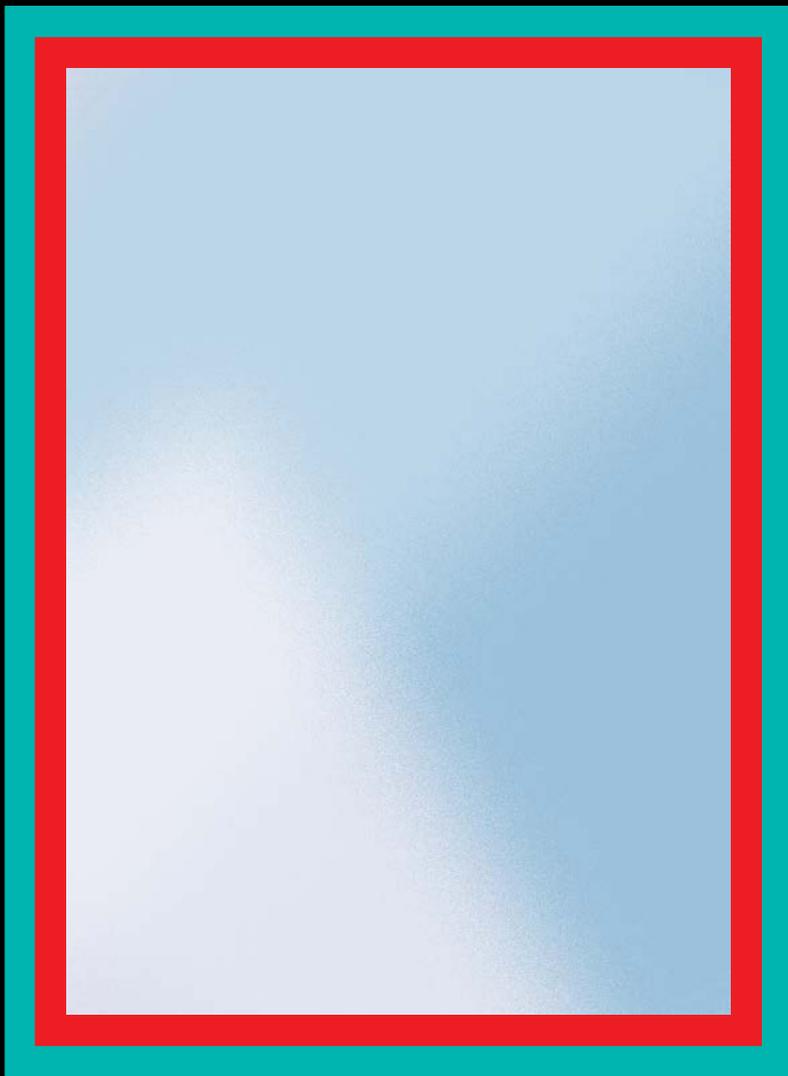




RESPIRE

POUR UN DESIGN CLIMATIQUE

MASSENOIRE / ESCH-BELVAL



04.06 – 25.09.2022



ESCH-SUR-ALZETTE
EUROPEAN CAPITAL
OF CULTURE

About

Dating from 1965, the **Massenoire** was used for the preparation of the sealant mass (based on tar) for the blast furnace taphole, known as the “black mass”. In the eastern part there is a semi-outdoor space which served as a shelter for the casting ladle dryers. Following the introduction of back-pressure tapping, production was abandoned and the workshop closed at the end of the 1970s. The Massenoire building has barely changed and is striking for its industrial, raw and imperfect interior; the space still contains silos and a travelling crane. The deteriorated translucent sheets at the top of the façade have been replaced in keeping with the existing structure, providing the space with subdued light.

RESPIRE POUR UN DESIGN CLIMATIQUE

An exhibition organized by the École nationale supérieure art et design de Nancy and Esch2022, European Capital of Culture

Massenoire – Esch-Belval
4.06 – 25.09.2022

A project by the DMLab, laboratory of “Design des milieux” at Ensad Nancy, École nationale supérieure art et design, the Ministry of Culture, organized as part of Esch2022, European Capital of Culture, and labelled as part of the PFUE 2022 - French Presidency of the Council of the European Union. Ensad Nancy is a founding member of the Artem Alliance, associated with the project.

Esch2022, European Capital of Culture
8, avenue des Hauts-Fourneaux
L-4362 Esch-sur-Alzette
www.esch2022.lu
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École nationale supérieure d’art
et de design de Nancy (Ensad Nancy)
Campus Artem
1, place Charles Cartier-Bresson
F-54013 Nancy
www.ensad-nancy.eu
www.dmlab.ensad-nancy.fr
www.respire.ensad-nancy.eu

INTRODUCTION

Breathing symbolizes our absolute dependence on the environment we live in. Breathing is such a natural act that we forget it is essential to every human being. Without oxygen, we could not survive.

How do we question our breathing?

How do we acknowledge breathing as part of our productive activities?

How can these activities become vectors of change in a committed shared effort?

What are the environmental implications?

Based on sensory experiments, and in the context of the fight against pollution, the exhibition *Respire, pour un design climatique* offers answers to these questions by taking breathing as a paradigm of new ways of being and doing.

More broadly, *Respire, pour un design climatique* intends to raise awareness of an invisible resource that we must preserve at all costs: air.

Completed by quotations from the book *Design et pensée du care*,* the result of several research projects of the DMLab, the exhibition *Respire, pour un design climatique* is divided in three sections.

What do we breathe every day?

In the vast atmosphere, I breathe the air inside my house, the air in my garden, on my street, in my city, in my village.

What air does each of us breathe? The study on air quality in different environments, carried out by the students of Ensad Nancy with individuals and professionals, shows that the air we breathe depends on our objects, our daily landscapes, and the products of our activities. It puts the focus on perception and personal experience as major factors in the appreciation of the quality of the 15m³ of air we breathe in every day.

How is air quality measured?

From the first sensitive approaches developed at the end of the 21st century to the most contemporary digital tools, air quality measurement is now the subject of shared studies and analyses. Scientists and citizens share the same mission: to inform as many people as possible in order to promote new behaviours.

How can our productions affect air quality?

Cultivating air quality awareness can be a lever to change our habits and our relationship to the environment. To protect the environment, we must change our relationship with the material world, save renewable resources, reduce energy consumption, and pollute less. Changing our trajectory requires changing our way of life. Science has demonstrated this for years, but we are acting too slowly. What will it take to convince us? Where should we start?

Showcasing wicker objects designed by students and graduates of the design department of Ensad Nancy and produced by the basket makers of Fayl-Billot through a partnership with the CDPV, Committee for the development and promotion of basketry, or through the productions with hemp of students of the Idis (industry, design and social innovation) research chair of Esad de Reims, Graduate School of Art and Design of Reims, in association with Hear, Haute École des arts du Rhin, *Respire, pour un design climatique* aims to present possible answers, through design, and by the young generations of creators, to these situations.

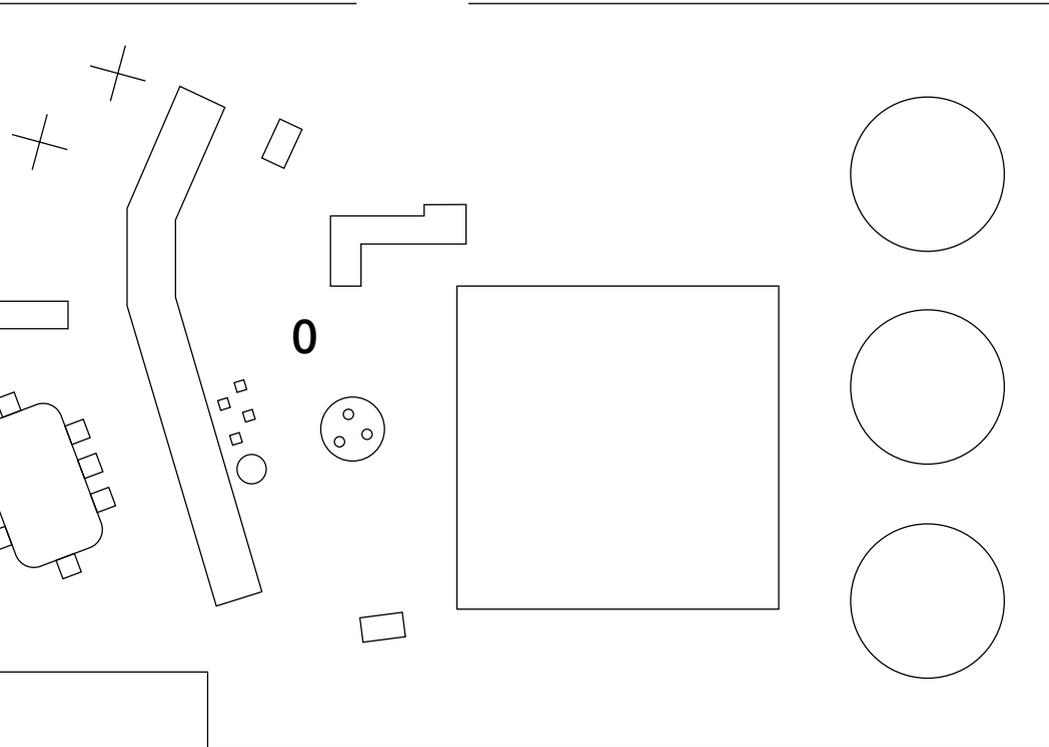
In the **Garden**, presented at the entrance of the exhibition, productions of two graduates of Ensad Nancy enliven these proposals.

Several associated public events, a symposium, and Artem and cross-border masterclasses are being organized by Ensad Nancy and Esch2022 over the course of the exhibition.

Considering the materiality of our living contexts and atmospheric phenomena in object and spatial design has opened a new field of design, **climatic design**, in which air becomes a material, where flow modelling replaces solid geometry.

Whether it is approached with the most recent scientific concepts, with sophisticated technological tools or through traditional know-how, the objective of climatic design remains the same: **finding natural conditions that guarantee a symbiotic relationship between all living organisms and the rest of the world.**

* Jehanne Dautrey (dir), *Design et pensée du care. Pour un design des microluttes et des singularités*, Nancy/Dijon, Ensad Nancy/les presses du réel, 2018.



EXHIBITION MAP

0. The garden

1. What do we breathe every day?

1.1. Assessment and individual daily efforts

1.2. Sensory images for new behaviours

1.3. 15m³ of air

1.4 Curves

2. How is air quality measured?

2.1 A diverse set of records

2.2 From a sensory perception to measuring tools

2.3 Air quality and culture

3. How can our productions affect air quality?

3.1 Basketry and virtual mould collection

3.2 Hemp, a bio-sourced material at work

THE GARDEN

Designers Chloé Guillemart and Emma Gitzinger, both graduates of Ensad Nancy, welcome us before entering the exhibition *Respire, pour un design climatique*. In this space called “the Garden”, their works show the natural and cosmic dimension of breathing.

Their work combines the act of breathing with flow circulation in nature and explores the conditions of a symbiotic relationship between all living things.

Demonstrating new ecological ways of being, of inhabiting the world and of representing it, they remind us of the importance of breathing as the primary condition of our existence.

PLANTULE

Plantule is Emma Gitzinger's graduation project, graduate of the Ensad Nancy (2017) and the Ensci | École nationale supérieure de création industrielle (2021)

The world of living organisms is richly complex, and everything is in constant interaction. The world that humans have built for themselves is most often binary and geometric.

By creating *Plantule*, a playful sensory learning tool for children from the ages of 5 to 10, Emma Gitzinger wants to give children the means to understand their environment, so they will feel capable of building the world of tomorrow while respecting the environment and more particularly air quality.

Plantule is a construction game inspired by the invisible structures of living organisms. It encourages collaboration and communication by deviating from the classic models of construction games that are often geometric and orthogonal. It offers the possibility to question our understanding of the laws of nature.

Plantule is an open game because it has no rules. It is inclusive because it embraces the environment in which it is played. Children can plan and generate different structures each day and eventually imagine other games within the game. The possibilities are endless. The game



is therefore open to transformation, appropriation, and hybridization.

For children, the game is immersive and encourages them to use their bodies and inhabit the environment they have built. It broadens their sensory and cognitive experience by reintroducing a sense of chance and uncertainty.

It plants seeds that will allow them, as adults, to understand life's complexity.

It consists of flexible joints and sections of locally harvested wood. Depending on the material used, the game evolves. Bamboo, which is naturally hollow, allows the passage of elements. Solid wood will have a reticular form close to natural networks.

Plantule is also a device that can work in association with other playful, artistic and scientific devices.

EFFLUVES

*Project of Chloé Guillemart, designer
Graduate of the Ensad Nancy (2017)*

Effluves is a service that brings experts together and creates a local network of skills related to aromatherapy. It is also a collection of ceramic objects created with its users. *Effluves* reflects on the singular place of flora in the respiratory act and defends the intrinsic virtues of medicinal plants and their collection.

With the support of Institut de l'engagement and the Deloitte corporate foundation.



1. WHAT DO WE BREATHE EVERY DAY?



1.1. Assessment and individual daily efforts

“People don’t spend all day in front of an analyser. They take public transport, drive their car, they sometimes travel outside cities and breathe a completely different air from the one in cities, and they spend 80% of their time at home. We do not assess the exposure of individuals and the levers on which they could act individually.”

Isabelle Roussel

Jehanne Dautrey (dir), *Design et pensée du care. Pour un design des microluttes et des singularités*, Nancy/Dijon, Ensad Nancy/les presses du réel, 2018.

As part of a research programme on environments proposed by the DMLab, Ensad Nancy students followed several individuals in their daily lives and measured the quality of the air they breathe.

Thanks to “micro-sensors” that record data, such individual measurement allowed us to “visualize” the quality of the air breathed by each individual. The objective is not knowing the quality of the environment in a specific place, but characterizing the 15m³ of air which a person breathes every day in their living spaces during their daily activities.

From these observations, we understand the stakes of individual daily efforts against air pollution.

1.2. Sensory images for new behaviours

“For example, the whole campaign around CO₂ was quite disappointing. The dangers showed by the campaign did not seem relevant to those who are most affected by them; they do not connect these dangers with their situation.”

Isabelle Roussel

Jehanne Dautrey (dir), *Design et pensée du care. Pour un design des microluttes et des singularités*, Nancy/Dijon, Ensad Nancy/les presses du réel, 2018.

How can we encourage the fight against pollution and the development of an “air quality culture” through a sensory and subjective approach?

It is striking to note that, despite the widely distributed information on poor air quality during pollution peaks, citizens do not change their behaviour. Distributing quantitative and objective data is not enough.

It is essential to find elements that allow a subtle reading and a subjective appropriation of the topic at hand.

What makes sense for each person? How can visual communication encourage everyone to pursue their daily fight against pollution? The images projected here were made by the students with the people they followed during the air quality survey initiated by the DMLab. They show their living environments, what affects them, and more broadly the signs of an exchange of subjectivities.



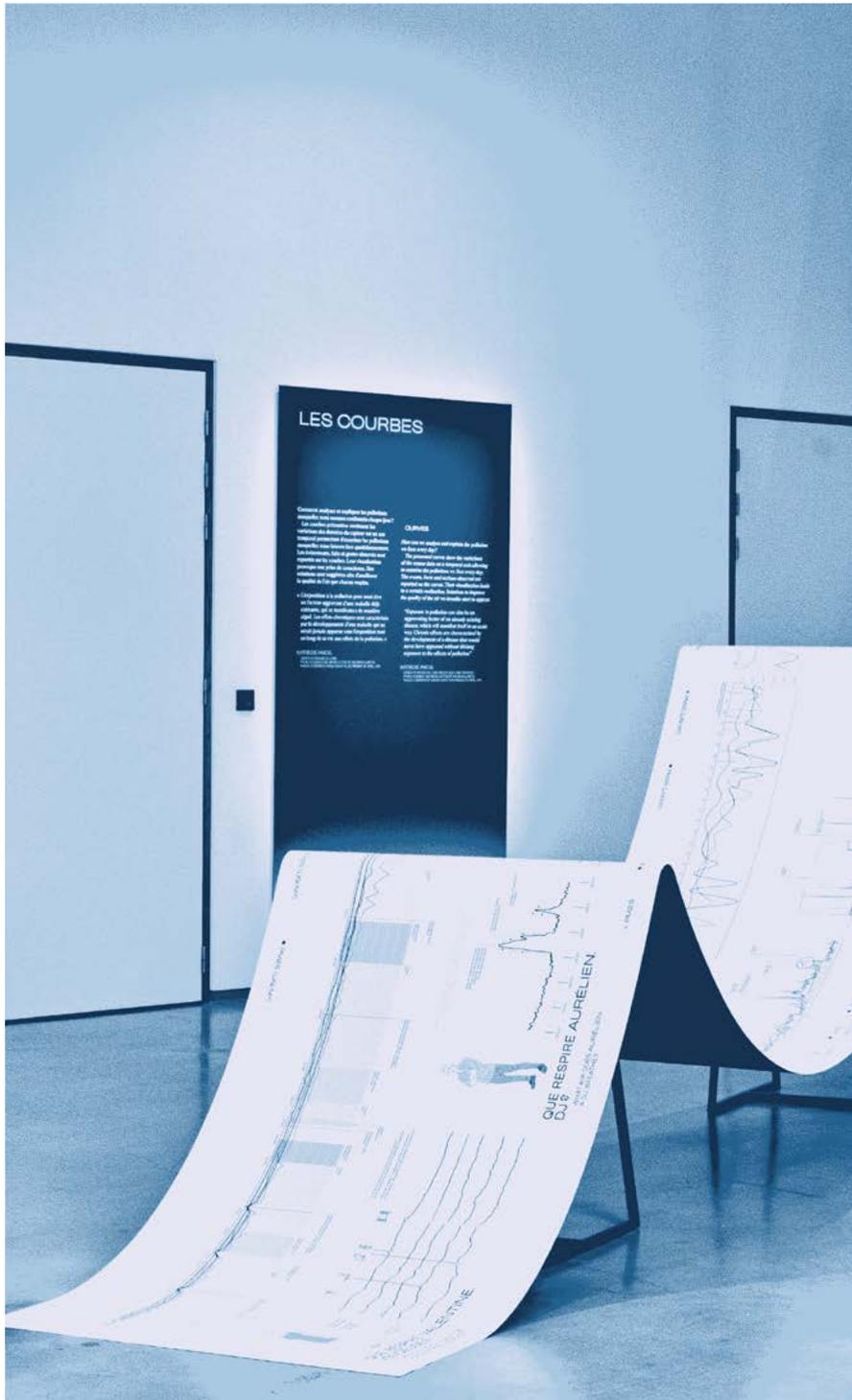
1.3. 15m³ of air

Each person breathes an average of 15m³ of air every day. This volume may vary depending on physical activity, age, etc. Indeed, it can reach 18 to 20m³ of air for a high-level athlete.

The air we breathe can be polluted. To reduce the health risks of pollution, we must identify three factors:

- the concentration of pollutants in the air,
- the time spent by a person in a polluted environment,
- the amount of air a person breathes from this polluted environment

and try to act on them by changing our lifestyles, our behaviours, etc.



LES COURBES

Comment analyser et synthétiser les profils
multiples des courbes architecturales?
Les courbes architecturales sont les
résultats de données complexes et de
temporalités multiples. Elles sont le fruit
de processus complexes et de données
multiples. Elles sont le fruit de processus
complexes et de données multiples. Elles
sont le fruit de processus complexes et
de données multiples.

COURBES

Plusieurs courbes architecturales de profils
et de données.
"The process"
The process is a complex and multi-
dimensional one. It involves the analysis
of multiple data points and the
synthesis of a single, coherent
result. This involves a deep
understanding of the data and the
ability to identify the key trends and
patterns.

MATHEMATIQUES

Les courbes architecturales sont le fruit
de processus complexes et de données
multiples. Elles sont le fruit de processus
complexes et de données multiples.

PROFILS

Les courbes architecturales sont le fruit
de processus complexes et de données
multiples. Elles sont le fruit de processus
complexes et de données multiples.

QUE RESPIRE AURELIEN
DJ &
AURELIEN



1.4. Curves

“Exposure to pollution can also be an aggravating factor for an already existing disease, which will manifest itself in an acute way. Chronic effects are characterized by the development of a disease that would never have appeared without lifelong exposure to the effects of pollution.”

Mathilde Pascal

Jehanne Dautrey (dir), *Design et pensée du care. Pour un design des microluttes et des singularités*, Nancy/Dijon, Ensad Nancy/les presses du réel, 2018.

How can we analyse and explain the pollution we face every day?

The presented curves show the variations of the sensor data on a temporal axis, allowing to examine the pollution we face every day; they represent the events, facts, and gestures of each of the subjects observed by the students of Ensad Nancy during their field survey. Their visualization leads to a certain realisation.

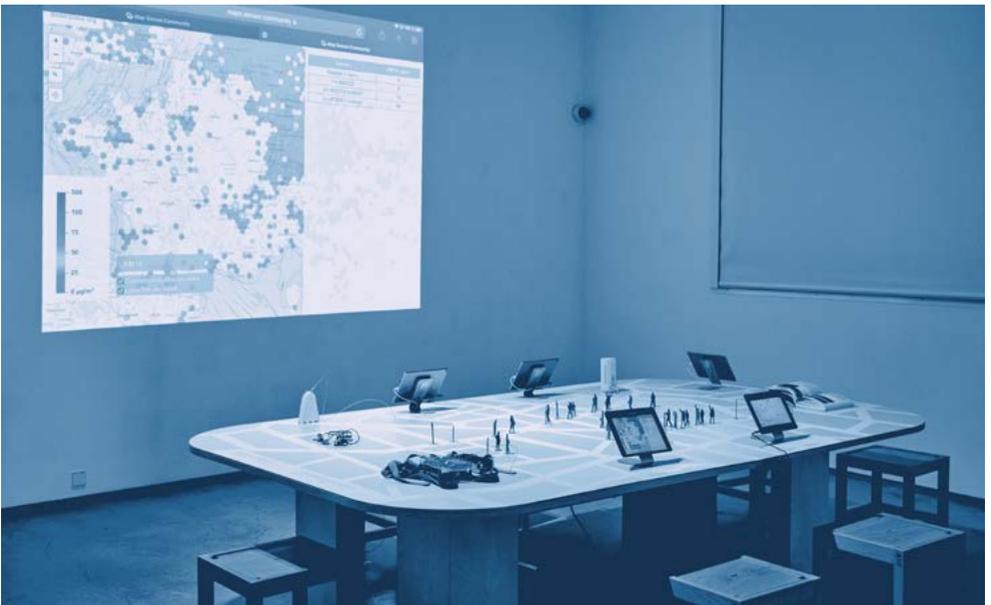
2. HOW IS AIR QUALITY MEASURED?

2.1. A diverse set of records

For many years now, citizens have contributed to air quality measurement using micro-sensors to pool data and produce collective representations in the form of urban pollution maps. They are called “smart citizens” or “citizen-sensors”.

These citizen networks follow 5 main objectives:

- evaluating the air quality where everyone lives and breathes as accurately as possible;
- complementing official measurements and giving citizens the opportunity to produce data for themselves and for the community;
- defining a new citizenship in the age of the Internet of Things, or “data democracy”;
- producing an empowering factuality pact through measurement;
- identifying and defending air as a “common good”.



2.2. From a sensory perception to measuring tools

“Before laboratories were able to deliver technical data, the matter of air pollution was a sensory, visual, olfactory question. For example, one might think of soot deposited on the sheets of housewives. These are rough, personal, and not technical data.”

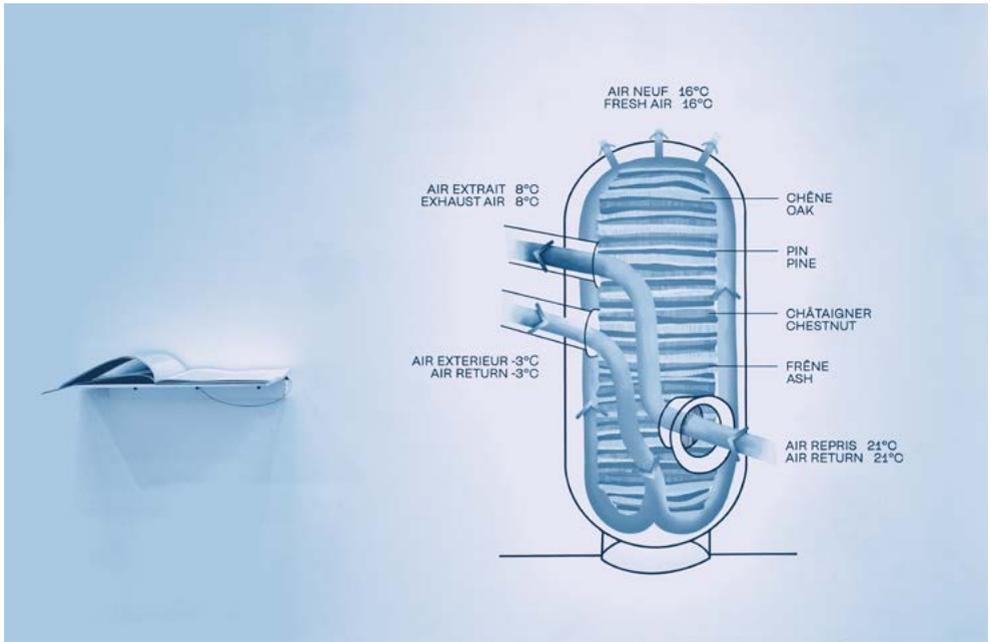
Florian Charvolin

Jehanne Dautrety (dir), *Design et pensée du care. Pour un design des microluttes et des singularités*, Nancy/Dijon, Ensad Nancy/les presses du réel, 2018.

How has air quality analysis changed over the centuries? How did we move from a sensitive relationship to a technical and normative analysis of the air we breathe?

Traces of sensory perceptions can be found in novels, paintings, and in the grey scale of Maximilien Ringelmann (1861–1931), a “benchmark chart” for visually determining the apparent density or opacity of smoke. During the 20th century, perception slowly gave way to an instrumental approach developed by engineers. Today, the democratization of technical knowledge allows the design of connected individual micro-sensors: we are therefore at the dawn of a new transition where our relationship to technological objects and our sensitive relationship to the environment can merge in order to form a techno-sensitive experience of air.





2.3. Air quality and culture

“We should change our focus and consider air pollution as a social issue. We would then change our terminology. It would no longer be a measurement from a standard: we would switch from metric to odour, from decibels to noise, from health risk to quality of life.”

Isabelle Roussel

Jehanne Dautrey (dir), *Design et pensée du care. Pour un design des microluttes et des singularités*, Nancy/Dijon, Ensad Nancy/les presses du réel, 2018.

What is air quality? What would it take to build an air quality culture?

The atmospheric design movement contributes to developing a culture of air quality, as sensation and natural conditions constitute the core of its projects. We find the principles of this in Philippe Rahm’s *Terroirs déterritorisés*, in which he reconstructs the air quality of 15 May 1832, in Paris, before France’s first coal factory was built.

3. HOW CAN OUR PRODUCTIONS AFFECT AIR QUALITY?

3.1. Basketry and virtual mould collection

Through innovation, research in design contributes to the use of bio-based materials that preserve air quality. Wicker production and basketry are an example of agricultural production and ecological manufacturing methods enhanced by a digital approach to creation.

For the past three years, Ensad Nancy has partnered with CDPV (Committee for the development and promotion of basketry) in Fayl-Billot, to create cooperation between designers, designers-in-training, and basket makers, based on the traditional activity of basketry using moulds.





This partnership has led to the launch of two initiatives:

- the virtual mould collection, an online platform where different wooden moulds traditionally used by basket makers are presented and digitized by the students of Ensad Nancy. The moulds on the platform are now available for digital printing. They can be used to support new productions. This initiative addresses various needs: preserving, documenting and promoting heritage, but also encouraging the distribution and usage of these traditional objects;

- Showcasing the results, the students designed objects requiring the creation of new moulds, with innovative shapes, that were eventually used by the CDPV basket makers. These projects, which combine design and craft skills, show the creative interest of the virtual mould collection.

<https://cdpv.ensad-nancy.net>

3.2. Hemp, a bio-sourced material at work

40% of European hemp production is grown in the Grand Est region. It benefits from a complete chain of production, from the producer-processor, to research centres, construction professionals and promotional organisations.

Hemp has a multitude of properties. Its culture supports sustainable, GMO-free agriculture. Hemp is planted between two crops to regenerate and improve soil structure. It is an annual crop (from April to September). It respects the environment and more specifically air quality. It does not require irrigation or phytosanitary products. The plant's need for nitrogen is very low. For example, 1ha of hemp is equivalent to 1ha of primary forest. Last but not least, hemp cultivation is a reservoir for biodiversity that contributes to the preservation of many species (insects and small animals).

Growing interest in bio-sourced materials and the issue of energy transition have led students and the Idis research chair team to imagine new applications for hemp.

The Idis research chair has joined forces with the Haute École des arts du Rhin (Hear) in Mulhouse, located in the industrial textile basin. Together, the two schools organized cross workshops around this material with partner companies willing to revive the lost know-how of hemp textile production. They offer a prospective vision of hemp, from fashion to the environment, from an XS to an XXL scale, from sample to prototype.

Partners: Interchanvre, FRD, La Chanvrière, CELC and businesses, Emanuel Lang, Corderie Meyer-Sansboeuf





ASSOCIATED EVENTS

Alongside the *Respire, pour un design climatique* exhibition, several associated events are being held: walking and biking tours, creative workshops, basketry demonstration, masterclasses and a symposium. These projects are aimed at a broad audience: children, adolescents, adults, students, researchers, and experts. Their ambition is to educate as many people as possible to the challenges of breathing and to a form of design which focuses on air quality.

CREATIVE WORKSHOPS

***Plantule* workshop**

Does your child have the heart of a builder? Come and discover *Plantule* as a family a playful, sensory and didactic device. It is accessible to ages 5 and up. Designer Emma Gitzinger was inspired by the laws of nature to come up with this organic building set with endless possibilities. At the crossroads of design and science, become the little architects of the living world.

Plantule is Emma Gitzinger's graduation project at Ensci where she graduated in June 2021. The project was supported by Ensad where she graduated in 2017.

Date and times: 08.06, 10:30 –12:00

Location: Pavillon Skip
8, avenue des Hauts-Fourneaux,
L-4361 Esch-sur-Alzette, Luxembourg

Duration: 1hr 30min

Fee: 8€ per child, 2€ per adult

Type of activity: discovery workshop

Language: French

Audience: Ages 5 and up

Limited number of participants: 12

Clay workshop

Clay modelling – Art, design, and medicinal plants

As part of the *Respire, pour un design climatique* exhibition, Chloé Guillemart invites you to participate in *Effluves*, a series of workshops to (re)discover your own breathing.

Dip your hands in clay during this introductory modelling workshop. At the end of the three sessions, you will leave with a ceramic of your own and advice on its use.

Dates and times (3 mandatory sessions):

Modelling: 26.08, 09:00 – 12:00;

Engobe decoration: 26.08, 13:00 – 16:00;

Feedback and use: 09.09, 14:00 - 16:00

Location: Pavillon Skip

8, avenue des Hauts-Fourneaux,

L-4361 Esch-sur-Alzette, Luxembourg

Duration: 8hr

Fee: 30€ for the 3 sessions

Type of activity: modelling workshop

Language: French, English

Audience: Ages 18 and up, special needs audiences

Limited number of participants: 10

Aroma workshop

As part of the *Respire, pour un design climatique* exhibition, Chloé Guillemart invites you to participate in *Effluves*, a workshop to (re)discover your own breathing. Treat yourself to a moment of well-being with the Aroma workshop! Come and learn about the therapeutic virtues of medicinal plants, understand the importance of odours in your environment and their influence on our behaviour. Continue this relaxing experience by leaving with a small ceramic piece with the aroma of your choice.

Dates and times: 09.09, 10:00 – 12:00

Location: Pavillon Skip

8, avenue des Hauts-Fourneaux,

L-4361 Esch-sur-Alzette, Luxembourg

Duration: 2hr

Fee: 20€

Type of activity: workshop to (re)discover breathing

Language: French, English

Audience: Ages 18 and up, special needs audiences

Limited number of participants: 12

URBAN RIDES

Emotion Bikes

Emotion Bikes are three itineraries in Esch-Belval and its surroundings to discover or rediscover this territory in transition, between living heritage and close future: listen, look, feel, let your senses and emotions unfold. *Emotion Bikes* navigates between reality and fiction to address all audiences that are curious about History, questioning how they insert themselves in their contemporary environment.

The proposed itineraries were designed during an Artem workshop entitled *FabCity*, which brings together students from the three schools of the Artem Alliance [École nationale supérieure d'art et de design de Nancy -Ensad Nancy-, ICN Business School and Mines Nancy]. *FabCity* is a project of Ensad Nancy led by Vincent Guimas and Thibaut Louvet, guest designers.

Parade industrielle

Kids sounds system

La Parade industrielle (The Industrial Parade) is an interactive and sound guided tour for children. Animated by a guide/conductor, the young visitors listen to and participate in three stories that tell us about the site's identity, alongside that of the city and of its inhabitants: the steel industry as the heart of the territory, the diverse communities as a resource, and music as salvation. Three stopping points, three stories that children will enrich through their sound power.

Dates and times: 02.07, 03.07, 17.09 & 18.09 at 10:30

Location: Start of the visit at the Visitor Centre – 3, avenue des Hauts-Fourneaux L-4361 Esch-sur-Alzette, Luxembourg

Duration: 1hr 15min

Fee: 8€ per child, 2€ per adult

Type of activity: walking tour

Language: Luxembourgish, French

Audience: Ages 3 to 10

Limited number of participants: 7
[6 children and 1 accompanying adult]

Parcours Industreet

Romantic landscape

What if we looked at Esch-Belval's industrial site as a romantic landscape? Inspired by the ocular and aesthetic experiences of painter Claude Lorrain, we want visitors to discover four visual and sound paintings through the stories of former steelworkers. Like some romantics of the 19th century who used Claude's glasses and mirrors to observe nature, we propose to look differently, through new artifices, such as coloured filters and visual mechanisms, to rediscover the romantic nature of the site.

Dates and times: 02.07, 03.07, 17.09 & 18.09 at 14:00

Location: Start of the visit at the Visitor Centre – 3, avenue des Hauts-Fourneaux L-4361 Esch-sur-Alzette, Luxembourg

Duration: 1hr 30min

Fee: 6€ per person

Type of activity: walking tour

Language: French

Audience: Suitable for all audiences

Limited number of participants: 8

Parcours Olfactour

Emotional map

How do we experience an emotion around the same site? Individually, collectively, is it meaningful? What if everything started with a smell? Based on the feelings of each participant, Olfactour proposes to build emotional maps on a three-step bicycle tour in Esch-sur-Alzette and its surroundings. Each step is mapped through shared emotions. Unfold your senses, share and comment on the paths that inspire you and discover Esch in a different way, through conversation.

Dates and times: 02.07, 03.07, 17.09 & 18.09 at 16:00

Location: Start of the visit at the Visitor Centre – 3, avenue des Hauts-Fourneaux L-4361 Esch-sur-Alzette, Luxembourg

Duration: 1hr 45min [approximately 11km]

Fee: 8€ per person

Type of activity: bike ride

Language: French

Audience: Suitable for all audiences

Limited number of participants: 7

DEMO

Demonstration of wicker making

Presented at the *Respire, pour un design climatique* exhibition, the virtual mould collection created by Ensad Nancy and CDPV aims to develop projects between designers, artists, and basket makers. The mould becomes an object for outreach.

The basket makers of CDPV in Fayl-Billot will showcase the creation of wicker objects made on the moulds created by the students of Ensad Nancy during the academic year. At the end of the demonstration, the pieces made will join the collection exhibited in Massenoire.

Come and meet the basket makers: Jean Marc Blanchard, Christine Failliet, Florence Gaspard, Bénédicte Bernard

Dates and times: 18.06 & 19.06, 11:00 – 18:00

Location: Pavillon Skip
8, avenue des Hauts-Fourneaux,
L-4361 Esch-sur-Alzette, Luxembourg

Duration: 7hr

Fee: free

Type of activity: demonstration
of basket making

Language: French

Audience: Suitable for all audiences

Limited number of participants:
30 places / hour

MASTERCLASSES

From 19 to 23 September 2022, the students of the Artem Alliance [Ensad Nancy, École nationale supérieure des Mines Nancy, ICN Business School] and students from art schools and cross-border art training programs (Germany, Belgium, Luxembourg) will work together on the theme of breathing and air quality in workshops organized by the Artem Alliance as part of the CDays (Creative Days).

Dates and times: 19–23.09, 9:00 – 18:00

Location: Artem Campus – Nancy

Type of activity: masterclasses

Language: French

Public: students of the Artem Alliance and partner schools in Germany, Belgium and Luxembourg

SYMPOSIUM

Alongside the exhibition *Respire, pour un design climatique*, the DMLab, laboratory of environmental design at Ensad Nancy, will hold a scientific symposium which will look at new ways of understanding the air we breathe, develop a sensitive air quality culture and present projects that explore ways to reconnect with a sensory perception of the air.

Structured around three axes, the conference will question the relation between measuring tools and sensory perception, somatic and artistic research on breathing, research on “breathing” materials, and design and atmospheric architecture projects.

Dates and times: 22–23.09, 09:00 – 18:00 with live broadcast

Location: École nationale supérieure d’art et de design de Nancy
1, place Charles Cartier-Bresson
Nancy

Fee: free admission upon registration (dominique.laudien@ensa-nancy.fr)

Type of activity: symposium

Language: French

Audience: Suitable for all audiences

Limited number of participants: 110

RESPIRE
POUR UN DESIGN CLIMATIQUE

Massenoire – Esch-Belval
4.06 – 25.09.2022

An exhibition organized by the École nationale supérieure d'art et de design de Nancy | Ensad Nancy, and the French Ministry of Culture as part of Esch2022, European Capital of Culture, with the support of Région Grand Est and Métropole du Grand Nancy, in partnership with Comité de développement et de promotion de la vannerie | CDPV, Alliance Artem, the École supérieure d'art et de design de Reims Esad de Reims (Idis research chair), and the Haute École des arts du Rhin | Hear.

Respire, pour un design climatique, is a project labelled as part of the "French Presidency of the Council of the European Union".

General Commission

Christelle Kirchstetter, Director of Ensad Nancy

Curator, scientific and pedagogical direction of the *Respire, pour un design climatique* project

Patrick Beaucé, coordinator of the design department and DM-Lab, laboratory of environmental design

General coordination

Dominique Laudien, director of development, promotion and professional integration
Elise Bougelet, Exhibitions coordinator (Esch2022)

DMLAB

Academic supervision

Béatrice Selleron, professor of scenography
Alexandre Brugnoli, head of the computer-aided design and manufacturing workshop

Trainees

Jean-François Bernateau, Louise Caillard, Anna Gardes, Chloé Guerlin, Lisa Guépratte, Fanny Méquignon, Angélique Milot, Justine Pannetrat, Geoffrey Potier

GRAPHIC DESIGN AND SCENOGRAPHY

Graphic design and signage

Alexandre Bassi, graphic designer, graduate of the Atelier national de recherche typographique | ANRT, Ensad Nancy

Scenography

Morgan Fortems
Bob & Ben

Website

Juliette Flécheux, graphic designer, graduate of the Atelier national de recherche typographique | ANRT, Ensad Nancy
Florian Fromager, graphic designer and website developer

PRODUCTION AND COMMUNICATION

Production

Bénédicte Lepage, exhibition and cultural project production manager

Communication

Estelle Marchand-Ageron, communication manager

Production and communication assistants

Audrey Nicolas

Management

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Artem and cross-border masterclasses

Ensad Nancy, Alliance Artem

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With the support of

Delphine Harmant (Esch2022)

A warm thank you for their precious help to

the Esch2022 team, and especially to Nancy Braun, Françoise Poos Thomas Huot-Marchand, director of the ANRT | Atelier national de recherche typographique - Ensad Nancy Julien Riffault, head of the volume and materials/wood workshop at Ensad Nancy and to the technical and administrative teams at Ensad Nancy Philippe Rahm, designer, architect Martine Thomas-Bourgneuf, independent museographer Philippe Riehling, designer Pascal Payeur, scenographer Comité de développement et de promotion de la vannerie | CDPV chaired by William Joffrain and directed by Virginie Cuenin The Idis research chair, the Graduate School of Art and Design of Reims Esad de Reims directed by Raphaël Cuir and the Haute École des arts du Rhin | Hear Strasbourg-Mulhouse directed by David Cascaro

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A project of the DMLab, laboratory of
"Design des milieux" at Ensad Nancy

Esch2022, European Capital of Culture

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