



Relazione di fine scambio

Scuola del Design

Istruzioni

Indicare di seguito tutte le informazioni che possano essere utili ad altri studenti che parteciperanno a uno scambio. Preferibilmente in lingua inglese, lunghezza min. 2500 parole + possibili immagini, file di max. dimensione 2 MB in formato PDF. Questo documento sarà pubblicato nel sito web della Scuola.

Informazioni generiche

Anno Accademico di Scambio:	2019-2020	Nome della Sede in scambio:	EESAB - Brest
Cognome e Nome:	Carlone Francesca	Stato:	Francia
Matricola:	916674	Codice Sede:	F RENNES49
Corso di Studio:	Interior and Spatial Design	Tipo di scambio: (Semplice o Doppia Laurea)	Semplice
Anno di Corso:	2nd MSc	Semestre di Scambio:	Secondo
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Racconta la tua esperienza di scambio:

The Erasmus experience I had the occasion to live in Brest, the biggest city of the Finistère department in France, has been extremely profound and enriched me on a deep level, not only regarding my education but also as human being. Even though I could not complete my journey, in Brest I found a very welcoming atmosphere where the key concept was inclusion. I chose Brest because their program is focused on a sustainable design approach and I wanted to have the occasion to learn more about the topic. The second reason is because I study in Politecnico di Milano a big reality with thousands of students while the EESAB is a small university with completely different dynamics and I wanted to experiment another, quite different, point of view.

The city of Brest is not as big as Milan and it is positioned on the far end of France, on the Atlantic Ocean coast. This position has strongly imprinted the city development not only shaping its geography but also the anthropologic side. The city activities, in fact, during the centuries have always been related to the boat industry both civilian and military, so that since 1992, every four years in July there is an important manifestation that celebrates Brest sail tradition: the Fête Maritime de Brest. In this event the most ancient and beautiful vessels, more than 1000, come from all over the world attracting more than 9000 sailors and almost 1 million of visitors. This strong connection with the sea brought a strong sensibility to nature: the sea life, especially the one of the north Atlantic area, is the focus of the research carried by the university faculties, the specialized research centers and the aquarium. Brest is in strict collaboration with Portuguese and Spanish cities with the mission of control, preserve and study the local sea-system so to collect and analyze data about the human impact and the health state of these places. This relation with nature is even more strong in the surrounding areas. Not far from Brest, in the Atlantic Ocean there is Ouessant island. Ouessant territory morphology has been molded by the winds and the waves and so the culture of the inhabitants. One of the most impressive traits of this island is how importantly nature has shaped the locals life: they have a completely different perspective about objects than the one I'm used to. On their beaches the ocean currents carries different things, apparently useless waste. It can be a tree trunk, a seaweed, a shell... so instead of buying a new piece, they take those materials to build the objects they require.

In Brest there is the EESAB local department. It hosts the bachelors and the master course classes of Arts and Design faculties. The school organization is very different from the Politecnico di Milano. There are two main poles with the most important in Rue du Chateau close to the castle, the one I've been spending most of my time there. Helped by the relatively small number of students, they promote a very different approach where the network is as important as the program. The faculties are so mixed together and share the same social spaces, the labs, the services, the offices. This is also achieved by some architectural choices made: there's a furnished kitchen where people can cook together a table football, benches and sofas and for the coffee each one has a personal ceramic mug since Xavier has banned every use-and-throw glass. On the upper level there are the classrooms where big windows enlighten the ambient. The classes are very small and the teachers have a very direct relation with the students offering their experience and knowledge so to help them find their story through the topic they care the most.

Entering in the classroom is like entering in a space composed by little pieces: the students are not working on the same subject and are encouraged on hanging on the wall everything they find stimulating and inspiring for them, but also for the others to see.

The environment is very colorful: each student has a desk and at the center of the room there is always a round table where the ideas are exchanged. The general feeling is to have a fluid relaxed space including a coffee station and -what astonished me the most- an armchair.

The two years of the masters are structured in function of the thesis: the goal is to develop an independent professionist and assist him/her on finding and structuring a project around the topic they care the most. The research and the development of this theme is assisted by the teachers that have a very informal relation with the students, putting their experience and knowledge at their disposal. The courses are also structured so to cover some managerial topics and at the same time support the students: one of the classes I had the occasion to attend was about understanding how the support of the thesis communicates a message and how to make a conscious use of it.

I arrived in Brest at the end of January on time to participate at the first workshop of Design de la transition: design de la contestation. I arrived before and had the pleasure to meet Xavier Moulin and all the EESAB stuff. Madame Isabelle gave me a tour of the faculty introducing me to all the collaborators and informing me that the lectures were generally held in French. After that we started the workshop in the arena with an anthropologic lecture of the relation between humans and objects. From the second day we focused on how nature contested the human damaging actions. I worked with Delphine and we reflected about the impact that the research of power man money led to catastrophe such as Chernobyl. After this workshop the semester officially started with the regular lessons. The week was composed by a series of lecture of both the first and the second year of master course and the TiCoop studio with Julien Masson on Thursdays. On Mondays we would have graphic design with Marise Cuzon where she would show us how it changes the message we want to deliver with the thesis. In my case, not having a thesis to show, we concentrated on the portfolio and how I could have improved it. On the rest of the week I had English lessons with Mr. Macdara and French in another Brest university pole and often lecture with La Chrysalide an association of freelance designers that helped us understand the economic value of our work and how deal with the price quotation, the deadlines, the taxes and the relation with the client. With La Chrysalide we also had opportunity to have different guest for sociology and time managing lessons. On my time there while the others were reviewing their thesis, I used to go downstairs and spend time in the ceramic lab with Julie. She is a girl from Normandy has been in Erasmus as well and loves create objects in ceramic. She works in the university and administrate the ceramic lab producing pieces for the school, developing her research and helping the students that wants to work with clay. She helped me approach the material and since her research involve local clay and how the different compositions of it affects both the production process and the results, we were planning on going to Ouessant to take some local clay. Delphine would often join us in the lab: she went in China and was working on their culture and developing a project that had little ceramic squares on which people could leave a digital print. In February we had the Biomimétisme workshop with Guillian Graves & Michka Mélo. We focused on a new design approach: to solve a problem the inspiration can be found in nature. In Ouessant there were some problems caused by the waste on the shores so the goal was reflecting on multiple suggestions we could take from animals and plants that have to deal with a similar solution and use them as inspiration for a new product/technology. The concepts required were three: one for the present, one for the mid-term and one for the long term. We then chose a scenario and concentrated on it.

Another workshop that we took was based on the collapsologie theory. In those days we had the opportunity to discover different points of view regarding the climate change and the possible fragile systems that will perish first and how we could face it avoiding major drama.

The last and most practical course I took has been the one relative TiCoop. TiCoop is a cooperative of local farmer based in Brest. Their mission is to promote the food produced in the surrounding city area harvested with a biological sensibility. The concept behind TiCoop, in fact, is to embrace a sustainable lifestyle and everything, from the partners to the products -when possible sold bulk, to the interior design had to follow it. The brief was so to use only recycled, given, materials to create different furniture for the supermarket. The furniture list has been studied according to the needs of the TiCoop and the available space. The request was



divided in two main phases: the first was on producing a good project, the second, once approved the design, to realize it. The piece they asked me to design is a bench. The requests were to have a nice bench since it was in correspondence of the window and served for the front desk/coffee area, respect the color palette and to be modular. The bench, according also to the ergonomic standards, is divided in four seats. This modularity allows the clients to move them in the space according to the current function needed. The colors used in the main structure and in the pillows are the four main palette colors and are mixed so to be able to play with them. The structure is made in recycled pallet, plywood and wood sticks and in a two-part pillow: one can be lifted so to be the back of the seats or can be pushed down so to combine the chair with the other pieces in multiple ways. For the remaining time there were conferences every Tuesday evening where artists and designers with the other students.

The thing of this experience I regret the most, is not having more time. I was ready to stay there for six months and instead, due to the Corona virus pandemic, I had to leave so soon.

I had the luck to be in a very friendly environment and all of them, did what they could to help me.

Juliette is a savior! She saved me in multiple times during my stay: she hosted me in her house before I could find one of my own and are countless the hours, she spent on the phone with the French call center for my MacBook. She is a very kind girl, she is concentrating her research in the re-use of the shit, how it kind of brings our cells and our DNA and how to produce sanitized paper out of horse excrements. She taught me how to make real omelette and, in exchange, I cooked for her and Silvan for one night when we stayed at Juliette's house for playing board game. Maëlyss was one of my desk-mate, or to better say, I took place at her desk. She is a good friend and once with the English lecture with Macdara, we had to describe each other project. She recounted me of her candle holder for the Castle stairs. It is made out used coffee powder, the concept behind it is that a soft light should embrace little by little the steps. The object is small and is designed with soft curves so to remind as much as possible of a cozy situation. Due to its composition, as the hours pass by a coffee aroma will spread through the ambient making people remember all the relaxed mornings started with a good coffee. Along with here there was the super sassy Guillaume. We spoke countless hours about ways that would make design more inclusive for those that have mental and social illness. We talked about our country and our culture and how much discriminations interfere with a personal choice. We stayed all at Camille apartment and we chatted all night while playing games, then we were host on a Sunday lunch at Alice house and we cooked all together our favorite kind of omelette. Mathis helped me with the 3d printing and all the laser cut and incision techniques, with Aymeric, my chess instructor and Mathis roommate, we talked about taking the local resources. He is developing a study about social houses made with ancient methods and most importantly local materials. Researched the shapes and the production process of the local ancient brick and re-interpretate it in a more modern way with a sensibility for the energetic independences, a concept that is becoming more and more a must... I could keep going naming all the remarkable people I had the pleasure to meet, but I feel like the space will never be enough to name them all and all the things they thought me.

We weren't realizing that the Corona virus could hit that hard. When in Italy started they we briefly talked about it and it was like being in Italy at the beginning of January. Thursday Macron said they were going to close all the schools, Friday night and they thought at the time that it wouldn't have lasted so long. A lot of them left for their homes and when I understood that there were not classes online except the one concerning the thesis review, I decided to leave for Paris where I could find the Italian embassy and the most important airport of the country. The EESAB stuff has helped me a lot in this phase: at the time all the face masks available on the market were taken by the Government and the flight company did not allow passengers on board without it. When on Monday morning I went in the school to give back the books I had taken from the library, Mr. Guerin has been so kind to give me a couple of masks to use for the travel.

In the end I can just say that I am sad that it ended like that: we were having a very good time and I had still so much things to do and to discover. It would have certainly been some amazing months in which I could have explored more of their "philosophy" and more of the mesmerizing places that surrounds that little fascinating corner of Europe.



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