



Clara Morichon

A LÉA B O R A T O R Y

From aleatory experiences to design process:
a method to hijack consumption society.

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To disturb: Upsetting the normal functioning, the harmony of a mechanism, of a system or of an organization.



Effort: Implementation of one's capacities and perseverance to overcome a resistance.



Discomfort: Inconvenient aspect of the condition in which one is.



Diversity: Characteristic of what is various, different, plural, heterogeneous, even contradictory.



Game: Entertaining activity established by rules and involving one or several persons.



Sensibility: Faculty of acutely feeling impressions and to respond to them.



Strangeness: Characteristic of what is surprising, unusual, and that can call on irrationality.



Deflection: Action of turning something into an other direction.



To let go: Means of liberation consisting of detaching oneself from our desire of control.



To act: Ability to transform what is and to express oneself by one's actions.



Conviviality: Capacity of a society to favorise tolerance and mutual exchanges between the persons and the groups that compose it with enthusiasm.



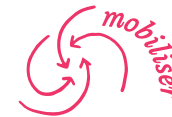
Resistance: Action of not yielding under a dominant force.



Wake-up: Return to reality and to activity after a period of illusion.



Testify: To express, to manifest, to re-tell, to be the sign of.



To mobilize: Engaging converging forces and putting them in action.



To cooperate: To participate in a collective work or action by the association of resources and efforts.

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1 Spot the folding line



2 Pick randomly different sentences and fold them



3 Read the texte created

Buying, getting bored, throwing, buying, getting bored, throwing...

A well oiled logic that makes us feel comfortable

The designer as a deceitful accomplice

Orientates our behaviours towards passivity

Be careful you dogma lover and controller of thoughts

You enter in uncertain lands

Here the pathways are diverse, the reading multiple

You will have to face otherness and unknown territories

This is a wake up call, a debate, a meeting

Let's learn to tame the incertitude of the future already here.

This is a major issue that design needs to face nowadays.

We must reinvest our decision power in our daily lifestyle.

With the aleatory as a tool of awareness and resistance,

You will unveil the filter of habits to reveal their absurdity

Maybe, we will find our resonance to the world


To a more virtuous relation towards our environment




Buying, getting bored, throwing, buying, getting bored, throwing...
pernicious efficacy of an idea of happiness based on possession.
The designer as a deceitful accomplice
Orientates our behaviours towards passivity
You, who indulge yourself into consumption, be careful !
You enter in uncertain lands
In front of you : possibilities, choices, you can no longer be passive,
You will have to face otherness and unknown territories
Through an exploratory research at the crossroads of two design fields
Let's learn to tame the incertitude of the future already here.
This is a major issue that design needs to face nowadays.
We must reinvest our decision power in our daily lifestyle.
With the aleatory as a tool of awareness and resistance,
the user becomes a partner, a critique, an ally.
Maybe is it the way to develop a more inclusive process of creation
To a more virtuous relation towards our environment




1 Spot the



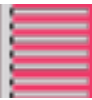
2 Pick randomly



3 Read the texte created



Buying, getting bored, throwing, buying, getting bored, throwing...
 pernicious efficacy of an idea of happiness based on possession.
 The design, corrupted by capitalistic concerns,
 Orientates our behaviours towards passivity
 You, who indulge yourself into consumption, be careful !
 You will confront yourself to discomfort
 In front of you : possibilities, choices, you can no longer be passive,
 You will have to face otherness and unknown territories
 Through an exploratory research at the crossroads of two design fields
 Let's learn to tame the incertitude of the future already here.
 It is today necessary to remind the designer of its social responsibility.
 Let's wake up plurality and heterogénéité.
 With the aleatory as a tool of awareness and resistance,
 the user becomes a partner, a critique, an ally.
 Maybe is it the way to develop a more inclusive process of creation
 To a more virtuous relation towards our environment



1 Spot the



2 Pick randomly



3 Read the texte created



1 Spot the

2 Pick randomly

3 Read the texte created

Feeling happy by filling the void with objects :
 inibition of our critical mind by material comfort.
 The design, corrupted by capitalistic concerns,
 Orientates our behaviours towards passivity
 You, who indulgde yourself into consumption, be careful !
 You will confront yourself to discomfort
 In front of you : possiblities, choices, you can no longer be passive,
 You will have to face otherness and unknown territories
 Through an exploratory research at the crossroads of two design fields
 Let's learn to tame the incertitude of the future already here.
 It is today necessary to remind the designer of its social responsibility.
 Let's wake up plurality and heterogénéité.
 With the aleatory as a tool of awareness and resistance,
 the user becoms a partner, a critique, an ally.
 Maybe will you become a fellow of civil disobedience,
 ...or maybe not !





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INTRODUCTION

*The idea of **modernity** is built on a rational way of thinking that enhances comfort, technical progress and control of needs but downplays environmental and social issues. In fact, modernity has led to the development of a standardized consumption society that has transformed objects into disposable consumption products and entailed pollution and people's disconnection from their environment. The mainstream way of thinking is now prioritizing the capital and a material definition of comfort, based on immediate availability at the expense of the general interest and a more responsible approach of people's welfare. That is why today, in a context of environmental **unpredictability**, this society model can no longer be sustained. Regarding the fact that such alleged rationality has led us to ecological ruin, we can wonder if a form of irrationality could have some virtues for an eco-social design.*

In fact, the celebration of irrationality and aleatory by surrealist artists, was, at the end of the Second World War, a way to get through the general gloom and sterility in the artistic sphere. This led to a change of paradigm and a great reconsideration of the rules of art. May we get inspired by this surrealist approach in order to disturb this well-oiled consumption society machine and debunk some preconceived ideas about comfort? We will focus more specifically on the disruptive nature of the notion of aleatory. This notion of aleatory involves unpredictability and uncertainty (due to the diversity of possible results) but, contrary to the notion of chance, it occurs inside a definite framework and is managed by specific rules.

*In this respect, during this complementary research through graphic and product design, we will operate a transfer between the principles of the aleatory and the design process in order to propose an alternative to the consumerist approach of design. The goal is to wake up the **ecological awareness** and get citizens to act so they may be able to cope with the disruption already at stake.*

*What are the brakes that prevent us from changing our society model? Can the aleatory be a way to disrupt the prevailing model by revealing some virtues of **discomfort**? Can it become a **preparation tool** for us to experiment de-growth? This is the opportunity for us designers, to endorse our ethical responsibility and stimulate society's transformation by conceiving tools and establishing concrete actions to shape our social behaviours towards sobriety and cooperation.*

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I- THE ALEATORY: A WAKE UP CALL THAT TACKLES THE PERNICIOUS IDEA OF COMFORT.

Praising the aleatory in our everyday life and in the fabrication of an object may seem, at first, a nonsense for our modern conception of comfort based on the control of needs. However, this idea that we have of comfort is actually what testifies of a standardization of our lifestyle, which is mainly influenced by consumerism. The generalization of this model of society is what has led to ignorance and denial concerning a situation of environmental catastrophe and resources' depletion. In fact, denial is the first drag preventing us from not taking action that we need to tackle.



*In order to evaluate the capacity of the aleatory to **raise awareness** regarding the dominant system, we will first analyse the different strengths and issues related to this system in order to confront them with the disturbing virtues of the aleatory.*

Homogenisation of needs through the idea of comfort.

After the Second World War, the development of consumption society increased drastically simultaneously with the American soft power. In fact, the culture of «the American way of life» was spread all around the world (and specifically in developed countries) and influenced people's behaviours by using cultural and ideological means. This idea of consumption through every industrial product imported from the US (conveyed by advertising campaigns and television) became part of a new material definition of happiness. In fact, the excess of objects is now inherent to the idea of domestic comfort.

¹ *Il futuro della modernità*
Thomas
Maldonado, 1987

*Tomas Maldonado in his essay *Il futuro della modernità*¹ explains that the idea of comfort regulates the daily life by ritualising behaviours and postures: it creates order. This coercive dimension of comfort weighs considerably on the organisation of society. Shapes and uses are standardized in order to fit this idea of comfort, which is perceived as the ultimate norm and, thus, legitimises what may sometimes be seen as reprehensible. This contributes to the creation of a mainstream model that has led to a kind of manipulation of society toward a capitalist approach.*

One of the main problems caused by ubiquitous consumerism is the standardization of shapes, and a severance from our environment. This ideal of standardization of comfort causes a paradoxical phenomenon: the means tend to prevail over the end, which, today, seems to be in total contradiction with the plurality of the population and the environmental unpredictability. We can take the example of the smartphone industry; today

we all have overall the same smartphones and it is considered normal to change it every 2 years in order to have the latest technology. In fact, regardless of the real need for it, this desire of “better performance” has become a part of our current way of perceiving comfort.

*It seems totally absurd to continue to produce and consume in this way, when we know, for instance, that one day the resource depletion will confront us with a situation which will be unpredictable for us and that we won't be able to handle with the tools created by modernity. This is why it seems necessary to confront what seems to be a form of *discomfort* by experiencing the aleatory process and heterogeneity. We have to risk ourselves out of this dominant model to reveal alternatives to our current way of life.*



Revealing alternatives

The surrealist way of thinking developed as a form of opposition against the rules of the “right way of doing art”. Surrealism uses free association of thoughts, mixed subjects and hybridization by often using aleatory processes. This way, surrealists have invented a new way to use words, language and thought beyond the classical construction of sentences and common sense. They confront us with what “does not make sense” according to rational standards, in order to reveal the mechanism of the thought beyond the purely informative nature of a sentence.

² *Cent mille milliards de poèmes*, Raymond Queneau, 1961

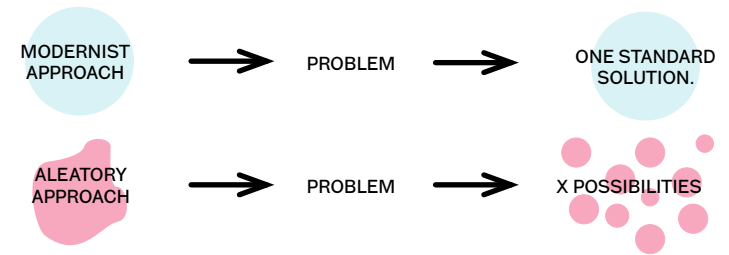


³ *Droog Design* is a dutch compagny of conceptual design that focuses on process of fabrication and its impact on social matters.

⁴ "Entretien avec Jurgen Bey" in *Strange design - du design des objets au design des comportements* - Jehanne Dautrey & Emanuel Quinz 2014

A significant example is *Cent mille milliards de poèmes*² by Raymond Queneau, which proposes different ways of reading. In fact, here, the aleatory process proposes alternatives and combinations. As designers, if we draw a parallel, it seems to be our duty to rely on the *diversity* of people and situations, and to reveal a plurality, that has been disappearing since the advent modernism, in order to escape the globalisation of consumerism. In this perspective, we can take the example of the chest of drawers You can lay down your memories by Remy Tejo for *Droog Design*³ which is composed of a combination of reclaimed drawers attached together with a large belt.

Here, the general shape of the object is hectic because of the diverse sizes of the different drawers. The unpredictability of the collected material gives the object a heterogeneity and a general shape that seems to defy a logic of balance and simplicity. This creates a strong visual impact that transforms the chest into a sculptural element and a manifesto. The manifest approach of this object echoes the values of the *Droog Design* collective. In fact, as a designer, Jurgen Bey, who is a member of this collective, aims to have a critical outlook on the world by creating objects that contributes to "creating an image of the world that doesn't fit perfectly"⁴.



Comparison of design process



Combinatory reading of the *Cent mille milliards de poèmes*, Raymond Queneau, 1961 ©



Chest of drawers **You can Lay Down Your Memories**,
Remy Tejo For Droog Design, 1991
© Droog Design



This idea of *strangeness* is also part and parcel of the creation when using an aleatory process. By disturbing the conventional shapes and uses, the idea of strangeness is what may strike people and make them stand back and possibly reconsider the way they use and create objects.

This subversive aspect of the aleatory process can also give a humoristic tone to the production and thus enable us to reconsider our behaviours in a more pleasant way. In fact, the use of this chest of drawers is obviously “less practical” than a standard piece of furniture because, when the aleatory is allowed in the creation process, the functional performance of the object is often disturbed. However, in this case, the lack of practicality is compensated by the incongruous and expressive aspect of the object that immediately strikes the user in a more active way. In fact, if the object is less practical and user-friendly, it also means that the user is more concerned by the object and has less automated gestures.

In fact, what reinforces our dependence toward the idea of comfort is that we keep seeking more user-friendliness, and this leads us to know absolutely nothing about how the objects we use are manufactured. Thus, in order to figure out if the use of the aleatory in the design process could disturb the consumerist model, it seems legitimate to ask ourselves if the manufacturing process contributes to making an object legible.

Legibility: the object as a testimony against the apperception.

⁵Shopclass as Soulcraft
- an inquiry into the value of work -
Matthew B. Crawford
2009

Nowadays, the objects that we use impose on us a distance and a specific way to use them. The overabundance of objects and the never-ending quest for more user-friendliness has made people lose a lot of knowledge and ignore the impact of consumption. In Shopclass as Soulcraft⁵, Matthew B. Crawford, explains that, by promoting the freedom from constraints, the consumption culture prevents us from directly experiencing our own responsibility toward our material environment. He also reminds us of the importance of not being completely passive in the use of objects, in order not to lose our capacity of judgement. Here, he raises the question of how the materiality of an object can convey its meaning. This reminds designers of the necessity to create legible objects that can be really understood.

*Designing objects using an aleatory process is precisely a good way to create a tight relation with the context in which it is manufactured. In fact, by enhancing the traces of the material or the process, the object can become a **testimony** of the resources used or a tool measuring the variations. The approach of the Studio Mischer & Traxler is a good example. Their project The idea of a tree represents the variation of light during a day. Here the general shape of the bench is defined by the aleatory weather and more specifically by the solar energy (the length of the bench depends on the amount of daylight and the width on the quantity of solar energy harnessed in the day). The variation created by the data collected gives a specific meaning to the work because each shape will depend on the date and place of fabrication. Thus, from this series of objects the specific characteristics*



Reading the weather on the seat **The idea of a Tree**,
Katarina Mischer & Thomas Traxler, 2008
© Studio Mischer & Traxler



Machine **Recorder One** used to production **The idea of a Tree** collection,
Katarina Mischer & Thomas Traxler, 2008
© Studio Mischer & Traxler



Serie of Vase from the collection **Fish Design**
Gaetano Pesce, 1990–today.

of every region in which they have been produced can be deduced. Here the aleatory becomes a way to transform an intangible and ephemeral element like the weather into a material representation. This idea reminds us that every object is also an image and this is why it is able to convey meaning through a visual reading.

Moreover, if the aleatory is pertinent here it is because of the matrix used during the process. In fact, the perturbation occurs inside a defined framework, which determines the condition in which the aleatory can operate in order to have a real meaning. It is because there is a matrix that we can “read” the object by recreating the relations between the different elements responsible for the variations. Actually, this project reveals the expressive characteristic of the object thus created, that can convey some values. This echoes the research of Gaetano Pesce on his “differentiated series”. In fact, for his series of vases Fish Design, he worked with some inexperienced manual workers, who chose how to pour the resin inside a mould in order to produce each time a unique product embodying the history, creativity and *subjectivity* of each worker. In this project, Gaetano Pesce gives a voice to those who are ordinarily considered as mere implementers. Here, the aleatory makes a creative potential visible and beyond its usual function (of containment), the vase can also become a social testimony and illustrates a political engagement on the redistribution of roles in production



By making some hidden meanings of objects visible, the aleatory also changes the way we use and perceive them. Through those different examples the disruptive strength of the aleatory is enhanced. Because it allows plurality and variation, it gives a deeper meaning to the object. Because it deals with strangeness, it questions people. And because it emphasizes variation and imperfection, it is capable of disturbing the norms of conceptions and, thus, may reveal the pernicious aspect of the consumption system and lead to collective awareness.

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II- DISRUPTING THE CYCLE OF PRODUCTION TO TRANSFORM USERS' BEHAVIOURS?

Now that we know why using an aleatory process in design is necessary to get out of the dominant system of overconsumption, we need to examine how to make it occur in order to reveal its potential. To do so, we will have to analyse the impacts and the relevance of the intervention of the aleatory on the different phases of a design process. Our work, as designers, will be to determine the means to introduce the aleatory in the conception process in as sustainable a way as possible, and figure out how it can also have a direct influence on our behaviours.



*How can the aleatory transform discomfort and frustration into some energy to stimulate **collective action**?*

Accepting defects: a new ethic for object manufacturing?



Let's first of all focus on the formalisation and fabrication phases of the process of design. Using the aleatory in those phases of the design process implies to **accept a certain degree of unexpected shapes and imperfections** that influences the criteria of appreciation of an object.

Thus, the aleatory can operate by using a material considered as “non-compliant”; it is the opportunity to promote defects in production and industrial waste. This echoes the project initiated in 2014 by the Berlin association Cucula which gathered some refugees to work on a limited edition of chairs that were built using reclaimed wood from refugee camp huts, as well as planks from boats used to travel to Lampedusa and scraps from local industries. The pieces of furniture were based on the open source plans of the design guide Autoprogettazione⁶ created by Enzo Mari in 1974 which aimed to disrupt the standard channels of production by giving everyone access to his plans and the possibility to reinterpretate them. Thus, the participants of the Cucula project have adapted the plans to the reclaimed material they found changing sometimes slightly the structure and inviting in their work the irregularity of the material used. A spoke person from Cucula told Dezeen magazine that :

⁶ **Autoprogettazione**
Enzo Mari, 1974
Edition Corraini
This guide proposed plans of chairs and table for self construction and thus was the precursor of Do-it-Yourself and open source design

⁷ Article: "Enzo Mari grants Berlin refugee organisation rights to reproduce his furniture"
www.dezeen.com, 2015

"The concept of the whole model is aiming to give refugees the real possibility to provide for their life and to build up a future."⁷



Thus, even if the introduction of the aleatory in the industry may seem absurd at first (because it is in contradiction with the idea of performance and conformity linked with standardisation), we can however find there an ecological, social and economical interest. The use of the aleatory seems to be a good means to **change our preconceived ideas** and reveal a new logic of creation by lengthening the lifetime of materials and involving different people to find solutions to deal with irregularity.

On this matter, Gaetano Pesce was also one of the first to reveal the ethical potential of accepting defects in the industry. In fact, in *Le temps des questions* he highlights the fact that with globalisation, the industry hires more and more hand-workers with less knowledge of craftsmanship, which implies a lower quality of objects. That is why he thinks that, in the future, we will have to do with “mistakes” and that “poorly produced” will be the standard quality. It is a challenge for us as designers to find the way to cope with imperfection and develop a new formal vocabulary and a new mode of implementation so that, however impaired the creation may be, it will anyhow produce a very expressive result. In fact, we can consider the “defects” from aleatory production as the traces of a singular expression that give **sensitivity** to an object. This might change our criteria of appreciation of the object and also the idea of “quality norm” inside a standardized production. Could the quality of an object no longer be defined according to the adequacy to a standard but according to its capacity to differ from it?

⁸ **Le Temps des Questions**
Gaetano Pesce, 1999
Edition du Centre Pompidou
This book was created for a retrospective exhibition of Gaetano Pesce's work.
ISBN
9782858508846

In fact, the aleatory won't be accepted to the same extent depending on the different aspects of an object: functional, technical, aesthetic and economical.

*This relation towards what can be considered “negative” is the way to have a more “inclusive” approach of the world. It involves more tolerance from the user and the creator in the design process. This aspect echoes the research of François Jullien in *La dé-coïncidence*⁹, in which he explains how important it is to accept in our lives a form of **negativity** to object to the obligation of “positivity” and comfort that turn us into dependent and irresponsible individuals. In fact, it is because we accept to confront ourselves with what is unequal, different, imperfect, that we are able to find other resources and other references, in order to use and create objects out of the established rules. The idea of “De-growth” as a society model invented in response to the system of growth is build on the same principle of enhancing negativity. In fact De-growth stands for more sobriety on our consumption habits by putting forward the necessity to learn to live and create with less.*

⁹ *La dé-coïncidence*
François Jullien,
2017,
Editions Grasset.



Collection of chairs **Sedia Design** by Cucula (Refugee Company for Crafts and Design) 2014
From the manual **Autoprogettazione** de Enzo Mari
© Verena Brüning



West African refugees working under the guidance of designer Sebastian Däschle
© Verena Brüning

Experimenting constraints and hijacking.

We are here wondering about the impacts of the intervention of the aleatory during the user experience. What if our actions were determined by an aleatory process of decision?

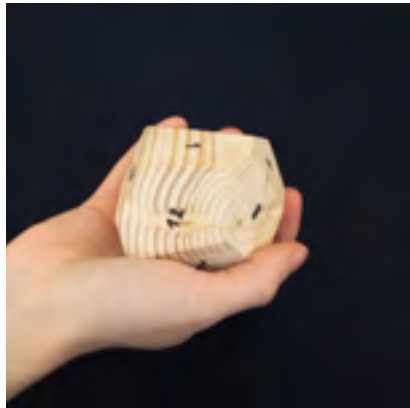
*This question seems quite absurd regarding our relationship to the world based on rationality. What kind of virtuous behaviour could possibly result from giving up our power of decision? The impact of our action disconnected from the normal order defined by common sense would probably involve only chaos. But is experiencing the aleatory really abandoning our free will? Could confronting oneself to **constraint and frustration** be the way to engage the user in a more responsible action? We can draw a parallel with the instability of our current environment, which, in a sense, is aleatory because although we have an idea of the different ways possible the planet and the society might evolve, we cannot however predict how it is actually going to turn out, what resources we will have left and how we are going to react to the changes. Preparing ourselves to this unpredictable environment requires a capacity of adaptation that we could maybe experiment through an aleatory process.*

This could be particularly pertinent regarding the management of energy resources. The aleatory can become a way to test a rationing of these resources, and may help us assess how dependent we are. This was the original reflection that guided the realisation of a lamp we created. This lamp imposes to the user a time of enlightenment which is defined randomly and thus, requires from the user to adapt his action to the amount of energy available





Marché Aléatoire, Clara Morichon & Juliette Groussin
Picking the food for the preparation among those bought on the market by rolling a dice.
© Clara Morichon



Dé-tournés, Clara Morichon & Juliette Groussin
Different dices of decision making with uneven faces
© Clara Morichon

instead of the contrary. Testing our reaction when confronted with what does not depend on us is the real goal of the aleatory. This is what my research partner and I experimented when we bought things on the market and cooked them by strictly following the roll of the dice. By testing empirically the aleatory ourselves, we were able to become aware of the impact of the aleatory on our behaviours.

*Thus, because it imposes the use of certain resources, the aleatory made us experiment what we might have rejected or avoided in normal circumstances. However, experimenting this constraint was not perceived as something alienating because we accepted to place ourselves in that situation. Actually, the aleatory turns the constraint into something more playful and enjoyable. In this context of cooking, the food products we picked represent a challenge to imagine how to cook them. This way, the aleatory also wakes up the curiosity and gets us to go beyond our prejudices by triggering our creativity. This is representative of the **dynamic strength** of the aleatory thanks to which we involve ourselves more easily in longer preparations or more difficult work because it also represents novelty.*



*Thus, the major asset of the aleatory as a process of action taking is that, if it imposes some constraints, they should be adequately dealt with. In fact, this type of constraint is not forced upon the user, it is on the contrary an open system. This echoes the idea of “**braconnage**” developed by Michel de Certeau in L'invention du quotidien¹⁰: freedom is to be found within the constraints of consumption society by using objects in order to find in them more meaning and escape blind consumption.*

¹⁰ *L'invention du quotidien -1 Arts de Faire*
Michel de Certeau,
1990,
Editions Gallimard

Using playfulness to involve collective resistance.

To bring some change in our society and start to set up de-growth, a collective involvement is necessary. Today we are lacking tools to understand what de-growth is and how to apply this idea in our everyday life and collectively. We need to figure out which string of the aleatory must be pulled to be able to transform collective frustration entailed by the implementation of de-growth in daily life. In this respect, we will focus on the playful aspect of the aleatory.



In fact, the *game* and the aleatory have a common history and share different similarities and in particular their relation toward constraints. The major strength of the game is that it is a form of fiction that takes place in real life and it makes us accept some rules that we might otherwise reject because in our everyday conveniences is the priority. In fact, by making us experiment situations that are “not for real”, the game may implicitly subvert our habits and disturb conventional uses. It is also an alternative to the reign of work and money, it enhances other purposes in life as it becomes a reflection tool and an efficient way of bringing people together and maybe involve them in collective action.



In fact, in a world of profitability and productivity, board games are a tool of *resistance*. We use them in groups, they create a special atmosphere, a parenthesis of rest and creativity and a moment of fruitful exchanges. It is by exploiting such characteristics that we imagined a card game following the principles of the Cards against humanity,¹¹ where the goal is to create sentences by associating cards together in order to compose the funniest, most disturbing or strangest expressions. Our edition focuses on alarming social and ecological current subjects. Here, the aleatory comes from the different cards picked

¹¹ *Cards Against Humanity*, 2011, distributed under a Creative Commons BY-NC-SA 2.0 license.

up randomly and is the basis of the combination of sentences. These sentences often provoke laughter because of absurdity and satire. This game enhances the capacity of the aleatory to relieve some upsetting or painful situations by absurdity and in a humorous way. It is an invitation to open debates by playing with codes.

¹² *“Les jeux et les hommes”*
Roger Caillois,
1967,
Editions Gallimard
ISBN972-2-07-
032672-3

Roger Caillois in *Les jeux et des hommes*¹² explains also that games of chance, abolish all kind of superiority (natural or acquired) to create a condition of total equality that can make us accept injustice. This characteristic of the aleatory is very useful within groups. It debunks the notion of merit and the system of reward due to personal success and competition. This way it can for example open a reflection about another repartition of resources. In this perspective Cyril Dion¹³ imagined in an interview that in order to respect the Paris agreements concerning our carbon consumption, we could authorize 500 000 flights per year and then organize a sort of lottery to distribute the right to use flight travelling.

¹³ *Justice sociale/ Justice Climatique : même combat ?”*
Interview de Cyril Dion et Priscillia Ludosky par Konbini News, 2019

This way, experimenting the aleatory in a situation perceived as a game seems to be a good start to train and change our views on our consumption habits, but also to imagine other type of society organisation. That is why our work as designer will be to spot different situations of the daily life where we must reduce our consumption and then try to induce through different tools an aleatory and playful rule of use. By exploiting the qualities of the aleatory we might be able to accept the constraints of sobriety without feeling bound to them and thus prepare ourselves to a smooth transition of society.

To conclude:

Thus, designers have a great responsibility regarding the development of our current way of consuming and, consequently, on the degradation of our environment, this is why they have also a big role to play in the change of society. It is actually by hijacking our tools of creation with aleatory processes that we will be able to disturb the dominant system of careless production. Accepting otherness and what we do not control is today what we need to recover a wiser relation towards our environment and this is why the aleatory is a major element to integrate in our design method. However, as we have seen, using the aleatory in the design process can generate major perturbation on the project. That is why for each project, the aleatory must be accurately used (and not involved in every steps of the design process) in order to preserve its pertinence, the relevance of the designer's role and its capacity to change our relation towards blind consumption.



	You can lay down your memories Remy Tejo cf p 28	Ecocollusion personal project cf p 46	Aleatory lamp personal project cf p 41	The Idee of a tree Studio Mischer & Traxler cf p 29
CONCEPTION : Aleatory subject?				
COLLECTION : Aleatory resources or material ?	✓ reclaimed material			✓ solar energy
FORMALISATION Aleatory shape ?	✓ general shape			✓ width and thickness
USER EXPÉRIENCE Aleatory experience ?		✓ cards distribution	✓ time of enlightenment	

Summary table of aleatory intervention on different design projects



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In our everyday life we are used to buying objects, we are used to consuming products and we are used to living our life in a certain way which is defined by consumption society. This is actually what we can call a dominant system based on alleged rationality that conveys the idea that the more you get and you consume the happier you will be. However today, in a context of environmental unpredictability, this society model can no longer be sustained.

From this observation, we realized the necessity to involve a disruptive element able to change our consumption habits. With this complementary research through graphic and product design, we will operate a transfer between the principles of the aleatory and the design process in order to propose an alternative to the consumerist approach of design. The goal is to wake up the ecological awareness and get citizens to act so that they may be able to cope with the disruption already at stake.

Can the aleatory be a way to disrupt prevailing models by revealing some virtues of discomfort? Can it become a preparation tool for us to experiment de-growth? This is the opportunity for us designers, to endorse our ethical responsibility and stimulate society's transformation towards sobriety and cooperation.

