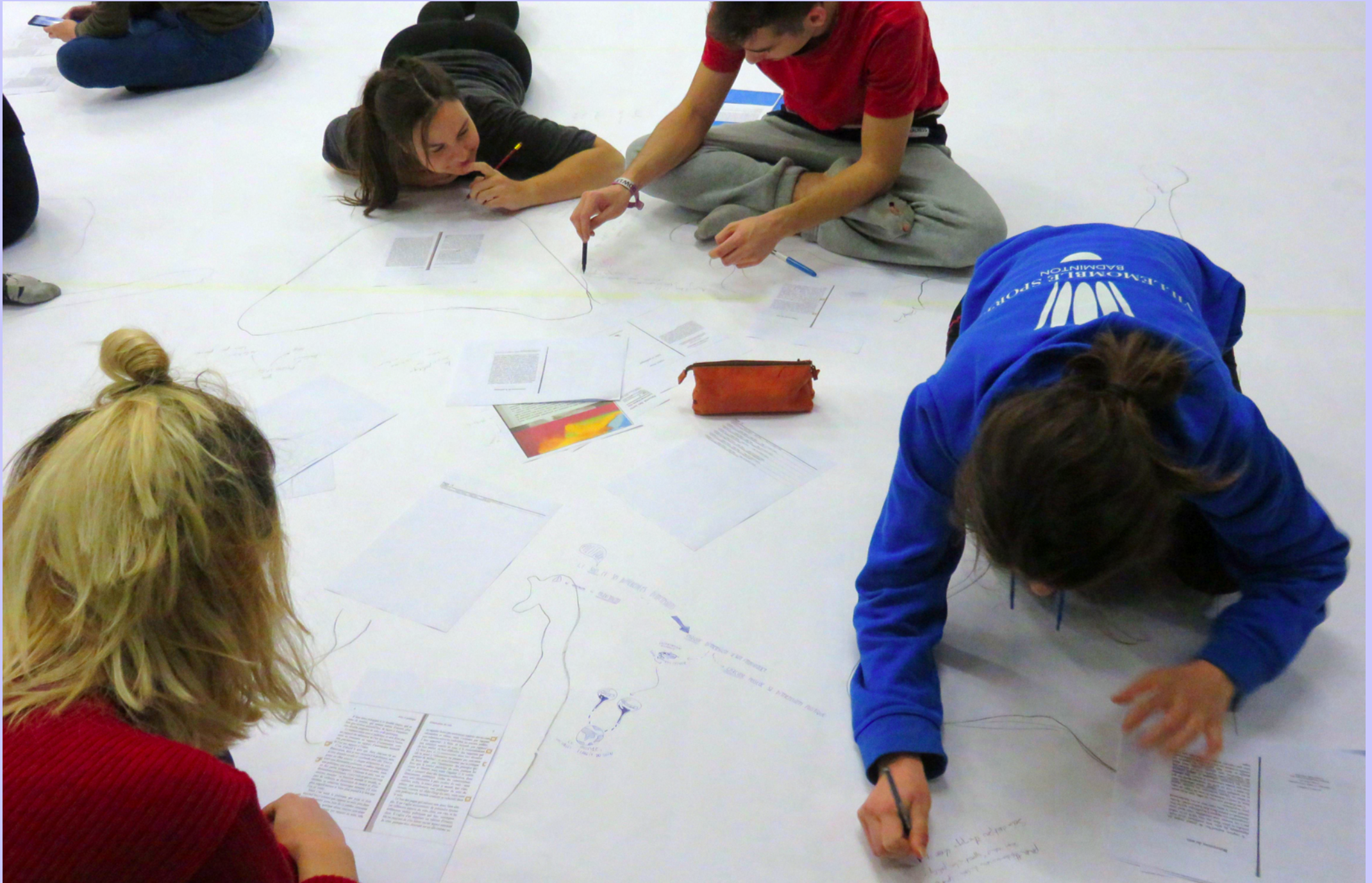
**2 - The second is the handwritten copy of the book by the students on a very large paper that partially covered the floor of the studio.**



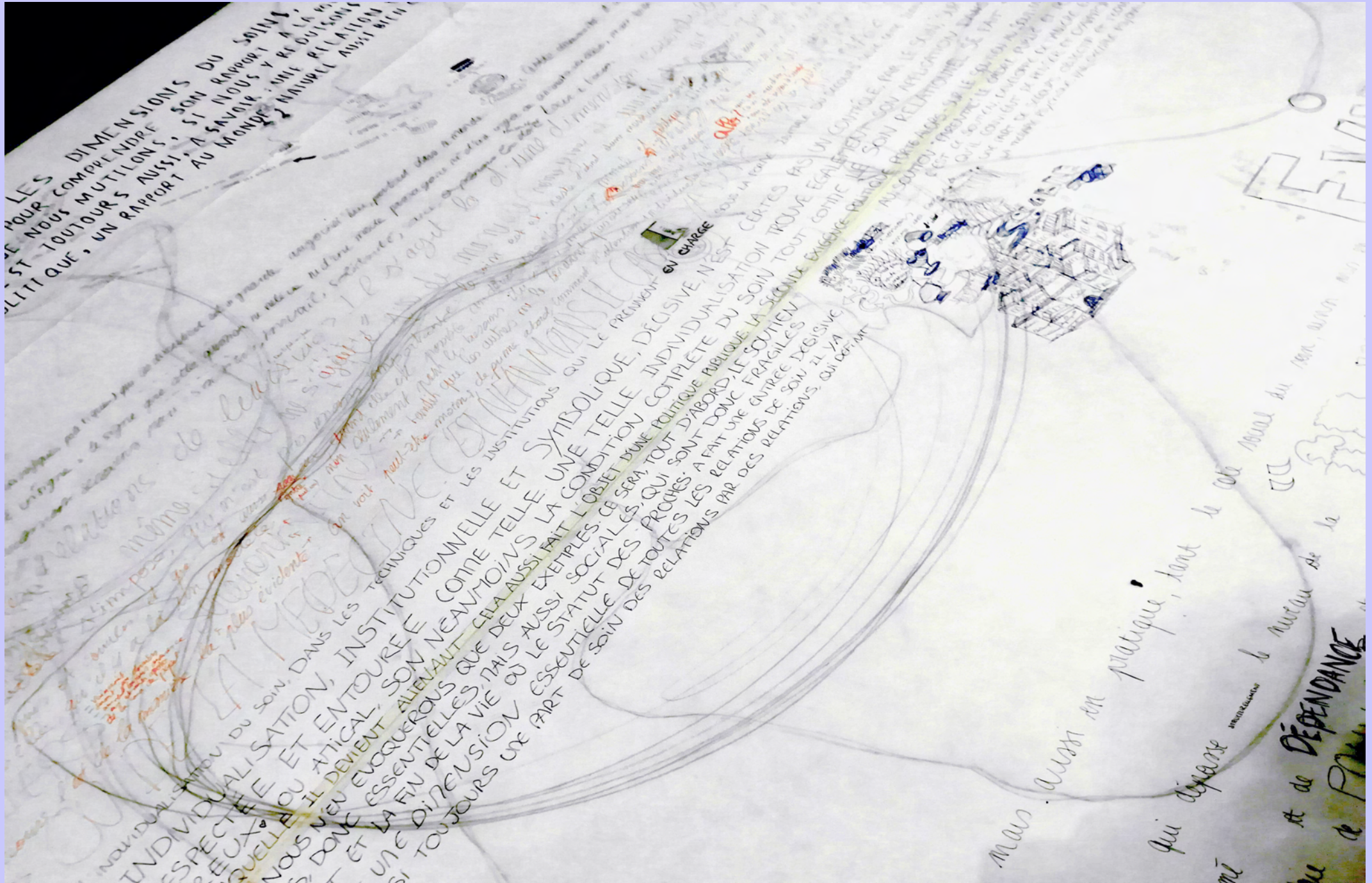
# handwritten copy of the book *Care and politic*



# handwritten copy of the book *Care and politic*



# handwritten copy of the book Care and politic



**The meeting between the bodies and the book took three different forms:**

**3 - The third is the research of the students for the realization of a new edition of the book from the lived experience of the workshop.**

/LE SOUTIEN SE CACHE / DANS LE SECOURS, SANS POUR AUTANT SE RÉDUIRE À LUI. IL EN VA AINSI DU REGARD OU DE LA PAROLE, QUI ACCOMPAGNENT LE GESTE DE NOURRIR OU DE GUÉRIR. IL EN VA D'AILLEURS AINSI DE " L'ACCOMPAGNEMENT " EN GÉNÉRAL, TOUJOURS PRIS DANS UNE AUTRE ACTIVITÉ, MAIS QUI N'A DE SENS QUE S'IL EST UNE FIN EN LUI-MÊME. C'EST LÀ, CERTAINEMENT, L'UNE DES RAISONS DE LA MÉCONNAISSANCE DE CETTE DIMENSION SPECIFIQUE ET FONDAMENTALE DU SOIN. ON EN VÉRIFIE SA PRIORITÉ, TOUT COMME CELLE DU SECOURS, PAR SA PRIVATION ET LES EFFETS DE CELLE-CI, DONT TOUS LES THÉORICIENS, BIOLOGISTES OU PSYCHOLOGUES MONTRENT LA DIMENSION PATHOLOGIQUE, POSSIBLEMENT MORTELLE ET DONC VITALE. NOUS NE SOIGNONS JAMAIS SEULEMENT QUELQUE CHOSE MAIS QUELQU'UN, ET LE SOIN DE QUELQU'UN EST LA CONDITION DU SOIN DE TOUTE CHOSE. DANS CE QUELQU'UN NOUS SOIGNONS UN AUTRE "SOI-MÊME" DANS LE SOIN NOUS NOUS RAPPORTONS À AUTRUI COMME UN SOI. ENFIN, IL FAUT LE RÉPÉTER, C'EST CETTE RELATION QUI NOUS A CONSTITUÉ COMME UN SOI, D'UNE MANIÈRE FRAGILE, MAIS AUSSI D'UNE MANIÈRE CRÉATRICE PUISQUE LA RÉUSSITE DE CE SOIN, C'EST PRÉCISÉMENT UN SOI, C'EST-À-DIRE UN SUJET QUI AGIT ET CRÉE ET NE SE SENT VIVANT QU'À CETTE CONDITION. LA DÉPENDANCE NE DEVIENT UNE ALIÉNATION QUE SI ELLE NE CONDUIT PAS À CETTE CRÉATION, À CETTE INDIVIDUATION, QUI EST AUSSI UNE AUTONOMISATION. TEL SERAIT LE SOUTIEN.

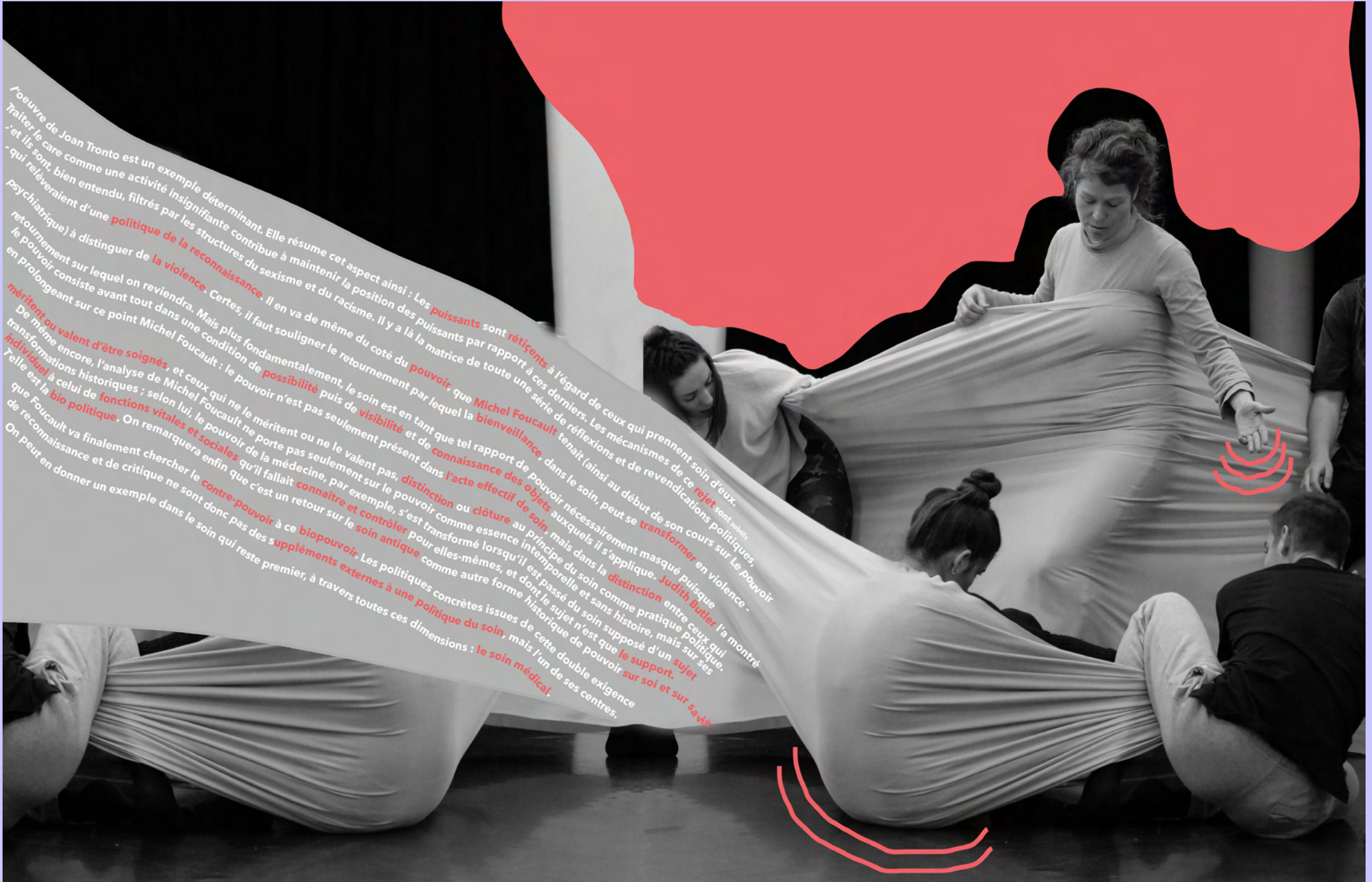
COMMENT RELIER CETTE DIMENSION DU SOIN, QUI INTERVIENT DANS LES RELATIONS INTERINDIVIDUELLES, À UNE POLITIQUE, AU SENS QUE L'ON A RENCONTRÉ À PROPOS DES "SECOURS" ? PEUT-IL Y AVOIR UNE POLITIQUE DE SOUTIEN ?

\* et l'on pourrait compléter la phrase d'Emmanuel Levinas (le rapport du soi à autrui, institué comme premier) tout comme la pensée de Paul Ricœur (soi-même comme un autre) en disant très précisément ceci :

1 Paul Ricœur, Soi-même comme un autre, Paris, Le Seuil, 1990



Ce sont deux hypothèses précises que l'on résumera ici, malgré les longs développements qu'elles appellent, en théorie comme en pratique.



l'oeuvre de Joan Tronto est un exemple déterminant. Elle résume cet aspect ainsi : Les **puissants** sont **réticents** à l'égard de ceux qui prennent soin d'eux. Traiter le care comme une activité insignifiante contribue à maintenir la position des puissants par rapport à ces derniers. Les mécanismes de ce **rejet** sont **politiques**, et ils sont, bien entendu, filtrés par les structures du sexisme et du racisme. Il y a là la matrice de toute une série de réflexions et de revendications politiques, qui relèveraient d'une **politique de la reconnaissance**. Il en va de même du côté du **pouvoir**, que **Michel Foucault** tenait (ainsi au début de son cours sur Le pouvoir psychiatrique) à distinguer de **la violence**. Certes, il faut souligner le retournement par lequel la **bienveillance**, dans le soin, peut se **transformer** en violence - retournement sur lequel on reviendra. Mais plus fondamentalement, le soin est en tant que tel rapport de **pouvoir** nécessairement masqué puisque **le pouvoir** consiste avant tout dans une condition de **possibilité** puis de **visibilité** et de **connaissance des objets** auxquels il s'applique. **Judith Butler** l'a montré en prolongeant sur ce point Michel Foucault : le pouvoir n'est pas seulement présent dans **l'acte effectif de soin**, mais dans la **distinction** entre ceux qui **méritent ou valent d'être soignés**, et ceux qui ne le méritent ou ne le valent pas, **distinction** ou **clôture** au principe du soin comme pratique politique. De même encore, l'analyse de Michel Foucault ne porte pas seulement sur le pouvoir de la médecine, par exemple, s'est transformé lorsqu'il est passé du soin supposé d'un **sujet individuel** à celui de **fonctions vitales et sociales** qu'il fallait **connaître et contrôler** pour elles-mêmes, et dont le sujet n'est que **le support**. Telle est la **bio politique**. On remarquera enfin que c'est un retour sur le **soin antique** comme autre forme historique de **pouvoir sur soi et sur sa vie** que Foucault va finalement chercher le **contre-pouvoir** à ce **biopouvoir**. Les politiques concrètes issues de cette double exigence de reconnaissance et de critique ne sont donc pas des **suppléments externes à une politique du soin**, mais l'un de ses centres. On peut en donner un exemple dans le soin qui reste premier, à travers toutes ces dimensions : **le soin médical**.

MAIS DÈS LORS, LE « MONDE » QUI **SURGIT** N'EST PAS SEULEMENT L'OBJET D'UNE ACTION HUMAINE DE **soin**, IL EN EST TOUJOURS AUSSI

**LE CADRE**

AUTREMENT DIT, IL N'EST JAMAIS SEULEMENT LE

MONDE NATUREL  
OU  
LA NATURE

QU'IL FAUT PROTÉGER LORSQU'ELLE EST  
MENACÉE (EN PARTICULIER **CONTRE**  
MAIS AUSSI **PAR** LA **TECHNIQUE**);

IL SERA AUSSI TOUJOURS LE MONDE COMME ESPACE DE RELATION ENTRE LES  
Avec les activités créatrices,  
LINGUISTIQUES,  
SYMBOLIQUES,  
QUI EN FONT DES **ÊTRES CULTURELS**. LES HOMMES ONT LA RESPONSABILITÉ

**HOMMES**

ET MÊME ENTRE TOUS LES HOMMES,

DOUBLE DE

CE MONDE  
NATUREL  
ET  
CULTUREL,

RESPONSABILITÉ QUI LES CONSTITUE PRÉCISÉMENT COMME

DES HOMMES PAR LA RELATION À QUELQUE CHOSE D'AUTRE QU'EUX (COSMOS, PLANÈTE,  
DIVERSITÉ QUI LES CONSTITUE ET LES RELIE.  
CETTE RESPONSABILITÉ EST COMME UN **HORIZON**, UNE TÂCHE CONSTITUANTE,  
DANS LA TRADITION PHILOSOPHIQUE, PAR UNE **NOTION** AUTRE QUE CELLE DE

VIE,

ESPÈCES, ANIMAUX, PLANTES) EN MÊME TEMPS QU'À LA

ET C'EST

POUR SOULIGNER CET ASPECT QU'ON LA DÉSIGNE SOUVENT,

soin :

**LE SOUCI**

NOUS SOUTIENDRONS POURTANT ICI UNE THÈSE PRÉCISE :

**C'EST LE SOUCI DU MONDE QUI EST ISSU DU SOIN,**

**ET NON  
PAS L'  
INVERSE.**

**SURGI DU SOIN, DES RELATIONS DE SOIN, CE DOUBLE HORIZON** D'UNE NATURE COMME OBJET DE RESPONSABILITÉ ET D'UNE HUMANITÉ COMME SUJET DE CETTE RESPONSABILITÉ, D'UNE FAÇON CONJOINTE ET INDISSOCIABLE, EST À PROPREMENT PARLER **L'HORIZON LE PLUS LARGE** DU SOIN, CE QU'AU SENS STRICT ON DOIT APPELER SON **HORIZON COSMOPOLITIQUE**.

**Copy the book on a large paper. Propose a device to read, write, copy a book on the floor can be considered a space design practice. The space of the writing becomes a space of physical experimentation, a practice of the contact improvisation in connection with the contents of the texts, a new experimentation of the gestures of the writing, the reading, and the debate. The text written on a large scale can become the support of a «performance reading» alone or collectively, giving body and voice to the text. Finally the lived experience can be reintroduced in a new edition of the text.**



## movie extract (3 mn) of a reading experience



» <https://vimeo.com/397215017>

**Throughout the workshops, we activate previous experiences to create new experiences. In doing so we join in the reflections of Erin Manning and Brian Massumi and their 20 proposals for creation research. Speaking of the concept of activation the authors declare “ We were anxious to create techniques capable of intensifying the transition between different modalities of experimentation and more precisely between process in large group and small group” we are looking for these activation techniques. For example the textile used in the second workshop is a support to activate the third project that we will show you now.**

workshop  
dances et dessins

workshop  
total care

project  
remises en formes

**Claire Baldeck,  
Marianne Franclet**  
Research unit  
*Design des milieux*  
of ENSAD Nancy

**Participants:**  
5 health  
professionals

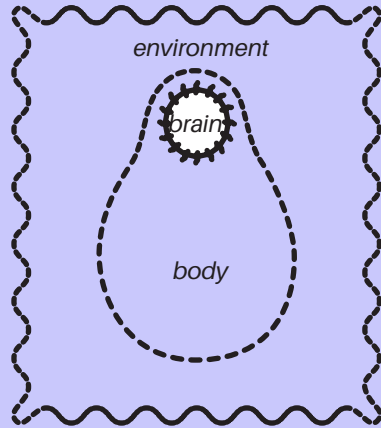
**Clinic Bellefontaine**  
**Nancy**  
**June 2019**

**«Dance and drawing» and «Total care» workshops were realized in an academic context whereas «Remises en formes» project was held in a professional context.**

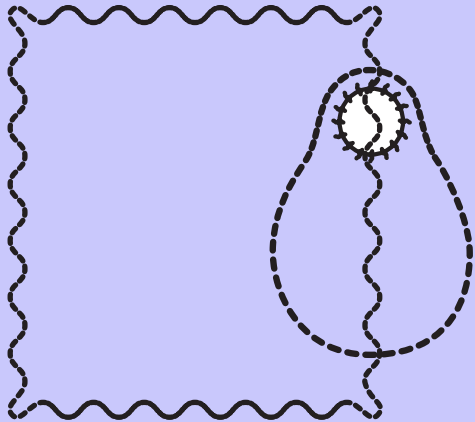
**The request emanated from the head of Bellefontaine Clinic in Nancy, specialized in rehabilitational care. She wished to organize an artistic project dedicated to health professionals in order to foster dialog among the different professions working within the clinic and also make them standing back from their usual activities.**

**Before any project submission, we spent few hours to interview one worker per profession. After this time of immersion, we try to sum-up what was for us the principle of rehabilitation care. It includes 3 entities: body, brain and environment. The rehabilitation care is needed in case of «off-center situations» and work on these 3 entities to improve the patient's situation.**

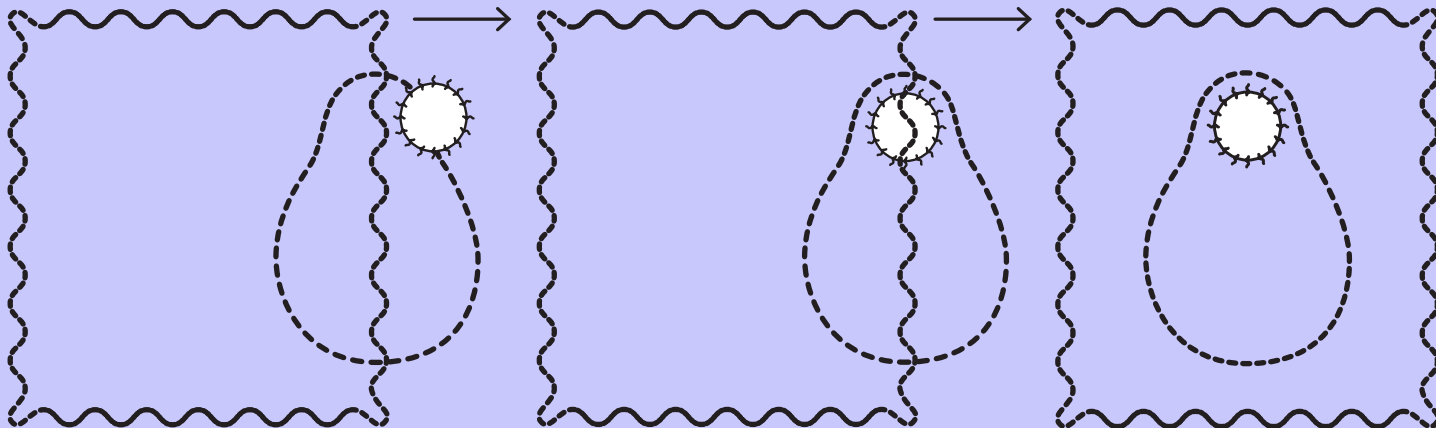
**starting point**

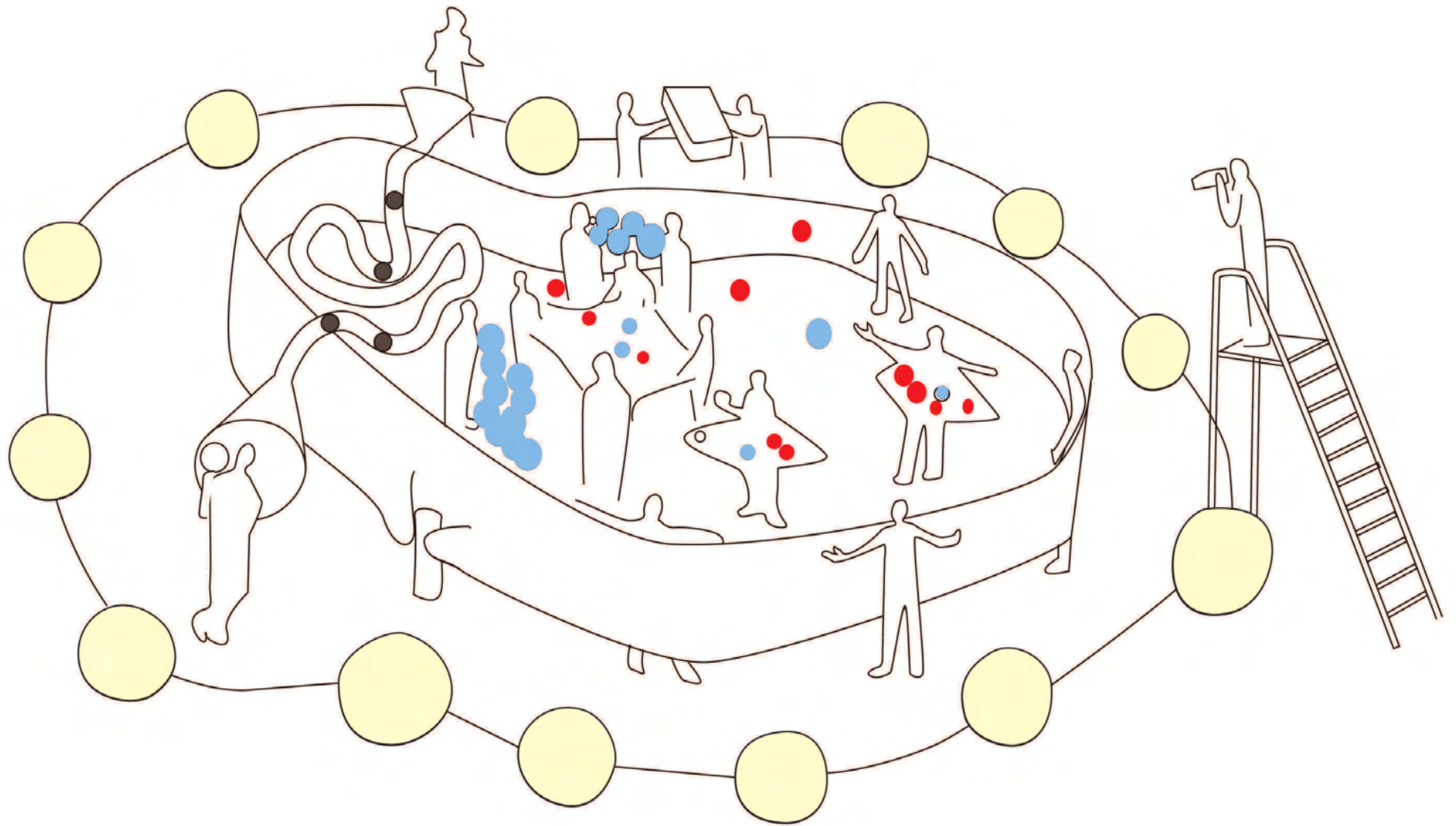


**patient's situation**



**rehabilitation's work**

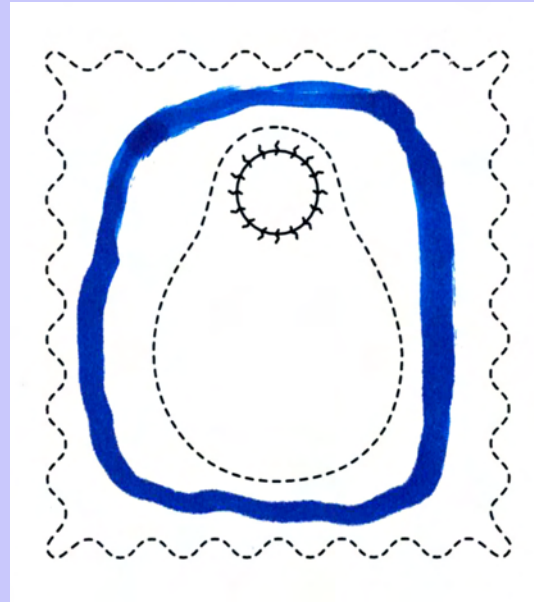




**Starting from this, we imagined that the diagram could be reproduced in the space, including these 3 entities and more details such as organs concerned by the recovery process, to constitute the symbolic body of a patient. We decomposed the body according to the professionals specialities. Then, the health professionals could replay their usual activities around and on this symbolic body.**

The health professionals implicated were 5 women: Lucie the nurse, Mylène the occupational therapist, Manon the sport educator, Constance the care-giver and Valérie the cleaning agent.

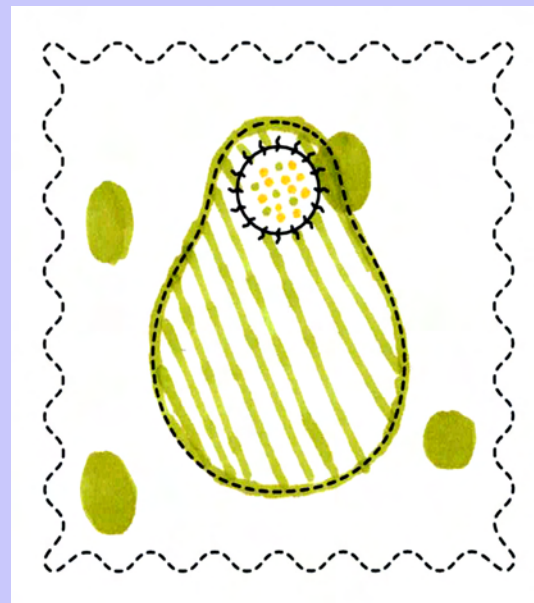
The first day, we introduced the workshop by presenting our schematic view of rehabilitation and ask them to fill this diagram according to their own activities. This diagram was a dialog's tool and it allowed us to locate areas of interventions of each of them.



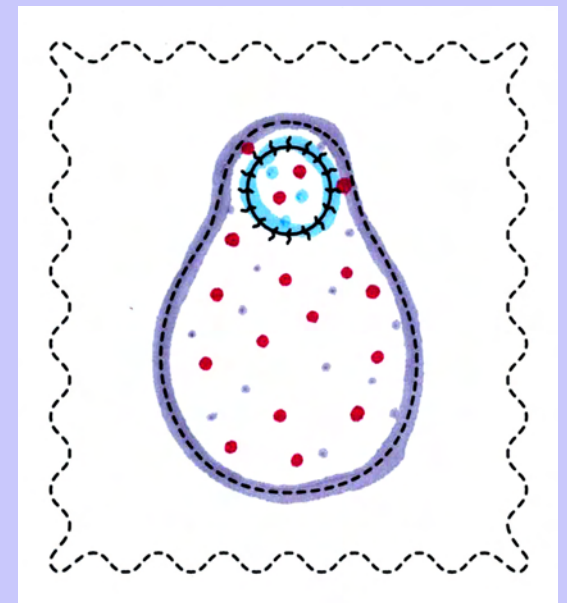
Valérie  
Cleaning agent



Constance  
Care-giver

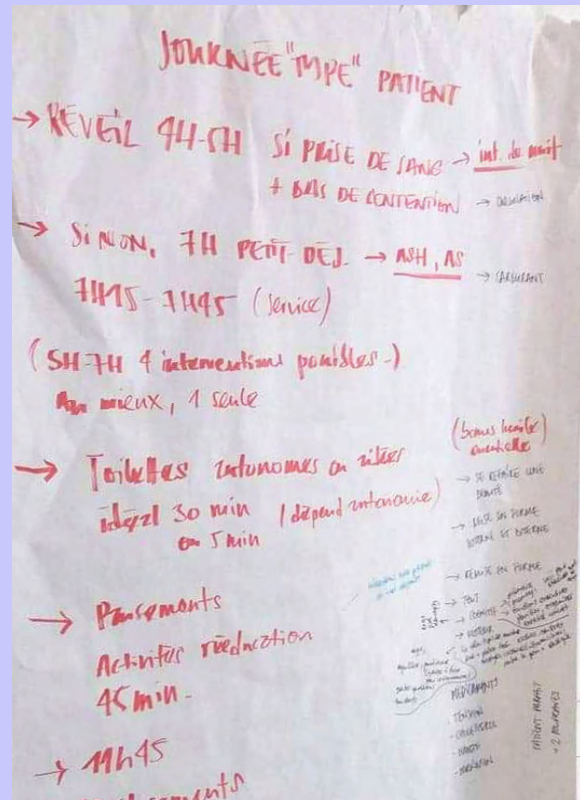
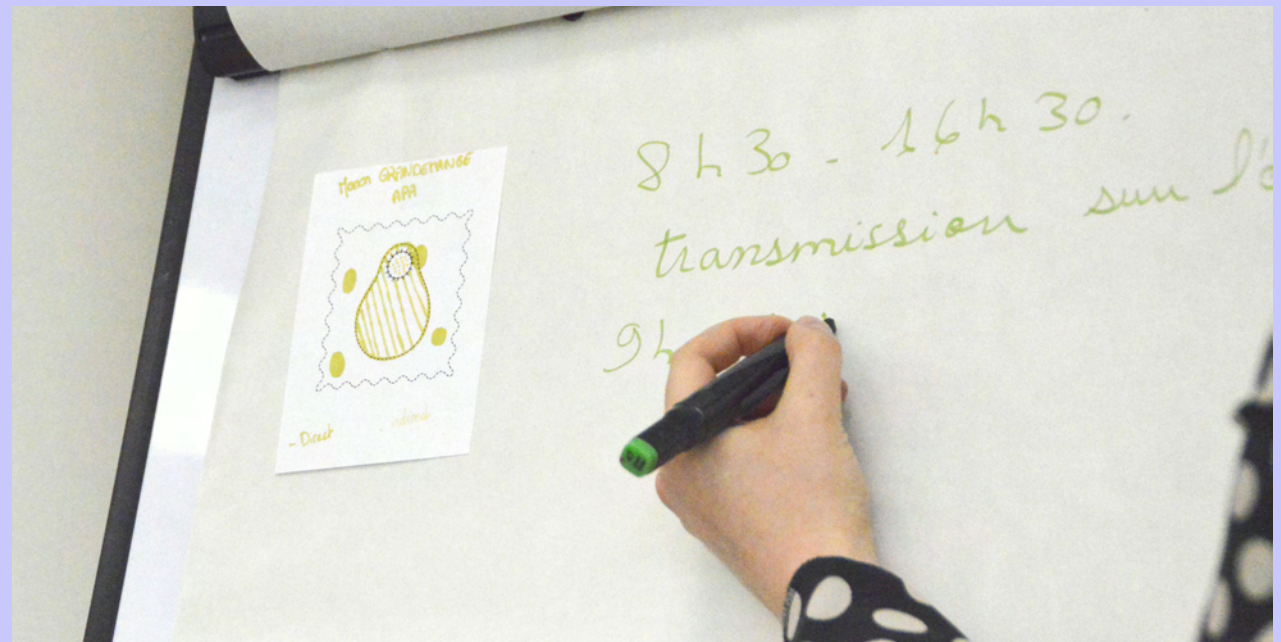


Manon  
Sport educator



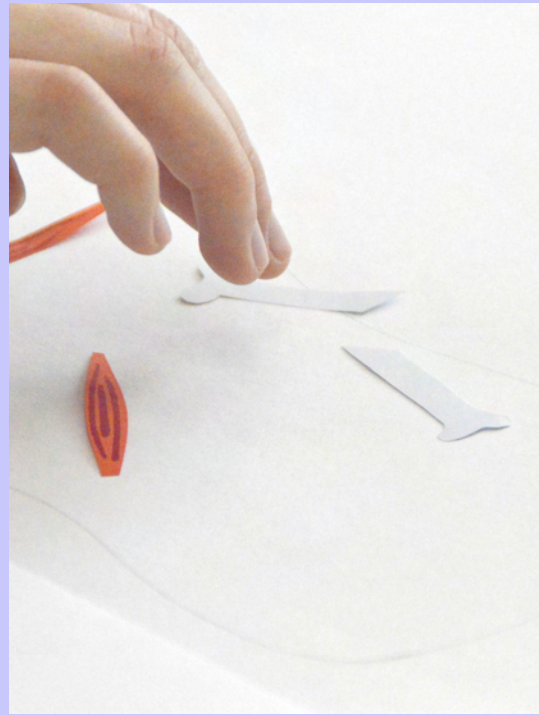
Lucie  
Nurse

Then, we asked each professional to describe their daily timetable.  
 Then, we asked them to describe the care pathway of a patient, from his entrance to his leaving.  
 And then, to imagine the care pathway of a fictional patient.





After writing this plot, they did a quick animation representing this body and his environment but also the care activities around him. Each health professional was symbolized by a sign. So we had a glimpse of the entire plot and each care activity and object related to.

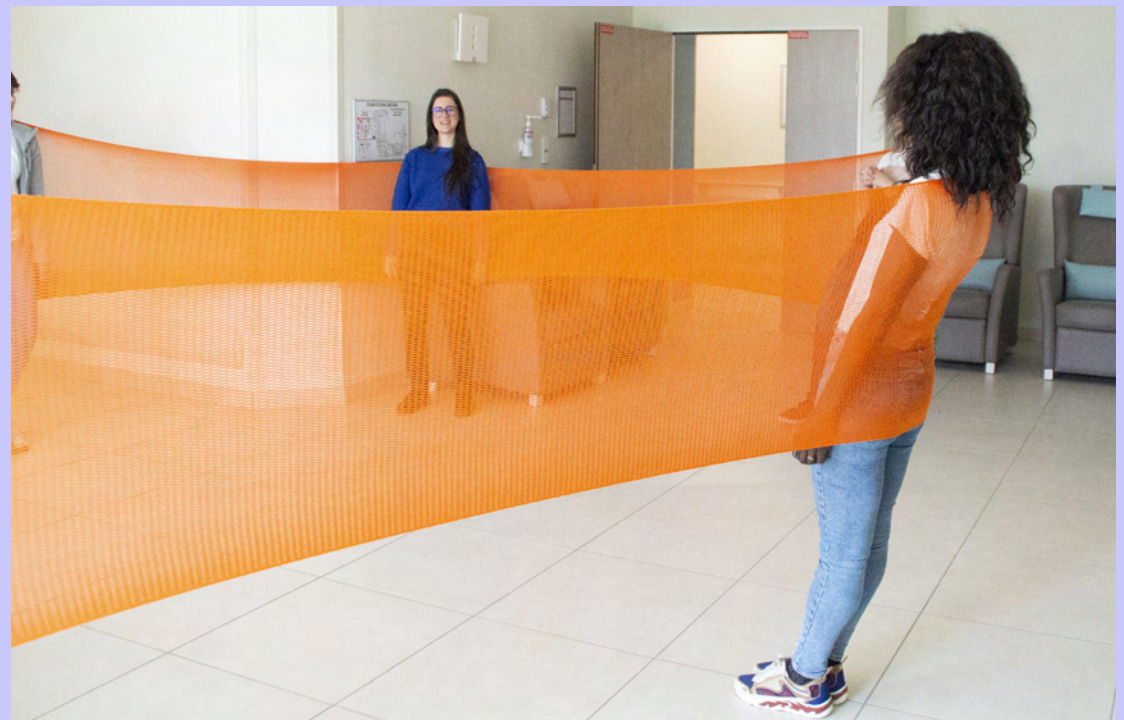
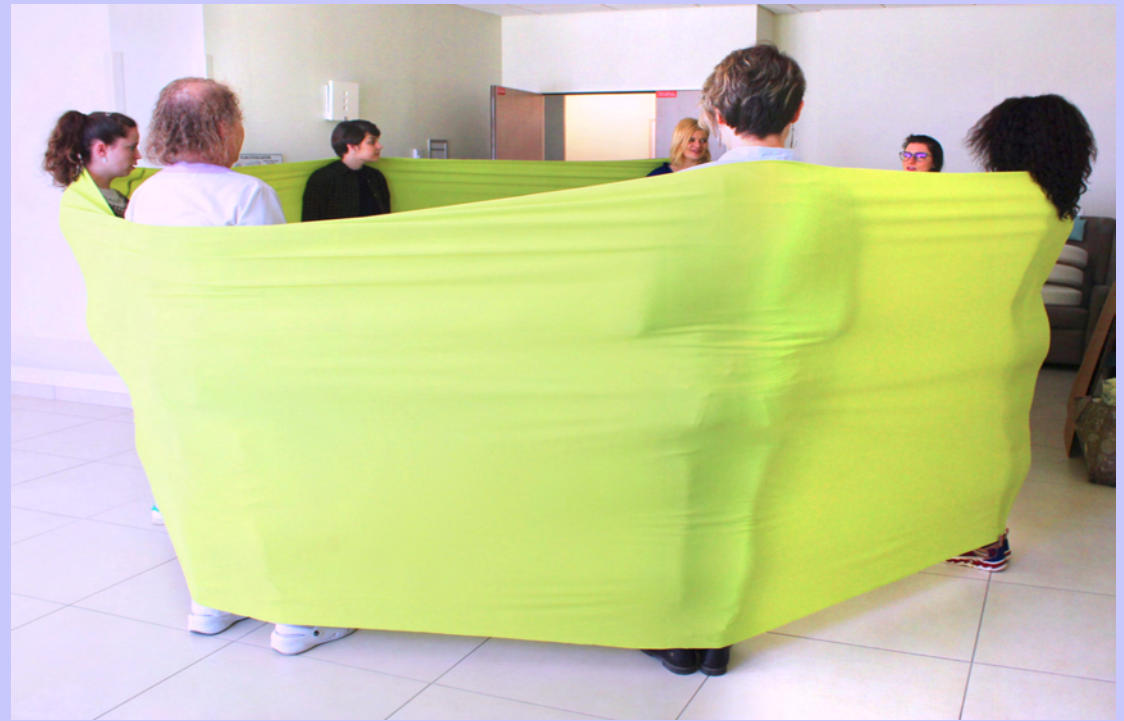


**At the end of the day, we tried the fabric that was used during the workshop total care while explaining the second day's program to the participants.**

**We had in mind to use it for the final performance but also to create a collective space in which each one is interdependent, in his gestures, from the others; we saw that as a parallel with the professional organization in the clinic with the notion of tension in both situations. It was a way to constitute a collective body and involve the body of health professionals who is usually dedicated to patients bodies. In a more general way, it was also a relaxing tool.**

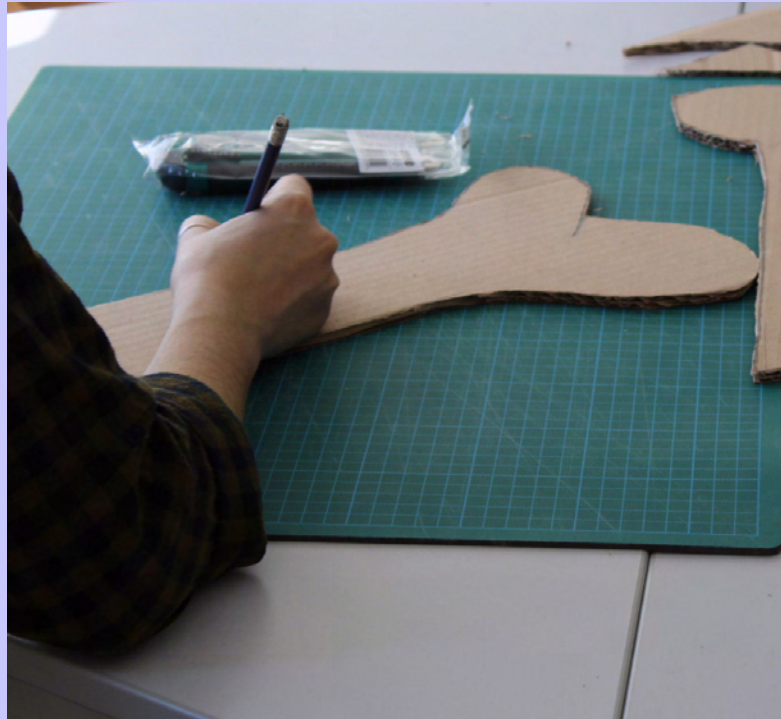
**We began the second day by gathering everybody in the fabric; rather than doing a meeting around the table, us standing and them sitting, we thought that it would be more comfortable for all to occupy the bodies, to have a body's equality.**

**We tried two different fabrics:**  
- the green one is the most reactive and the less elastic  
- the orange one is an open fabric more flexible; it symbolizes the patient's skin in your installation.



After this meeting in the fabric, we came back on the plot and worked on its sequence including all the costumes and accessories needed by each worker. They did models for the bone, muscles, brain and thoughts... and they decided to, as a common accessory, do a belt and add specific accessories depending on the profession of each one.

At the end of this second day, we had the main objects models and we prefigured in space, broadly speaking, the body of the fictional patient.



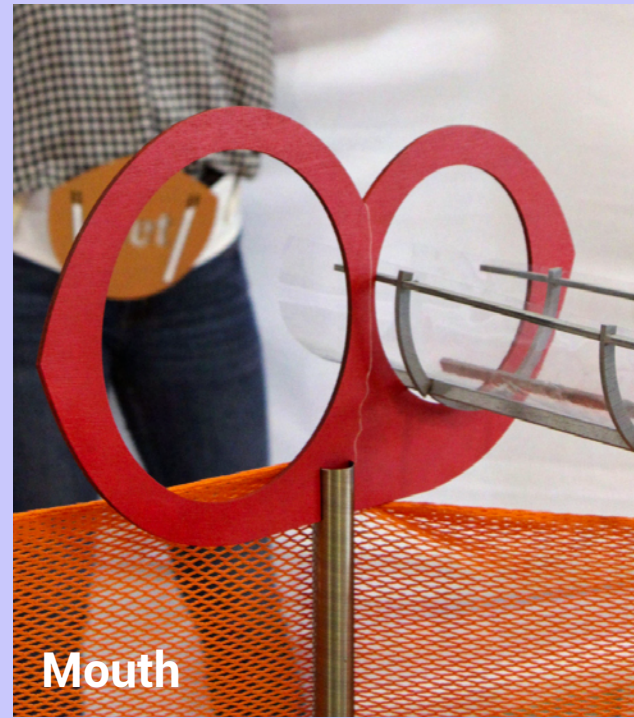
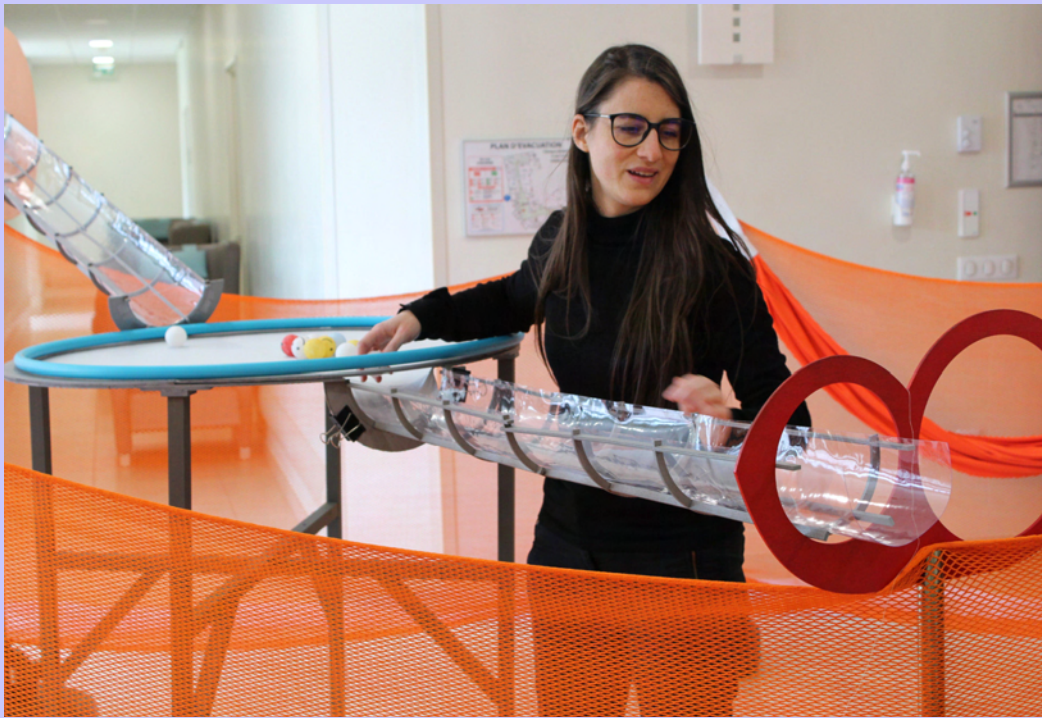




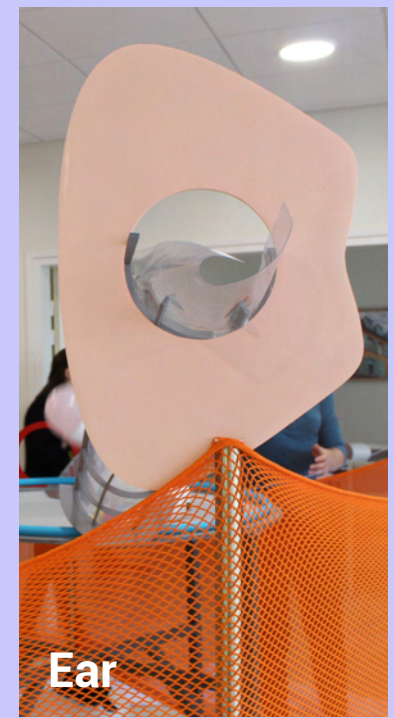
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**Mouth**



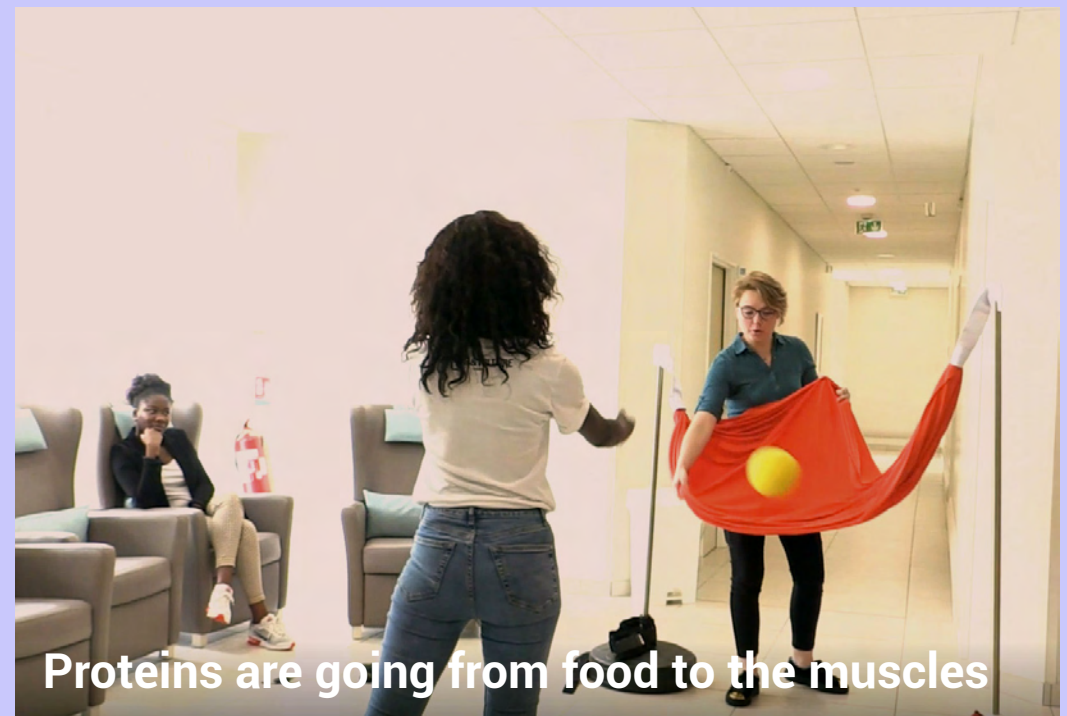
**Ear**



**Brain**



**Muscles**



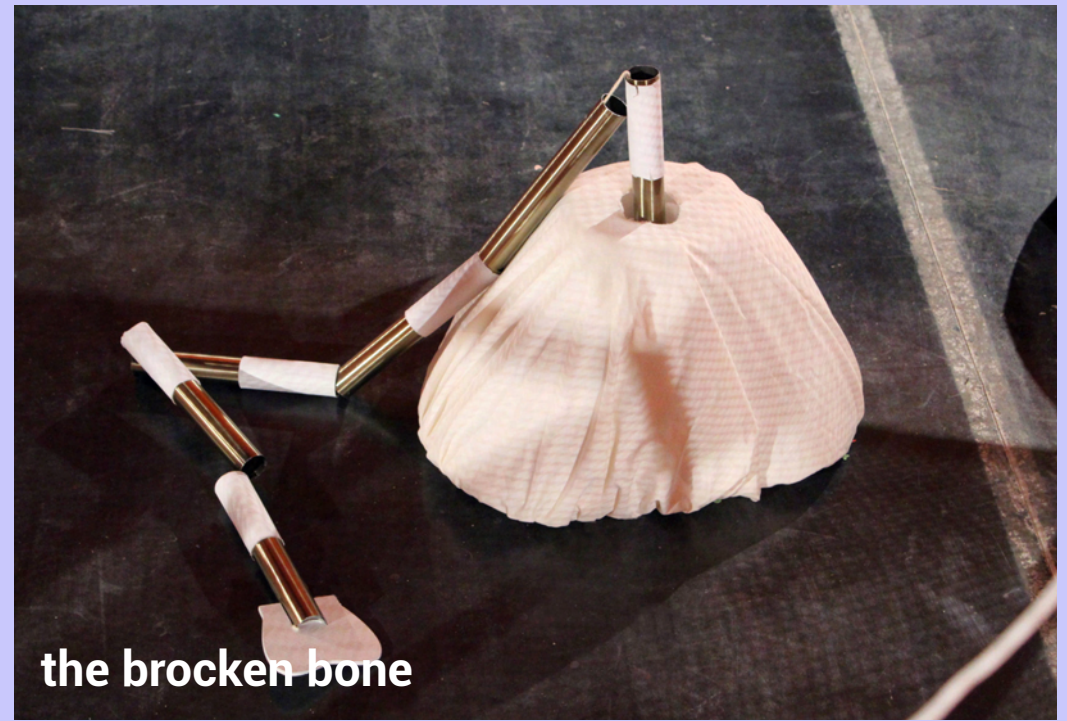


**The final day was the day of shooting; everybody came with their professional costumes. Each one had his personal belt.**

**Each care activity in the clinic is recorded according to an international code called CIM-10. The voice off you could hear during the video is Martine, the technician in charge of this work in the clinic; she is enunciating the code corresponding to each care activity.**



**general view**



**the broken bone**



**meal time - proteins are going from the food into the body**



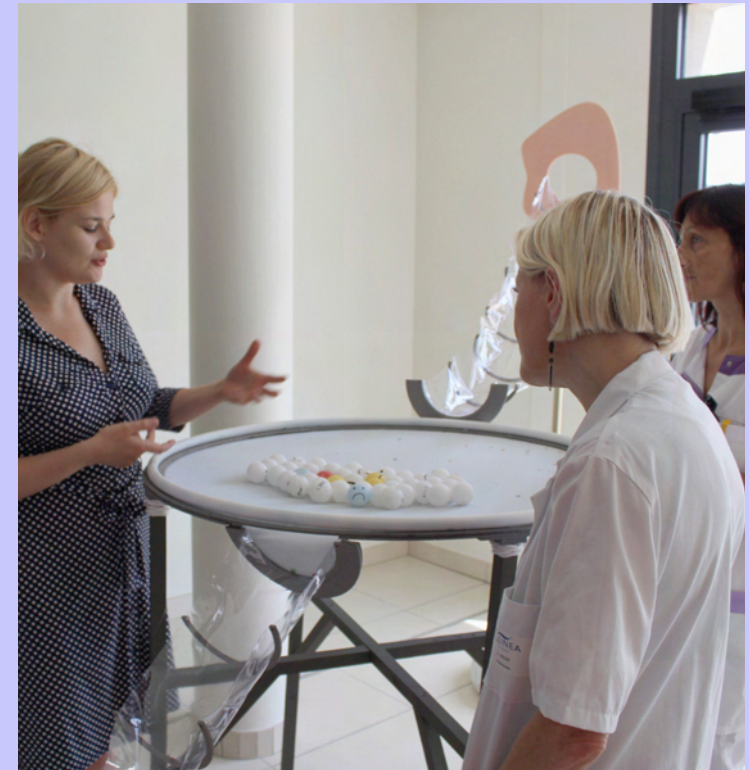
**the occupational therapist is talking to the patient**

» <https://vimeo.com/353957123>  
(7mn)



**As a closing event, we organized a movie screening in the clinic for the participants, some of their colleagues and the administration. We exhibited the objects conceived with the participants and photographs of the all workshop. We were there to explain the process and its result.**

**About the future uses of this movie: it could be used by the clinic to present the care pathway to new residents but it could also be used as a media to present the rehabilitation's professions to future health professionals. We would like to conclude by saying that we mediated with these professionals their professions and that was a way to increase the team's cohesion and the empowerment of each one in this team.**



# dancing the design

de-disciplinarizing  
re-disciplinarizing

**Patrick Beaucé,  
Claire Baldeck,  
Marianne Franclet**  
Research unit  
*Design des milieux*  
of ENSAD Nancy

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