

**S P I N N I N G
T R I A N G L E S :
I G N I T I O N O F
A S C H O O L
O F D E S I G N
K I N S H A S A
06.04.-14.04.2019**

W I T H Sinzo Aanza Christian Benimana Banka (Jonathan Bongji, Jean Kamba, Elie Mbansing, Malaya Rita, Jean-Jacques Tankwey) Cosmin Costinas Cheick Diallo Eddy Eketé Iviart Izamba Henri Kalama Koyo Kouoh Van Bo Le-Mentzel Lisanga Bankoko (Lema Diandandila, Mavita Kilola, Mbo Mbula, Lutadila Lukombo) Saki Mafundikwa Malaysia Design Archive Lambert Mousseka Oracle Ngoy Cedrick Nzolo Colette Poupie Onoya Eliana Otta Tabita Rezaire Simon Soon Tau Tavengwa Ema Tavola Nada Tshibuabua Ola Uduku Jean Paul Sebuyayi Uwase Dana Whabira among others

ARTISTIC DIRECTION Bonaventure Soh Bejeng Ndikung
CURATION/CONCEPT Elsa Westreicher
CO-CURATION Arlette Ndakoze
CURATORIAL ADVICE Elena Agudio
CURATORIAL ASSISTANCE António Mendes Jorinde Splettstößer
RESEARCH Lili Somogyi Abhishek Nilamber Raisa Galofre
MANAGEMENT Lynhan Balatbat-Helbock Lema Sikod
MANAGEMENT ASSISTANCE Clara Brandt Fanny Souade Sow
COMMUNICATION Anna Jäger
COOPERATORS Académie des Beaux-Arts de Kinshasa Banka (Groupe de Recherches sur le Design) KinArt Studio Ndaku Para Site (Hong Kong) Timbela Batimbela Yo Tinyhouse University e.V.
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**S A V V Y CONTEMPORARY
THE LABORATORY OF FORM-IDEAS**



PROGRAMME

INTRODUCTION

How in a world where all too many modernist masterplans have failed, do we conceive, and through which philosophies, our everyday environments in order to make any kind of collective future possible at all?

Design has power. It creates our environments, our interactions, our being in the world. We form and we are formed by the externalizations of life philosophies that transpire in our spaces, objects and communicative codes. If we listen to their presences closely, we can deduce historical, political, economic, social and other forces from the materials in use as well as their formal and aesthetic aspects. We can indeed hear the noise of the relationships of necessities, wishes, possibilities and impossibilities that define how these forms are conceived and realized. As we live in a world of constant negotiation of these relationships, we can indeed decide to reproduce or subvert them.

Part of the process in Kinshasa is the initiation of a design research group, which is now called “Banka” – “Ba” expressing the plural in Lingala and “nka” meaning “alert”, appearing for instance in everyday phrases like “Kinshasa mboka banka” (“Kinshasa, land of the alerted”). They proclaim that we “need an archeology of language as a base for Africans and others, as well as a decolonized vision in cultural practices. It’s time to pull ourselves together and question all there is around ourselves. This is even more true for the african context, where ‘modernity’ is proclaimed but rarely conceived or defined from its own context” (From the Banka concept paper).

When we ask the question of a common future on this planet, we start from a deep concern, born from the observation that the project of “modernity” and its vision for a uniform progress, twisted by the forced hyper-productivity of our century, is a largely destructive and unequal project. Today, “modernity” is a multi-faceted and pluriform building. But whether it is the African, Asian, Antarctic, Australian, European, North or South American continent, it always carries the charge of the imbedded violence of colonial thought and practice, in its continued perpetuation. Starting from here, how can we activate a common life defying and resisting the dogmas of this “modernity” and the canon of progress that mainly profits the overdeveloped world, even by hybridizing material and immaterial cultures? How to question, rethink and literally “re-form-ulate” this modernity to spin the power relations and propose other daily realities?

It is here, from these reflections, that we want to propose a turning around, that we want to take up the gesture of the funding of a school of design as a departure, a beginning – an “ebandeli”. By which we want to ask a) what is and can be a school and b) what is and can be design and c) what is and can be the combination of both?

Is it possible to found such a school, or “unschool,” that could propose a way to share knowledges in thinking and making to redo the power relations of contemporary modernity, by reconceptualizing our everyday? What would be its philosophy, how could it sustain itself in the long run? What form would it take?

In order to circle around these questions, a conference is held 6–9 April in Kinshasa where several perspectives, questions and potential answers encounter each other and will be debated along four central topics:

1. “Beginning in the middle of things” – a beginning with three perspectives on our contemporary condition, as well as performative discourses and a festive get-together at the artists’ residency *Ndaku* in Matonge. (6 April, Académie des Beaux-Arts et Ndaku, 15:00–03:00)
2. “Habits, Desires and Necessities” – a multi-faceted day that guides us to the profound relationships at work within objects and the histories that they communicate. (7 April, Académie des Beaux-Arts and Ndaku, 15:00–20:00)
3. “Educative polyphony and spaces for knowledges” – a day where multiple views and experiences in the domain of education confront each other to exchange perspectives, questions, experiences and visions. (8 April, KinArt Studio, 15:00–20:00)
4. “Mingling bodies, spatial clashes” – a day where the contributors bring us to the world of spatial conceptions – architectural ideas, their influences on our everyday life and the bodies that inhabit them, as well as urban provocations. (9 April, KinArt Studio, 15:00–20:00)

The workshops take up these thematic axes:

1. “Segregated cities, networked cities. Five things to unlearn from modernist architecture.” – on the way modernist architects and urbanists conceived city spaces and houses according to categorizations and segregations. This workshop proposes designs for “inbetween”-spaces with Van Bo Le-Mentzel at Académie des Beaux-Arts, 26–29 April.
2. “*Hechizos* and humble offerings from the Grand Marché”, where the circulation and use of objects are questioned, reinvented and enchanted in order

to reflect and change attitudes and situations that the participants wish to transform around them, with Eliana Otta and Nada Tshibuabua at Timbela Batimbela Yo, Grand Marché.

3. “Design for Impact” on the spaces of knowledge exchanges, starting from architectural practices and design strategies with Jean Paul Sebuyayi Uwase, Jonathan Bonggi and Jean Kamba in Bon-Marché.
4. “Spirits and Matter-Bodies” on contemporary materiality, its spirits and its relation to the human body, resulting in an engagement with ways of clothing and scenography, instigated by Lambert Mousseka, in partnership with Malaya Rita and Elie Mbansing at Espace Masolo in Ndjili.
5. “The Street as Laboratory of the Possible” on daily activities of human life (like sleeping, sitting, eating) and the objects that sustain these activities with Cheick Diallo and Jean Jacques Tankwey at Ndaku in Matonge.

From this process will emerge a concept for a school of design, developed by the participants of the workshops and the research group “Banka”. This school may well become an unschool, its form and format still needs to emerge – and this is also the moment where its potential reality is thoroughly questioned: What are the possibilities of its long term and real existence, the eventual cooperation with existing entities, a form and structure that is viable? What is its form of activation, where lies its performative force? The symposium and workshops will thus be followed by a series of discussions among those interested to further these possibilities and impossibilities.

T E X T Elsa Westreicher, on the basis of the project concept of **S P I N N I N G T R I A N G L E S**, discussions with the **S A V V Y** Contemporary team and the continued dialogue with “Banka”, research group on design in Kinshasa (Jonathan Bonggi, Jean Kamba, Elie Mbansing, Malaya Rita, Jean Jacques Tankwey), as well as the conference and workshop contributors.

P R O G R A M M E

S E G R E G A T E D C I T I E S , N E T W O R K E D C I T I E S . F I V E T H I N G S T O U N L E A R N F R O M M O D E R N I S T A R C H I T E C T U R E . VanBo Le-Mentzel
27.03. – 29.03.2019 10:00 – 17:00

Modernist architects have conceived several ideas about how to organize spaces for people in the cities: Whether they were residential urban concepts or buildings designated for work. Modern architectural thinking and practice developed strategies of social and racial segregation since the beginning of industrialisation and throughout colonialism. Those decisions can be felt until today and the strategies behind them need to be unlearned. The Life-at-Home Report 2019 shows that more than 30% of people on this planet don't feel “at home” at home anymore. But what does this mean? What is the concept of “at mine”, “at ours”, “at home”? what are the places of transition between these places? Should they be taken more into consideration by architects and designers when such a high number doesn't actually feel good at home? What is the Kinshasa-experience concerning this?

V A N B O L E - M E N T Z E L *1977, Nongkhai, Thailand is an architect, author (*Der Kleine Professor*, 2016) and filmmaker based in Berlin. He is the founder of several initiatives dealing with the relation between design and social participation. Known projects are his Hartz IV furniture (2010), One Sqm House (2013), Karma Chakhs (2013), Tinyhouse University (2015) and the Co-Being House. His furniture and Tiny Houses were internationally exhibited and are part of museum collections (Vitra Design Museum, among others). His proposal of a modular built “100€ apartment” attracted wide attention in the real estate sector. In 2016 his first cinema movie *3 min of Fame, Love and Peace* about an interreligious project with Jews and Muslims was released. Le-Mentzel received a number of awards for his initiatives, the ZEIT WISSEN Price “Mut zur Nachhaltigkeit” and Bayreuther Vorbildpreis. His current project is the “Wohnmaschine”. He is engaging in urban development debates with the vision of a “Circular City”, in which social neighbourhoods, parks and industry are set in a circular system.

B E G I N N I N G I N T H E M I D D L E O F T H I N G S 06.04.2019 Académie des Beaux-Arts de Kinshasa and Nadku Ya La Vie Est Belle

K I N S H A S A : F R E E I N G “ D E S I G N ” F R O M I T S W E S T E R N S H A C K L E S
Saki Mafundikwa 06.04.2019 15:30 – 16:15

The creation of an “unschool” of design that ignites from the idea of a Bauhaus from its own time and space, as the result of its Kinshasa birthplace and origins opens up the discussion around what design is, or should be, and emphasises the need to re-think this concept on the African continent. Afrika

cannot continue to be dictated to in terms of design. Afrika has always had “Design” but the West has always imposed what the meaning of that concept is. The time is now ripe for the decolonization of that very term. This is timely, as we witness minorities and the other in the West clamoring for the decolonization of the canon, especially on college campuses in the US, Canada, Australia and Europe. The marginalized hordes are restless and are fighting for inclusion, there has to be a shift in pedagogical approaches since the status quo is tired and just not working. As Afrikan Art influenced European artists leading to the advent of Modernism, so did Asian Art and other “non-Western” artforms – the call for the decolonization of Design is equally as wide. Students from non-Western societies are “forced” into the Western straitjacket of what “Design” is... I only emphasize the Afrikan perspective because I am Afrikan. Through still and video, I will show that Afrika has always had aesthetics. In fact, the aesthetic sense of Afrikans has always been heightened — after all, humanity itself originated on the continent — its children coined the very term.

S A K I M A F U N D I K W A *1955, Harare, Zimbabwe is the founder and director of the Zimbabwe Institute of Vigital Arts (ZIVA) a design and new media training college in Harare. He has an MFA in Graphic Design from Yale University. He returned home in 1998 to found ZIVA after working in New York City as a graphic designer, art director and design educator. His book, *Afrikan Alphabets: the Story of Writing in Africa* was published in 2004. Besides being of historical importance, it is also the first book on Afrikan typography. It is currently out of print. His award-winning first film, *Shungu: The Resilience of a People* had its world premiere at 2009's International Documentary Film Festival Amsterdam (IDFA). Active on the international lecture circuit, he was a speaker at TED2013 in Long Beach, California. He has also run workshops for design students in Europe, the US, Central America and Afrika. He has been published widely on design and cultural issues and is currently working on a revised edition of *African Alphabets* which he hopes will be published early 2020. Saki took a two-year sabbatical teaching design at Cornish College of the Arts in Seattle, giving lectures and running workshops at colleges around the US and Canada. He has recently returned to his home base in Harare to help ZIVA navigate the difficult economic landscape back home in Zimbabwe. He has recently keynoted the first ever Pan African Design Institute conference in Ghana.

ON HECHIZOS AND HUMBLE OFFERINGS (REENCHANTING OBJECTS FOR DISENCHANTING WORLDS) Eliana Otta
06.04.2019 16:30 – 17:05

A trajectory through her relation with objects: as the former owner of a young fashion designers shop in Lima, an artist progressively dematerializing her

practice, and as someone very influenced by traditional ways of relating with objects and materiality in Peru and Latin America. An approach to the notion of the *hechizo* object, which in Spanish means literally spell and used in the Peruvian slang for “something transformed” (hecho = made): an object adapted from existing things found at hand. How can this daily habit, which emerges out of necessity, be understood as valuable knowledge, capable to connect a possible intersection between handcrafts, design and (renewed) spiritualities?

E L I A N A O T T A *1981, Lima, Peru is an artist with a Master in Cultural Studies. She has participated in several collective projects, as the curatorial team of the Lugar de la Memoria in Peru and the artist-run space Bisagra (www.bisagra.org). She has taught at the Pontificia Universidad Católica del Perú, Corriente Alterna and Escuela Nacional de Bellas Artes. She opened the first young fashion designers shop in Lima, Pulga, and is an eternal amateur dj (aka dj flaquita). She is currently taking part of the PhD in Practice Program at the Academy of Fine Arts, Vienna.

LIFE AT THE COUNTER: A BRIEF LOOK UPON THE POWER OF THE IMAGE AND THE CONSTRUCTION OF IMAGES OF POWER IN KINSHASA Sinzo Aanza 06.04.2019 17:20 – 17:55

It has often been said of Papa Wemba's song *Kaokokokorobo*, that it is representative of the Kinoisian spirit, of the bastard situation that is supposed to be a Kinois, that is to say: a man delivered to himself and to whom imagination is the only salvation. But what this song is above all, is one of the illustrations of the illusion of power-making, of power-making-doing and of being-shimmering-power from the creation of the city, through the posture of the white frame, colonial administration and enterprises, and later that of the Party-State cadres, posing as a negation of the power of colonized subjects as subjects incorporated by force in the political project of the party. This intervention comes back to the different ways in which Kinois revisit, reinvent and take back these images of “power-making” constructed by colonial and Mobutist propaganda.

S I N Z O A A N Z A *1990, Goma, République Démocratique du Congo lives and works in Kinshasa, Democratic Republic of Congo. Artist, playwright and author, he has published several texts and short stories in different magazines like *Gierik & NVT* (Belgium) or *The Chimurenga Chronic* (South Africa) before publishing his first novel *Généalogie d'une banalité* (Genealogy of a Banality) in 2015. In 2017, Sinzo Aanza started the installation *Projet d'attentat contre l'image?* (Project of an Attack Against the Image?) during a residency at WIELS, Contemporary Art Centre (Brussels). This installation, a physical narrative interrogating the construction of identities in Congo through influential objects of representation, is then exhibited at the Lyon Biennial. He also publishes theatre pieces, of which

some are staged in Kinshasa. Among them *Histoire générale des murs* (General History of Walls) and *Le jour du massacre* (Day of the Massacre). Through these channels, he tries to make texts accessible and illustrates his relationship to spaces in which he places his creations, half-way between literature, installation and performance.

O P E N I N G P A R T Y Ndaku Ya La Vie est Belle in co-operation with Timbela Ba Timbela Yo Open stage, music and performances 06.04.2019 21:00

N D A K U Y A L A V I E E S T B E L L E is a space born from the desire to create a safe environment for the artists of Kinshasa. Ndaku ya La Vie Est Belle is a multidisciplinary and multi-generational place that carries out its projects with reputed artists from Kinshasa as well as professionals from development, cultural and artistic sectors. Through a rich and creative programme, as well as a space for art residencies, the artists and other actors wish to offer Kinshasa a platform where their work can be shown and valorized on a local and national scale, without forgetting the heritage on which their practices are built. Ndaku is located in the heart of Matonge, a neighborhood that is emblematic for Kinshasa and the Congo at large. Not only have many musicians, bands and orchestras emerged here, but it was also in these streets that Kasavubu held his speech of January 4, 1959, that pushed the country's independence. It is also in Matonge that one finds the *Stade du 20 Mai* (Stadium of the 20th of May), built by Tata Raphael, and its multi-layered historical importance. The house itself, in which the endeavours of the collective unfolds, plays its own role, as it was the backdrop for the film *La Vie est Belle* (Life is Beautiful) with Papa Wemba. Added to this, some neighbours should be mentioned: the sculptor Freddy Tsimba, the actor Riva De Polo, and the writer Vincent Lombumbe. Continuously under construction and in conversation with the histories surrounding the house, Ndaku ya La Vie Est Belle carries many potentials and gives space for practices to unfold and be present in Kinshasa.

T I M B E L A B A T I M B E L A Y O is a collective of artists, musicians and performers, located on Zando, the Grand-Marché in Kinshasa. It was created as a structure for homeless youngsters, called "shegues". Today it has also become a communications, marketing and advisory agency, that also created its own music label. Names like Bebson de la rue, Esto Njonjo, Kin Bawuta, Nada Tshibuabua, and Black & Faya are part of this set. The Timbela Ba Timbela Yo has also started a school of agronomy with the objective to engage the merchants of the Main Market and counteract the pollution in and by the city, and to find ecological solutions.

H A B I T S , D E S I R E S A N D N E C E S S I T I E S 07.04.2019 Académie des Beaux-Arts de Kinshasa

B O D Y T R I G G E R S : M E L A N E S I A N M A R K S , D I S R U P T I N G E M B O D I E D C O L O N I A L I S M Ema Tavola 07.04.2019 15:15 – 15:50

Ema Tavola proposes a discussion about the practice of tattooing Fijian female bodies as part of the wider Melanesian Marks revival movement. In Fiji, female tattoo practice was abolished as part of the process of British colonisation and the adoption of Christianity. It was deemed so heathen that the practice has been almost entirely erased from cultural memory. As colonised people, our body-politics are inextricably connected to the marking of the skin and the practice of Melanesian women tattooing other Melanesian women has become a form of active bodily reclamation and embodied decolonisation. Ema Tavola will deliver an illustrated lecture about this topic, with a special focus on the Papua New Guinean tattoo practitioner, Julia Mage'au Gray, who is central to the Melanesian Marks movement. Her practice links the tattoo process to movement, dance and cultural memory; she is actively marking women across the Pacific, linking the Melanesian revival practice to similar trajectories in indigenous female tattooing around the world. This is also a personal narrative, as Tavola has been tattooing her body, with the help of her friend Julia, for the past six years and last year completed her Fijian markings, covering the loins, back, chest and face.

E M A T A V O L A *1982, Suva, Fiji is an independent artist-curator who lives and works between South Auckland, Aotearoa New Zealand and Suva, Fiji. Her work focuses on Pacific social histories, tattoo/mark making, and opportunities for contemporary art to engage grassroots Pacific audiences, shift representational politics and archive the Pacific diaspora experience. Tavola works in galleries and museums throughout New Zealand and increasingly outside of the Pacific region; she is committed to curating as a mechanism for social inclusion, centralising Pacific ways of seeing, and exhibition making as a mode of decolonisation.

T E C H N O L O G I E S O F R E S I S T A N C E Cosmin Costinas 07.04.2019 16:05 – 16:40

C O S M I N C O S T I N A S *1982, Satu Mare, Romania is the Executive Director and main Curator of Para Site, Hong Kong since 2011. He was Guest Curator at the Dakar Biennale (2018), Curator at Dhaka Art Summit (2018), Co-curator of the 10th Shanghai Biennale (2014), Curator of BAK, Utrecht (2008-2011), Co-curator of the 1st Ural Industrial Biennial, Ekaterinburg (2010), and Editor of documenta 12 Magazines, Kassel (2005-2007). At Para Site, Costinas oversaw the institution's major expansion and relocation to a new home in 2015, and curated or co-curated exhibitions including: *An Opera for Animals* (2019); *A beast, a god, and a line* (toured at Dhaka Art Summit '18, TS1/The

Secretariat, Yangon, and Museum of Modern Art in Warsaw, 2018); *Soil and Stones, Souls and Songs* (toured at MCAD, Manila and Jim Thompson Art Center, Bangkok, 2016-2017); *Afterwork* (toured at ILHAM, Kuala Lumpur, 2016-2017); and *A Journal of the Plague Year* (toured at The Cube, Taipei, Arko Art Center, Seoul, and Kadist Art Foundation and The Lab, San Francisco, 2013-2015) in recent years, a.o. He co-authored the novel *Philip* (2007) and has edited and contributed his writing to numerous books, magazines, and exhibition catalogs and has taught and lectured at different universities and institutions around the world.

THE STREET AS LABORATORY
OF THE POSSIBLE Cheick Diallo
07.04.2019 17:00 – 17:35

When we think about design, we must also think about the daily activities shared and repeated in human life – like sleeping, sitting, eating, etc. From this starting point, one can wonder about the relationship between bodies, activities and objects, formed to support, guide and perhaps even contradict our daily lives. What stories, told and untold, are hidden in these objects? What – and who – are the products? Why are they represented this way? What ecosystem of production, as well as use, recycling and repair surrounds them? Would it be possible to rethink and redo them?

CHEICK DIALLLO *1960, Mali is one of those who bet on Mali. After an international career which calls for respect and admiration, he returned home in 2014, to put his art and talent at the service of his compatriots. Born in the 60s, he went to France to study architecture in the 90s and graduated from the École Nationale Supérieure de Création Industrielle (ENSCI), one of the most prestigious design schools in France. Although far from his native Mali, Cheick Diallo has always worked for his country by training artisans and collaborating with them for the realization of many of his works. As a true champion of craftsmanship, he makes magic by designing everyday objects through a contemporary and resolutely innovative vision. His involvement in promoting design “Made in Africa” materialized through the establishment of the Association of African Designers (ADA), of which he is president since 2004. His works can be found in permanent collections of major museums in France, England, Switzerland, Belgium and the United States.

LUBRICATE COIL ENGINE –
DECOLONIAL SUPPLICATION
Collective healing offering 60–90 min Tabita Rézaire
07.04.2019 17:50 – 19:30 Langue : Français

Lubricate Coil Engine is a supplication to restore our ability to connect. While eternity is on repeat, we scroll into the void to escape our existential conditions. How do we connect? Water, the womb, dream plants and sound are retrieved as connective interfaces against manufactured amnesia.

TABITA RÉZAIRE *1989, Paris, France
The cross-dimensional practice of screens and collec-

tive offerings by Tabita Rézaire envisions network sciences – organic, electronic and spiritual – as healing technologies to serve the shift towards heart consciousness against the matrix of coloniality. Tabita is based in Cayenne, French Guyana.

EDUCATIVE POLYPHONY
AND SPACES FOR KNOWLEDGES
08.04.2019 KinArt Studio, UTEX Africa

HECHIZOS AND HUMBLE
OFFERINGS FROM THE GRAND
MARCHÉ Eliana Otta and Nada Tshibuabua
08.04.–09.04.2019 Workshop with children

This workshop takes up the topic that Eliana Otta explored in her talk *On Hechizos and humble offerings (reenchanting objects for disenchanting worlds)*, held two days prior within the Spinning Triangles programme. Working together with artist Nada Tshibuabua, the two practitioners will work with children and teenagers, living on and with the Grand Marché in Kinshasa. Discussing the objects that surround them, the participants will rethink and reinvent them, give them second lives and powers, inventing protective spells, and making masks.

E L I A N A O T T A see 06.04.2019

N A D A T S H I B U A B U A *1990 is an artist and musician, living and working in Kinshasa. A large part of his practice involves working with found materials from the streets of Kinshasa. In long and continuous walks, he gathers objects to make masks, robots, or costumes for performances. His work implicitly demonstrates and transfers the violence inherent in contemporary power relations, entangled with his own biography. After having to leave Lubumbashi at a young age, he found a new home with the Timbela Batimbela Yo collective in Kinshasa, that amplified his voice in the urban music scene. Although the circumstances of his life did not give him the possibility to have a formal art education, his practice gained attention from Kinshasa’s art scene. After working with the performance festival KINACT, he was offered a two year residency at the Ndaku Ya La Vie Est Belle (2018, 2019). His work was recently exhibited at the GRASSI Museum in Leipzig (*Megalopolis: Voices from Kinshasa*, 2019).

REAL CREATIVE COLLABORATION
IN THE KINSHASA “UN-SCHOOL”
Ola Uduku 08.04.2019 15:15 – 15:50

This contribution will examine the interaction between the digital and the real. The thesis being explored is whether the reality of face to face instruction and collaboration in art and design practice can be replaced by the digital “ethnosphere” which the majority of the world now inhabits. For Kinshasa, and much of the emerging world this fluid transition between the real and digital is not the default position as is the case in the West. The real is important as there is more than the physical communication that takes place in a real

encounter. The lecture explores how these encounters are imbued with more meaning than the ubiquitous streaming events which Western learners, take for granted. It goes on to question whether, or how, we can attempt to capture this spirit of the real in 21st century design alliances and encounters. It concludes by hypothesising on what the real vs the simulacrum would mean in our understanding of indigenous ethnic art practice in fluid, rapidly changing globally focused design spectrum. What therefore can really be “hot” and what can not?

O L A U D U K U *1963 took up a Chair in Architecture at the Manchester School of Architecture in September 2017. Prior to this she was Reader in Architecture, and Dean International for Africa, at Edinburgh University. Her research specialisms are in modern architecture in West Africa, the history of educational architecture in Africa, and the contemporary issues related to social infrastructure provision for minority communities in cities in the “West” and “South”. She is currently investigating “Architecture and Aid”.

E D U C A T I V E P O L Y P H O N Y A N D S P A C E S F O R K N O W L E D G E S
Eddy Eketé, Henri Kalama, Orakle Ngoy, Cedrick Nzolo
08.04.2019 17:05 – 17:40 Round Table
Moderation by Jean Kamba and Nioni Masela

This round table discussion responds to the theme set for this third day of the conference *Educative polyphony and spaces for knowledges*, to discuss different forms and formats of education in its narrow and in its large sense. We will discuss visions for institutionalized as well as informal learning structures in Kinshasa, with four actors, presenting a variety of perspectives.

E D D Y E K E T E *1978, Kinshasa, D.R. Congo works primarily as a performance artist and painter. He graduated from the Académie des Beaux-Arts de Kinshasa and the École Supérieure des Arts Décoratifs in Strasbourg. He is a founding member of the EzaPossibles Collective (Kinshasa, since 2003), the artists’ collective La Semencerie (Strasbourg, since 2009) and the Kinact – Rencontres Internationales des Performeurs (Kinshasa, since 2015). In his performances he confronts and reflects the urban environment. In 2018 he co-founded the space Ndaku Ya La Vie est Belle in Matonge – an art residency, home, space for creative production and exchange.

H E N R I K A L A M A *1973, Lubumbashi, D.R. Congo is a Congolese professional artist of the new generation working on abstract oil paintings; He is currently the General Director of the Kinshasa Academy of Fine Arts, the largest university-level Academy of Arts in Central Africa. Kalama studied at the Academy of Fine Arts in Kinshasa from 1996 to 1999, where he later taught at the painting department. In 2001, he completed his degree in China with a scholarship of the Chinese Academy of Art. As an artist he participated in several exhibitions in Brussels, Germany, Poland, Austria and China.

O R A K L E N G O Y *1981, Kinshasa, D.R. Congo In “Kin la belle” (Kinshasa the beautiful), between the ghetto and the city, rides an urban rapper, an African woman, an image of today’s Congo. In her blood flow two people, the Luba, where women live violence in silence, and the Bashi, where women suffer the war. In her blood runs a need for peace, and a cry for all the women against hate, sexism, inequality and violence. Her art is rap, a hardcore call to all Kinshasans to respect the “Mamans” (Mothers), Congolese and all women. Her music is like her image, a mixture of cheerfulness, ghetto and Kinshasa realities, mixing Congolese musical styles, folk and artistic performance. She is a member of several Kinshasa rap groups, like Rage Famillia, Bastards of Kinshasa. In 2015 she created Afrikadiva, a collective of women artists, who work towards more visibility for female talent in the D.R. Congo. She proposes workshops and is also a producer. She manages the project Yambi City, a platform for exchange, collaboration and artistic production. Since 2018, she is vice-president of the Arterial Network Committee in Kinshasa. She is the hip-hop voice of feminism in D.R. Congo, in her *muyenga* style, which is her musical identity (use of the miming and gestures of her tribe). She is Orakle, rapper, songwriter and performer.

C E D R I C K N Z O L O N G A M O B U lives and works in Kinshasa. He teaches textile and fashion design at the Institut Supérieur des Arts et Métiers (Higher Institute of Arts and Crafts) in Kinshasa. He graduated from the Haute École des Arts du Rhin in France and the Académie des Beaux-Arts de Kinshasa (Academy of Fine Arts Kinshasa). His transversal and multidisciplinary practice embraces varied fields ranging from graphic to fashion and interior design as well as design research and event coordination. Recently he led the fanzine project *Interchange, Tillmans et Moi* (Interchange, Tillmans and me) on occasion of the Wolfgang Tillman’s exhibition in Kinshasa (January 2018, Goethe-Institut). From 2017, he has been involved in setting up the project *Kinshasa Collection*; a web series chronicling Kinshasa as the future fashion capital (produced by Dorothee Wenner), inaugurated through a fashion show presenting the work of Congolese stylists at the HKW House of World Cultures in Berlin (August 2017). In 2019 this project was also presented in Cologne and Leipzig under the name of *KIZOBAZOBABA*. Cedrick Nzolo was also assistant director and scenographer of Kinshasa’s first Biennial of Contemporary Art *Yango*, which he co-founded with photographer Kiripi Katembo in 2014. Collaborations make up a central part of his practice. Whether with architects for spatial conceptions, stylists for print collections or other. As a researcher, he recently published his thoughts on design and its relationship to education in the magazine *ARTL@S BULLETIN*, volume 7, on the occasion of the project *South Dialogue*, a symposium around education in the Global South. In collaboration with Dominique Malaquais he also published his perspective and a photographic series about the Kinshasa creativity to resolve lighting issues (*Transition*, Issue 3, Harvard University).

RAW ACADEMIE: A MATTER
OF NECESSITY Koyo Kouoh 08.04.2019
17:10 – 17:40

Art training in Africa has been part and parcel of a carefully elaborated system of transmission of skills and construction of visual power ever since we began to produce objects, forms, aesthetics and imaginaries. The absence of art schools in the Western academic tradition until some one hundred years ago does not mean that there were no concepts of aesthetics and knowledge production and transmission, it only means that these things have very different cosmologies and creative epistemologies. The vast majority of today's artistic training fails to take such truths into account, not least on the African continent itself. What's more, in an era of rampant privatisation of the higher education sector across the globe and general economic stagnation, students of the arts and humanities are left to the mercy of the financial market and its culturally homogenizing forces.

RAW ACADEMIE established in 2016 in Dakar, Senegal, is an experimental residential programme for the research and study of artistic and curatorial practice and thought, an attempt to usher in a new relationship to artistic pedagogy that steps away from dominant formats and breaks with the past. This seminar aims to explore alternative methods of artistic education and calls for a critical reflection on students' own relationship to the "Academy" and its research methods.

KOYO KOUH *1967, Cameroun is the Founding Artistic Director of RAW Material Company. For Carnegie International, 57th edition, 2018, Kouoh participated with *Dig Where You Stand*, an exhibition within the exhibition based on the Carnegie Museum of Art's collection. With Rasha Salti, she recently co-curated *Saving Bruce Lee: African and Arab Cinema in the Era of Soviet Cultural Diplomacy* at Haus der Kulturen der Welt in Berlin. Previously, she was the curator of *1:54 FORUM*, the educational programme at the Contemporary African Art Fair in London and New York, and served in the curatorial teams for *documenta 12* (2007) and *documenta 13* (2012). Kouoh was the curator of *Still (the) Barbarians*, 37th EVA International, Ireland's Biennial in Limerick (2016); and has curated numerous exhibitions internationally as well as published widely including *Word!Word?Word! Issa Samb and the undecipherable form*, RAW Material Company/OCA/Sternberg Press (2013), the first monograph dedicated to the work of seminal Senegalese artist Issa Samb; *Condition Report on Building Art Institutions in Africa*, a collection of essays resulting from the eponymous symposium held in Dakar in January 2012; and *Chronicle of a Revolt: Photographs of a Season of Protest*, RAW Material Company and Haus der Kulturen der Welt (2012) Besides a sustained theoretical, exhibition, and residency program at RAW Material Company, she maintains a critical curatorial and advisory activity and regularly takes part in juries and selection committees internationally. In March of 2019, Koyo Kouoh was

appointed Executive Director And Chief Curator of Zeitz Museum of Contemporary Art Africa (Zeitz Mocaa), in Cape Town South Africa. She lives and works in Dakar, Cape Town and Basel and is consciously addicted to shoes, textiles and food.

KINSHASA MBOKA BANKA —
KINSHASA, LAND OF THE ALERTED
Banka (Research Group on Design Kinshasa with Jonathan Bongji, Jean Kamba, Rita Mayala, Elie Mbansing, Jean-Jacques Tankwey)
08.04.2019 18:15–19:35

Through a collective presentation, the Banka research group will present their collective vision, talk about their perspective on design and share their research with the audience.

BANKA Concepts and many practices inherited from colonization continue, unconsciously, to constitute a burden at the feet of many. There is therefore a need for an "archaeology of language" used by Africans and others, as well as the development of a decolonized vision in cultural and artistic practices on this continent and elsewhere.

It is time to get a grip on ourselves and question everything around us; and more so for the African man who claims to be modern without really knowing what the word "Modernity" means in this context where colonization is rooted. A review is mandatory and possible.

To ignore that humanity is going through a time of questioning the past in order to look to the future is like walking headlong, letting oneself be led by an inner voice that is not audible enough, while walking a path full of obstacles.

Banka, is a concept, a group of researchers and art practitioners, mainly from Kinshasa but not excluding other citizens of the world. This name comes from the common language of Kinshasa where it is said: "Kinshasa mboka banka"; literally translated: "Kinshasa the land of the wise".

"Ba" expresses the plural, and "nka" means "alert". Hence Banka turns out to be the group of the alerted. Alert in the sense that they aim to communicate to the members of their community what wealth they carry and make proposals for where to go from there.

Currently, this group consists of a poet and art critic, a cultural operator and artist designer, a visual artist, a model maker and an architect and graphic designer. Their research is based on the revelation of their country's hidden wealth and the breaking of stereotypes that plague their society, leading to an inferiority complex. These illnesses are to be observed in the behaviour of a large number of people via their verbal and physical languages. Thus, this work of dislodging the Trojan horse is so difficult but not impossible to accomplish.

JONATHAN BONGI *1992, Kinshasa, D.R. Congo is an architect and junior associate at Line Studio (Tunis). He graduated in 2014, educated at Institut Supérieure d'Architecture et Urbanisme (I.S.A.U.)

and Université Panafricaine du Congo (U.Pa.C.). He became part of MASS Design Group during the realisation of the Ilima Primary School project in the province of Équateur, DRC. Since then he cultivates an understanding of architecture that envisions an amelioration of local materials for construction, which allowed him to take part in a few projects having the same approach. His passion for discovering new construction techniques have led him to several regions on the African continent, currently the northern region. He is in the process of writing on tunisian construction methods. Jonathan Bongji is also part of the Banka research group on design that was initiated in the *Spinning Triangles* project by S A V V Y Contemporary.

J E A N K A M B A lives and works in Kinshasa. He graduated in Information and Communication Sciences at Université Pédagogique Nationale de Kinshasa (UPN), at the faculty of Lettres et Sciences humaines in 2012. Writer, poet, journalist, art critic and assistant researcher at Académie des Beaux-Arts de Kinshasa, he also organises exhibitions. He is member of the Kinshasa-Africa cluster of *Another road map school*, and consultant of the artist collectif Solidarité des Artistes pour le Développement Intégral (SADI), A.S.B.L, and of Centre d'art Waza. Jean Kamba is also part of the Banka research group on design that was initiated in the *Spinning Triangles* project by S A V V Y Contemporary.

R I T A M A Y A L A is a young Congolese stylist who lives and works in Kinshasa. She is passionate about fashion and art (music, embroidery...). After her baccalaureate, she took up studies in fashion for 5 years at the Institut Supérieur des Arts et Metiers (ISAM) in Kinshasa, and obtained her title of fashion designer in 2016. She now runs her own fashion house MOSALA, specialized in knitwear and knitted embroidery. Her vision is to launch a line of ready-to-wear embroidered knitwear. Rita Mayala is part of the Banka research group on design that was initiated in the *Spinning Triangles* project by S A V V Y Contemporary.

E L I E M B A N S I N G *1992, Bandundu, D.R. Congo began his studies at the Academy of Fine Arts Arts of Kinshasa in 2010–2011. He enrolled in fine and graphic art, after a brief transition to mechanical studies. Since 2012, in Kinshasa, he has created and chaired *Tosala cinema*, a collective bringing together young multidisciplinary artists to promote entrepreneurship in the socio-cultural field. He develops working methods based on the dialogue between the tools he uses and his practice, in order to adapt to the specificity of each artistic project. His work immortalizes moments and shows life in Kinshasa through documentary and experimental films, with a straightforward eye on the way modernity's power relations play out in the Kinois' every day life. Elie Mbansing is part of the research group on design Banka that was initiated in the *Spinning Triangles* project by S A V V Y Contemporary.

J E A N - J A C Q U E S T A N K W E Y M U L U T aka Tankila is an artist-designer and manager living and working in Kinshasa. His interest lies in the creation

of objects, that might transcend generations, almost to the point of becoming timeless. His inspirations come from different cultures, as well as from the fine arts. In his work, he tries out combinations between art and design as well as new technologies. Through his passion for research and creativity, he focuses his approach: he reflects on what the world will be in the future, without omitting environmental issues and questions of tangible and intangible heritage. Tankila works mainly with metal that he associates with other materials such as glass. From time to time, he diverts everyday objects to give them a second life. In 2014, he participated in the workshop *From the Universal to the Particular*, by Belgian designer Xavier Lust and made his first sofa named *C-vi* in 2016. In 2017, his project *Sofa connected kk2050* was selected and presented at the exhibition *Kinshasa 2050* at the French Institute of Kinshasa. Jean-Jacques Tankwey is part of the research group on design Banka that was initiated in the *Spinning Triangles* project by S A V V Y Contemporary.

“ A C U L T U R A L R E V O L U T I O N ” T H R O U G H L A S A P E ,

A N D A N C E S T R A L W O R K S

Lisanga Bankoko (Vuvu Babingi, Lema Diandandila, Mavita Kilola, Lutadila Lukombo, Mbo Mbula, Muamba Mulamba, Nzundu Mulamba) 08.04.2019 19:35 – 20:30

L I S A N G A B A N K O K O is a cultural association in Kinshasa, founded by Koko Lema Diandandila. This association works with the objective to promote Congolese culture in particular and through this, African culture at large. Their material of choice is the “Mayaka” pearl, that allows them to stay in direct communication with the ancestors. They share their knowledges and how they produce garments, jewellery and many more things in their space in Kinshasa, but have also done so in international workshops.

MINGLING BODIES,
SPATIAL CLASHES
09.04.2019 KinArt Studio, UTEX Africa

RECONFIGURATIONS:
RUMINATIONS ON HEALING,
MEMORY AND SPACE

Dana Whabira 09.04.2019 15:15 – 15:50

This presentation delves into research on Whabira's family house in Harare, a round concrete construction that was built in the late 1940s to early 1950s by a Swiss man inspired by Le Corbusier, as a starting point to think through the notion of home as an architecture of memory and reconstruction as a process of healing. Expanding into the cities of Bulawayo and Harare, to ruminate on questions: How architectural restoration is indicative of the appropriation and redefinition of modernism in post-independent Zimbabwe. How people continually reconfigure memory, history and space in order to transfigure personal, cultural and constructed landscapes (our inner and outer worlds). How collaborative projects, collective practice and communal repair in and around Njelele Art Station entwine principles of mutuality and reciprocity to give shape to critical understandings of how we can live together. Finally, the presentation will think about how artistic and everyday life practices are woven into the urban fabric, as a form of suture, interlacing new meaning and reconstructing the urban imaginary.

DANA WHABIRA *1976, London is a Zimbabwean artist, architect and cultural facilitator, who lives and works in Harare. An architect by training, she studied art and design at Central Saint Martin's College in London (2011). Whabira has exhibited widely, she represented Zimbabwe at the 57th Venice Biennale (2017) and participated at the Dak'art Biennale (2018), in addition to taking up art residencies and giving talks locally and internationally. In 2013, Whabira founded Njelele Art Station, an urban laboratory that focuses on contemporary, experimental and public art practice. Njelele is a meeting place for critical dialogue where ideas are birthed and resonate out into the city through projects that provoke discussion and engage with the general public.

ODD HOUSES: ESTHER YUEN
AND JULIUS POSENER IN
KUALA LUMPUR Simon Soon 09.04.2019
16:05 – 16:40

In 1956, two unconnected lives arrived in Kuala Lumpur, the capital city of a nation that was about to achieve independence from colonial rule in the following year: Esther Yuen and Julius Posener. Their arrival was buoyed by the promise in the practice of architecture that political independence would bring. Comparing these two lives offers us an opportunity to tell a different history of post-war modern architecture.

SIMON SOON *1983, Kuala Lumpur, Malaysia is a Senior Lecturer in Art History at the Cultural Centre,

University of Malaya. His broader areas of interest include comparative modernities in art, urban histories, and art historiography. He has written on various topics related to 20th-century art across Asia and occasionally curates exhibitions. He is the Penang Field Director of Site and Space in Southeast Asia, a research project funded by the Getty Foundation Connecting Art Histories initiative. He is also an editorial member of South-east of Now: Directions in Contemporary and Modern Art in Asia and team member of the Malaysia Design Archive.

SPAM Orakle Ngoy 09.04.2019 18:10–18:40

Orakle will propose a performance between political discourse and slam, between advocacy and poetry. An opportunity to pose questions around walls or rather on both sides of them. These walls, which she compares to words, which become evils, which limit us, sometimes censor us. Among other things, she talks about Kinshasa's high walls that protect places of power and divide the city in multiple parcels, into visible dimensions of separations but also into invisible ones. Those that make spaces without fences impossible for some: "Sharing pain but not hatred".

ORAKLE NGOY see 08.04.2019 *Educative polyphony and spaces for knowledges*

MINGLING BODIES – SPATIAL
CLASHES Jose Bamenikio, Iviart Izamba,
Grace Mujinga, Colette Poupie Onoya

08.04.2019 17:05 – 17:40 Round table Moderated
by Jean Jacques Tankwey and Elsa Westreicher

This round table responds to the topic undertaken for this fourth day of the symposium entitled *Mingling Bodies – Spatial Clashes*. We will speak about Kinshasa as a space, with its architectural and urbanistic aspects, as well as its inhabitants, confronted and in creative negotiation with its reality.

JOSE BAMENIKIO is a congolese architect, urban planner and landscape designer. He is Head of the Urban Planning Department at the Institut Supérieur d'Architecture et d'Urbanisme (Higher Institute of Architecture and Urban Planning) in Kinshasa as well as General Academic Secretary at the Université Panafricaine du Congo (Pan-African University of Congo). He also teaches at the Académie des Beaux-Arts Kinshasa and lectures at the University of Douala (Nkong-samba Institute, Architecture Department). He realized several architectural and urban projects throughout the Democratic Republic of Congo and is author of several scientific publications on architecture, urbanism and urban landscapes. He is national coordinator of the NGO *Ma Ville Mon Paradis* (My City My Paradise).

IVIART IZAMBA works as a designer and educator in Kinshasa. His practice navigates the disciplinary border between art and contemporary design. He seeks not only to uncover the seemingly consistent nature of the objects we know, but also to demonstrate that discarded, scattered objects can be used to build, sculpt and shape new objects. Objects whose parts

we may recognize and thus have the power to wake our curiosity once they are hijacked (“détourné”). Their diversion can reanimate them through newly aligned form, function and material beauty. When the philosophical as much as material essence (or particularity, or form) reside in the union of heterogenous elements that were picked up and diverted from their former essence, (in the sense of their first functional meaning) to produce another object, something common emerges in what was not supposed to be unified. A particular form of pleasure and surprise can be felt at the encounter of an object one thinks to know, only to discover that it is made of elements of diverse essences. With this artistic sensibility, Iviart Izamba paved his professional path: as a designer and conceiver of products and spaces, this approach has become a way for him to respond to the emergencies and major challenges in African societies today, one of them being a social economy.

G R A C E M U J I N G A holds a degree in architecture from the Institut Supérieur d'Architecture et Urbanisme (Higher Institute of Architecture and Urban Planning). Architecture is her passion since childhood. Despite the reluctance, skepticism and multiple discouragements of those around her, she stood firm and proved that she was able to surpass these judgements and become a professional architect. By partnering up with other architects, she carries out joint building projects. Her interests lie particularly in finding solutions for facade treatments in the climatic contexts of the D. R. Congo and is investigating the use of local building materials and their application in contemporary architecture. As an architect, connaisseur of urban laws, ardent observer of architecture and of its development in Africa, particularly in the D. R. Congo, Grace Mujinga follows a path to find possibilities of building outside the established canon.

C O L E T T E - P O U P I E O N O Y A did her studies in Interior Architecture at the Académie des Beaux-Arts de Kinshasa (Academy of Fine Arts Kinshasa), where she now teaches in the same department. She believes that teaching is a way of transmitting and sharing knowledges and experiences that she gains through her own practice as a designer. By combining design with contemporary art, she dedicated herself to several projects, as for instance an exchange residency between artists from Nantes and Kinshasa (2002); being secretary to the collective *Jeunes créations Kinois* at the Institut Français de Kinshasa (2004) or participating in the exhibition *Ça et là, d'ici et d'ailleurs* (Here and There, From Here and Elsewhere, 2005-2009). As an independant designer, she has realized several projects for private clients, as well as public street furniture, and more recently, the design of the Art Gallery ENDEV (2018). Poupie Onoya believes that design is an integral part of our daily lives, and a way for everyone to offer their particular vision and creativity. Everything around us is design: buildings, furniture, products, cars, textiles and the environment itself.

**A F R I C A N C E N T R E F O R C I T I E S ,
“ W H A T D E S I G N C A N D O F O R
T H E C I T Y ” : S O M E P R O V O C A T I O N S**
Tau Tavenwga 09.04.2019 19:55 – 20:30

If design is to be an effective tool for addressing some of the biggest challenges facing the world today, as its practitioners and boosters, we have to answer a few difficult questions. These include an honest reflection on who the profession is at the service of and what its true role should be – it cannot be defined just by the production of desirable “things” and fulfilment of desires. These are questions that have come up constantly in my work trying to understand and contribute towards a different mindset on how we think about the future of cities specifically across the continent of Africa and the global South in general. The ongoing urban transition across Asia and Africa presents an opportunity to ask these and other questions and to re-think the margins we draw on how we define “design” as a practice anyway.

T A U T A V E N W G A *1976, Zimbabwe is founder and editor of *Cityscapes Magazine*, a bi-annual hybrid publication dedicated to presenting a trans-disciplinary global-south perspective on urbanism, urbanisation and the future of cities. Working as an editor, designer and curator, he is long-time part of the African Centre for Cities (ACC) at the University of Cape Town where he holds the position of Curator-at-Large. Tau has a background in architectural (museum) and information design and his work sits at the intersection of academia, curatorial and design practice. He is a 2018 Harvard Graduate School of Design Loeb Fellow 2018 and was content curator of the recent 2018 Urban Age Conference at LSE Cities where he remains an Associate. Among others, he was co-curator of the Rotterdam International Biennale 2016 and has contributed to a wide range of exhibitions and books in various capacities. As Research Fellow at Max Planck Institute, he is currently working on an exhibition, book and film project exploring various facets of life and responses to local challenges in 12 cities across the African continent. This collaborative Max Planck Institute/Datarama and *Cityscapes/ACC* project will launch in late 2021.

P E R F O R M A N C E E S P A C E M A S O L O
Espace Masolo 09.04.2019 20:45 – 21:30
E S P A C E M A S O L O The Centre de Ressources de Solidarité Artistique et Artisanale, called Espace Masolo, was created in 2003 by three Congolese artists: the puppeteer Malvine Velo, the narrator Hubert Mahela and the comedian Lambert Mousseka. Their idea was to bring together artistic creation and an engagement based on solidarity. Since then, Espace Masolo takes care of former street children, or children who were forced to leave their home, as they were accused to practice witchcraft.

The Espace Masolo proposes new perspectives to the children by organising multiple activities, mainly in the artistic field, providing a spring board for an independent life.

WORKSHOP 1
DESIGN FOR IMPACT

Jean Paul Sebuyayi Uwase, Jean Kamba and Jonathan Bonggi 10.04.2019, 15:00 – 19:00
11.04.–14.04.2019, 10:00 – 19:00 Salle Terminus
4404 Avenue du Partie, Bon Marché, Burumbi,
Kinshasa Reference: Saint Eloi > Lycée Sainte Therese

In this workshop we combine some of the essential questions of the Spinning Triangles project with possible processes that were developed through and in the discipline of design.

Our questions will turn around the conception of spaces of learning in the large sense — where and how is knowledge shared in Kinshasa, what are the spatial elements that guide this sharing, whether material or immaterial?

As a work method, we will put a process to the test, that was developed from the practice of design and which has known some success in the last years: “Design Thinking”. Design thinking is a process through which organizations, of all disciplines, can develop creative, innovative solutions through an interdisciplinary and collaborative approach to problem solving. Central to this approach is gaining a grounded understanding of the problem at hand through the perspective of the user or affected group. This differs from the typical approach of designing a solution from the outside, often imposing pre-conceived solutions. This workshop will explore different design tools that can be used to rethink the traditional design methodology. How do we understand the context of the problem that the design is seeking to solve? How do we make sure that we are designing an impactful project? These are some of the questions that will guide our discussion during the workshop.

Can “Design Thinking” bring us closer to practicable ideas of how to give form to the potential school or un-school of design, capable of proposing “re-form-ulations” of our now? Maybe this school even undertakes a rethinking of “Design Thinking”?

J E A N P A U L S E B U H A Y I U W A S E
*1989, Bwishyura-Karongi, Rwanda is design director at MASS Design Group, an architecture studio in Kigali that he joined in 2011 as an intern and then in 2013 as Associate. Having been educated in the first class of architects in Rwanda where the numbers are still quite small, he believes that everyone deserves to experience beautiful design. Thus, his first duty is to best serve the community. Jean Paul holds an award for the best performing student in Architecture at the former Kigali Institute of Science and Technology (KIST), now College of Science and Technology. His current projects include Malawi Maternity Waiting Village and the One Acre Fund Headquarters in Kenya.

J O N A T H A N B O N G I *1992, Kinshasa, D.R. Congo is an architect and junior associate at Line Studio (Tunis). He graduated in 2014, educated at Institut Supérieure d'Architecture et Urbanisme (I.S.A.U.)

and Université Panafricaine du Congo (U.Pa.C.). He became part of MASS Design Group during the realization of the Ilima Primary School project in the province of Équateur, DRC. Since then he cultivates an understanding of architecture that envisions an amelioration of local materials for construction, which allowed him to take part in a few projects having the same approach. His passion for discovering new construction techniques have led him to several regions on the African continent, currently the northern region. He is in the process of writing on tunisian construction methods. Jonathan Bonggi is also part of the Banka research group on design that was initiated in the *Spinning Triangles* project by S A V V Y Contemporary.

J E A N K A M B A lives and works in Kinshasa. He graduated in Information and Communication Sciences at Université Pédagogique Nationale de Kinshasa (UPN), at the faculty of Lettres et Sciences humaines in 2012. Writer, poet, journalist, art critic and assistant researcher at Académie des Beaux-Arts de Kinshasa, he also organises exhibitions. He is member of the Kinshasa-Africa cluster of *Another road map school*, and consultant of the artist collectif Solidarité des Artistes pour le Développement Intégral (SADI), A.S.B.L, and of Centre d'art Waza. Jean Kamba is also part of the Banka research group on design that was initiated in the *Spinning Triangles* project by S A V V Y Contemporary.

WORKSHOP 2
THE STREET AS LABORATORY
OF THE POSSIBLE Cheick Diallo and Jean-Jacques Tankwey 10.04.2019, 15:00 – 19:00
and 11.04.–14.04.2019, 10:00 – 19:00 Ndaku Ya La Vie
est Belle Matonge, Commune Kalamu, Kinshasa
Reference: Victoire

Starting from daily activities, shared and repeated in human life – like sleeping, sitting, eating – this workshop will ask questions about the relationship between bodies, their activities and the objects, that support, guide and perhaps contradict the life of the kinois. After choosing one of these activities, we begin indepth observations of this activity and the social role it plays in the city of Kinshasa. What told and untold stories are hidden in these objects? Who produces them and why? Why are they formed like this? Which ecosystem of production but also of use, of recycling and repair surrounds them? Is there a way to rethink and redo them?

C H E I C K D I A L L O *1960, Mali is one of those who bet on Mali. After an international career which calls for respect and admiration, he returned home in 2014, to put his art and talent at the service of his compatriots. Born in the 60s, he went to France to study architecture in the 90s and graduated from the École Nationale Supérieure de Création Industrielle (ENSCI), one of the most prestigious design schools in France. Although far from his native Mali, Cheick Diallo has always worked for his country by training artisans and collaborating with them for the realization of many of his works. As a true champion of craftsmanship,

he makes magic by designing everyday objects through a contemporary and resolutely innovative vision. His involvement in promoting design “Made in Africa” materialized through the establishment of the Association of African Designers (ADA), of which he is president since 2004. His works can be found in permanent collections of major museums in France, England, Switzerland, Belgium and the United States.

J E A N - J A C Q U E S T A N K W E Y M U L U T aka Tankila is an artist-designer and manager living and working in Kinshasa. His interest lies in the creation of objects, that might transcend generations, almost to the point of becoming timeless. His inspirations come from different cultures, as well as from the fine arts. In his work, he tries out combinations between art and design as well as new technologies. Through his passion for research and creativity, he focuses his approach: he reflects on what the world will be in the future, without omitting environmental issues and questions of tangible and intangible heritage. Tankila works mainly with metal that he associates with other materials such as glass. From time to time, he diverts everyday objects to give them a second life. In 2014, he participated in the workshop *From the Universal to the Particular*, by Belgian designer Xavier Lust and made his first sofa named *C-vi* in 2016. In 2017, his project *Sofa connected kk2050* was selected and presented at the exhibition *Kinshasa 2050* at the French Institute of Kinshasa. Jean-Jacques Tankwey is part of the research group on design Banka that was initiated in the *Spinning Triangles* project by S A V V Y Contemporary.

W O R K S H O P 3

S P I R I T S A N D M A T T E R - B O D I E S

Lambert Mousseka, Elie Mbansing and Rita Mayala
10.04.2019, 15:00 – 19:00 and 11.04.–14.04.2019
10:00 – 19:00 Espace Masolo 47, Avenue Ndolo,
Commune de Ndjili

Through close observation and an experimental engagement with materials that make up the daily life of the city of Kinshasa, the workshop participants will ask themselves what the spirits inhabiting these materials may be and which stories they tell. Through several activities, the participants will ask questions of the animate and the inanimate – and associate the materials to their own bodies, resulting in garments or garment-like structures, that we will stage in order to find a performative way to express the process.

L A M B E R T M O U S S E K A studied marketing and puppeteering in Kinshasa, before he moved on to the arts. He completed his studies at the Akademie der Bildenden Künste Stuttgart in 2008. He is working as a puppeteer and stage director, for the Ruhr Triennale for instance. Among others, he has exhibited in D.R. Congo, many other African countries, France, Pakistan, Germany, etc., and has been engaged in several initiatives and artist residencies. In Kinshasa, he co-founded “Espace Masolo”, a space where intergenerational knowledge transfer is happening in multiple

disciplines.

E L I E M B A N S I N G *1992, Bandundu, D.R. Congo began his studies at the Academy of Fine Arts of Kinshasa in 2010–2011. He enrolled in fine and graphic art, after a brief transition to mechanical studies. Since 2012, in Kinshasa, he has created and chaired *Tosala cinema*, a collective bringing together young multidisciplinary artists to promote entrepreneurship in the socio-cultural field. He develops working methods based on the dialogue between the tools he uses and his practice, in order to adapt to the specificity of each artistic project. His work immortalizes moments and shows life in Kinshasa through documentary and experimental films, with a straightforward eye on the way modernity’s power relations play out in the Kinois’ every day life. Elie Mbansing is part of the research group on design Banka that was initiated in the *Spinning Triangles* project by S A V V Y Contemporary.

R I T A M A Y A L A is a young Congolese stylist who lives and works in Kinshasa. She is passionate about fashion and art (music, embroidery ...). After her baccalaureate, she took up studies in fashion for 5 years at the Institut Supérieur des Arts et Metiers (ISAM) in Kinshasa, and obtained her title of fashion designer in 2016. She now runs her own fashion house MOSALA, specialized in knitwear and knitted embroidery. Her vision is to launch a line of ready-to-wear embroidered knitwear. Rita Mayala is part of the Banka research group on design that was initiated in the *Spinning Triangles* project by S A V V Y Contemporary.

MORE INFORMATION

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S A V V Y Contemporary – The laboratory of form-ideas is an art space, discursive platform, place for good talks, foods and drinks – a space for conviviality. S A V V Y Contemporary situates itself at the threshold of notions of the West and non-West, to understand and deconstruct them. S A V V Y Contemporary has realized a kaleidoscope of art exhibitions, performances, film screenings, lectures, concerts, readings, talks, dances. S A V V Y Contemporary has established a participatory archive on German colonial history, a performance arts documentation centre, a library, a residency program, as well as educational projects with schools. The art space engages in its neighborhood's history and socio-political realities which are entangled with the reflections and discourses of the project.

S A V V Y Contemporary is Elena Agudio Antonia Alampi Jasmina Al-Qaisi Sasha Alexandra Artamonova Lynhan Balatbat-Helbock Bona Bell Marleen Boschen Federica Buetti Pia Chakraverti-Wuerthwein Raisa Galofre Johanna Gehring Monilola Ilupeju Anna Jäger Kimani Joseph Laura Klöckner Cornelia Knoll Kelly Krugman Nathalie Mba Bikoro António Mendes Kamila Metwaly Wilson Mungai Arlette-Louise Ndakoze Bonaventure Soh Bejeng Ndikung Abhishek Nilamber Jeff Obiero Beya Othmani Elena Quintarelli Marleen Schröder Jörg-Peter Schulze Lema Sikod Lili Somogyi Fanny Souade Sow Jorinde Spletstößer Laura Voigt Elsa Westreicher

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S A V V Y Contemporary e.V. Amtsgericht Charlottenburg (Berlin) AZ: VR 31133 B Gerichtsstraße 35 13347 Berlin