



EuroFabrique



summary

press release	p. 3
“Geography rather than scenography” by EnsAD	p. 6
the stage design of the Agora by EnsadLab	p. 8
event program	p.10
speakers	p. 11
participating schools and projects	p. 12
the French Presidency of the Council of the European Union	p. 18
the Grand Palais Éphémère	p. 19
practical information	p. 20
press visuals	p. 21
the Réunion des musées nationaux - Grand Palais	p. 33
the 'École des arts Décoratifs	p. 34
the ANdÉA – Association nationale des écoles supérieures d'artsponsors	p. 35
institutional partners	p. 36
media partners	p. 42
	p. 45



press release

EuroFabrique

7 - 10 February 2022

open to the public on 10 February 2022



Grand Palais Éphémère
Place Joffre
75007
Paris

a project by the Rmn – Grand Palais, École des Arts
Décoratifs and ANdEA – Association nationale des
écoles supérieures d'art
in association with the French Presidency of the Council
of the European Union 2022

From 7 to 10 February 2022, under the leadership of the French Presidency of the European Union, the Grand Palais Éphémère presents *EuroFabrique*

In 2020, the Rmn - Grand Palais turned the Nave of the Grand Palais into Franck Scurti's workshop (the artist's response to the pandemic). The Rmn - Grand Palais then accommodated the *Pour Paul Celan* exhibition by Anselm Kiefer in the Grand Palais Éphémère. This exhibition was conceived as a workshop to continue Kiefer's reflection on the cultural and political memory of Europe, and took place within the framework of the FPEU. Now the Rmn - Grand Palais will transform the Grand Palais Éphémère into a workshop of a new kind. Created with the École des Arts Décoratifs and the Association nationale des écoles supérieures d'art (ANdEA), *EuroFabrique* is a giant European school of art and design, a workshop and laboratory designed to encourage reflection on the idea of Europe, bringing together the energy and creativity of artists and designers from all over Europe. In a post-Brexit environment, when European Union member states are divided on questions around sovereignty, economic independence, humanitarian and environmental crises, EuroFabrique will ask Europe's creative young people what they envision for the future of the European Union? *EuroFabrique* is a continuation of the reflection on Europe started by Rem Koolhaas in 2001, and progressed by Wolfgang Tillmans in 2018 through the creative forum, *Eurolab*.

For four days, 400 students from French and European art schools (including art, design, cinema, theatre and music schools) are invited to reflect on the continent they live on. What does it mean to be European today? How can we ensure Europe remains an attractive and world connected environment? Which principles and relationships are most important? If Europe is a project, how can we re-energise it? These questions will be at the heart of the Grand Palais Éphémère turned into a 10,000 sq m European art school and laboratory: constructed primarily through the creative use of re-cycled materials.

To explore these questions, students from French art schools will work in partnership with students from European schools and will design a common project. In total, 35 art schools will take part in *EuroFabrique*, along with a 36th school imagined for the occasion. This ephemeral school will bring together exiled artists and students, in collaboration with the Programme Etudiants Invités (PEI – Visiting Students Programme) and exiled artists working in French art schools with PAUSE (the Programme d'Aide d'Urgence aux Scientifiques et artistes en Exil, or Artists and Scientists in Exile Emergency Aid Programme).

The students will work in groups to prepare and present projects that will question the values, issues and debates pertinent of Europe today. The responses will take on multiple forms, from performance to sculpture, textile creation, drawings or sound. The explored subjects will have clear connections to aspects of the European identity such as language, the environment, geography and cultural narratives.

The whole will form a contribution from the art and design schools to the public debate on the present and the future of Europe: a journey through forms, images, stories and myths that shape a shared world.

Beyond the event itself, *EuroFabrique* will be continued through the creation of a network of schools that will work as a collaborative project accelerator, as a part of existing calls for projects like it is done by *Europe Créative*, or as part of the innovative perspective of a European commissioning programme.

French and European school pairings

ANRT, Atelier National de Recherche Typographique / ENSAD Nancy, École Nationale Supérieure d'Art et de Design de Nancy	/
BAP, Beaux-Arts de Paris, Ecole nationale supérieure des Beaux-arts de Paris	Akademie der bildenden Künste Wien, Austria
EESAB, l'École européenne supérieure d'art de Bretagne, Rennes	St Joost School of Art and Design, Netherlands
EnsAD, École nationale supérieure des Arts Décoratifs, Paris	SST, Swedish School of Textile - University of Borås, Sweden
ENSBA, École Nationale Supérieure des Beaux-Arts de Lyon	DELLI, Design Lusófona Lisboa, Portugal
ENSCI-Les Ateliers, Paris	KISD, Köln International School of Design, Germany
ESAAA, École supérieure d'art Annecy Alpes	ABAQ, Accademia di Belle Arti - L'Aquila, Italia
ESADTPM, École Supérieure d'Art et de Design Toulon Provence Méditerranée	AVU, Académie des Beaux-Arts de Prague, Czech Republic
ESAD, École Supérieure d'Art et Design Grenoble - Valence	Académie Royale des Beaux-Arts Ecole Supérieur des Arts - ISAC, Belgium
ÉSAD Orléans - École Supérieure d'Art et de Design Orléans	The Eugeniusz Geppert Academy of Art and Design in Wrocław, Poland
Esadse, École supérieure d'art et design Saint-Etienne	UAD, Universitatea de Artă și Design din Cluj-Napoca, Romania
Ésam, École supérieure d'arts & médias de Caen/Cherbourg	/
HEAR, Haute école des arts du Rhin, Strasbourg	HfG, Staatliche Hochschule für Gestaltung de Karlsruhe, Germany
INSEAMM, Les Beaux-Arts de Marseille	Weißensee Kunsthochschule Berlin, Germany
isdaT, institut supérieur des arts et du design de Toulouse	La Casa Encendida de fundación montemadrid, Spain
MO.CO. Esba - Ecole supérieure des beaux-arts de Montpellier	ASFA, Athens School of Fine Arts, Greece
TALM-Tours, TALM-Angers, L'école supérieure d'art et de design	Art Academy of Latvia, Latvia
Villa Arson, Nice	Ecole de Recherche Graphique, Brussels, Belgique
«36 ^{ème} école» - PEI (Programme Etudiant.e.s Invité.e.s) PAUSE (Programme d'aide à l'Accueil en Urgence des Scientifiques en Exil)	10 guest artists
ANRT, Atelier National de Recherche Typographique / ENSAD Nancy, École Nationale Supérieure d'Art et de Design de Nancy	/

additional Schools

- Conservatoire National Supérieur de Musique et de Danse de Paris
- l'Ecole du TNS, Théâtre National de Strasbourg
- Fémis, École nationale supérieure des métiers de l'image et du son, Paris

the programme

- Monday 7 and Tuesday 8 February 2022: through hackathons, workshop and installations, the students will work together to produce and/or finalise their projects
- Wednesday 9 February: the projects are presented and debated with key personalities who support, question and renew the European project including artists, intellectual, scientists, and political figures.
- Thursday 10 February: open to the public from 12pm to 9pm
 - public presentation of the projects designed by the 36 art and design schools: installations, exhibitions, projections, performances, readings, radios, research and various experiments
 - readings: students from the Ecole du Théâtre National de Strasbourg will read texts from an anthology of European texts
 - sound installation: recomposition of *Ode to Joy* by 5 students from the Formation supérieure aux métiers du son du Conservatoire national supérieur de musique et de danse de Paris
- projection of the film *Europe The musical, an unofficial variation on the Parliament series*, made by students of the Fémis (Ecole nationale supérieure des métiers de l'image et du son) around *EuroFabrique*
 - The New European Bauhaus. Discussion – debate around the project launched by Ursula von der Leyen

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scenography and signage produced by the scenography department of the École des Arts Décoratifs

EuroFabrique is produced in association with the French Presidency of the Council of the European Union 2022

opening times

open to the public on 10 February from 12pm to 9pm

access:

by metro: lines 6, 8 and 10 getting off at "La Motte Piquet Grenelle"; or "Ecole Militaire" by line 8
by bus: lines 28, 80, 86, 92 getting off at "Ecole Militaire"
or lines 80 and 82 getting off at "Général de Bollardière"

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école
nationale
supérieure
des arts
décoratifs

ANÉA

GRAND PALAIS
ÉPHÉMÈRE

OFAJ
DFJW



EuroFabrique is supported by Bloomberg LP and the Fondation BNP Paribas as well as the Fondation Hippocrène, Vitra, Mathis and the Forum International Bois Construction.

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FONDATION
BNP PARIBAS



vitra.

mathis
Construction Bois

FORUM
BOIS
CONSTRUCTION
FRANCE

“Geography rather than scenography”

by the Stage Design department of the École des Arts Décoratifs

The European continent is a gigantic peninsula formed by a multitude of landforms, panoramas, and settings: urban and rural, industrial and residential, mountains and valleys, seaside and countryside. It is also a composite of histories and cultures thousands of years old, all of which articulate singularities and pluralities, community and diversity.

With its dark blue, sky-high ceiling and its 10 000 sq. meters of floor space, the Grand Palais Ephemere is a structure that enables one to consider the enormity of the European continental scale.

When we walk on the tar floor and traverse its length, its width, it feels like we are moving about a town; and a feeling emerges—akin to finding oneself amidst a geography. The body, walks, circulates, strolls along... but it does not “visit” the space as one does in a museum scenography where the body becomes erased as it moves without thought from one work to the next, the feet following the eyes. Rather, the Grand Palais Ephemere makes one feel decidedly embodied, as we feel how we shape the space as we move through it. It is from the experience of this sensuous spatiality that we propose to deploy a territory—a remaking of Europe perhaps, in the heart of Paris— as the organisational principle of the space, rather than to follow a museum model of using walls and white cubes. We will call the organising of this territory, which will make sense of the dozens of project’s co-presence in this vast space, the metaphor of geography.

To do this, we will first investigate what each project evokes in terms of « location » -- these locations could take the form of any one of those places that are drawn on maps. For instance, in a metaphorical or speculative manner, the projects could take the form of a factory (as it is a project of production which reflects on the new industries...) of a field or a garden (as it explores the decline of the European diversity,) of a data centre (as it collects and stocks data,) of a refugee camp, a mountain, a river, a theatre, a place of debate (assembly or senate...) or of a public plaza, a wall, a coast...

Once this list of metaphorical or speculative locations has been established, we will then spatialize it—by playing with proxemics and complementarity (the mountain next to the garden for instance,) We will also establish contradictions, conflicts and incongruities, as is the case in the reality of our world’s geography (a data-centre next to a river; a camp by the senate.)

And so, the experience of the visitor that will enter the Grand Palais Ephemere on the 10th of February 2022 will be akin to moving in a territory—a city, or perhaps even a continent. With the aid of a map, they will be able to locate themselves in the space. This map will provide the precise names, the locations and the artistic intentions with which they are working—and will form the said geography of Eurofabrique.

In the same vein, for the students that will be present during the four days, they will move from one part to another of the Grand Palais Ephemere as one moves to another neighbourhood (another country,) in their daily life, to go have a drink, to repair their bicycle, or to go see a show. As the Grand Palais Ephemere will also feature a communal restaurant to take meals, a technical workshop where tools and machines will be available, a stage...

All of this will be the fruit of building a collective imaginary, which we will invent with the project leaders in our group meetings, the first of which will happen on the 27th of October.

In any case, by organizing the space using this geographical metaphor, we will be able to avoid the Eurofabrique resembling something it is not, that is, “a salon of European art schools” or another “young creator’s fair,” these events we attend, moving from one stand to another without making particular connections. Instead, this geography of the space will reflect the themes and issues of Europe that the projects question and investigate, and their interconnectedness. .

Such a spatial organisation will also reinforce the travelling dimension of the project, which is after all about opening up borders, moving oneself through space, but also through time—as indeed, all of the invented « locations » that will fill the Grand Palais Ephemere will be reaching out to futures still uncertain, still unrealised.

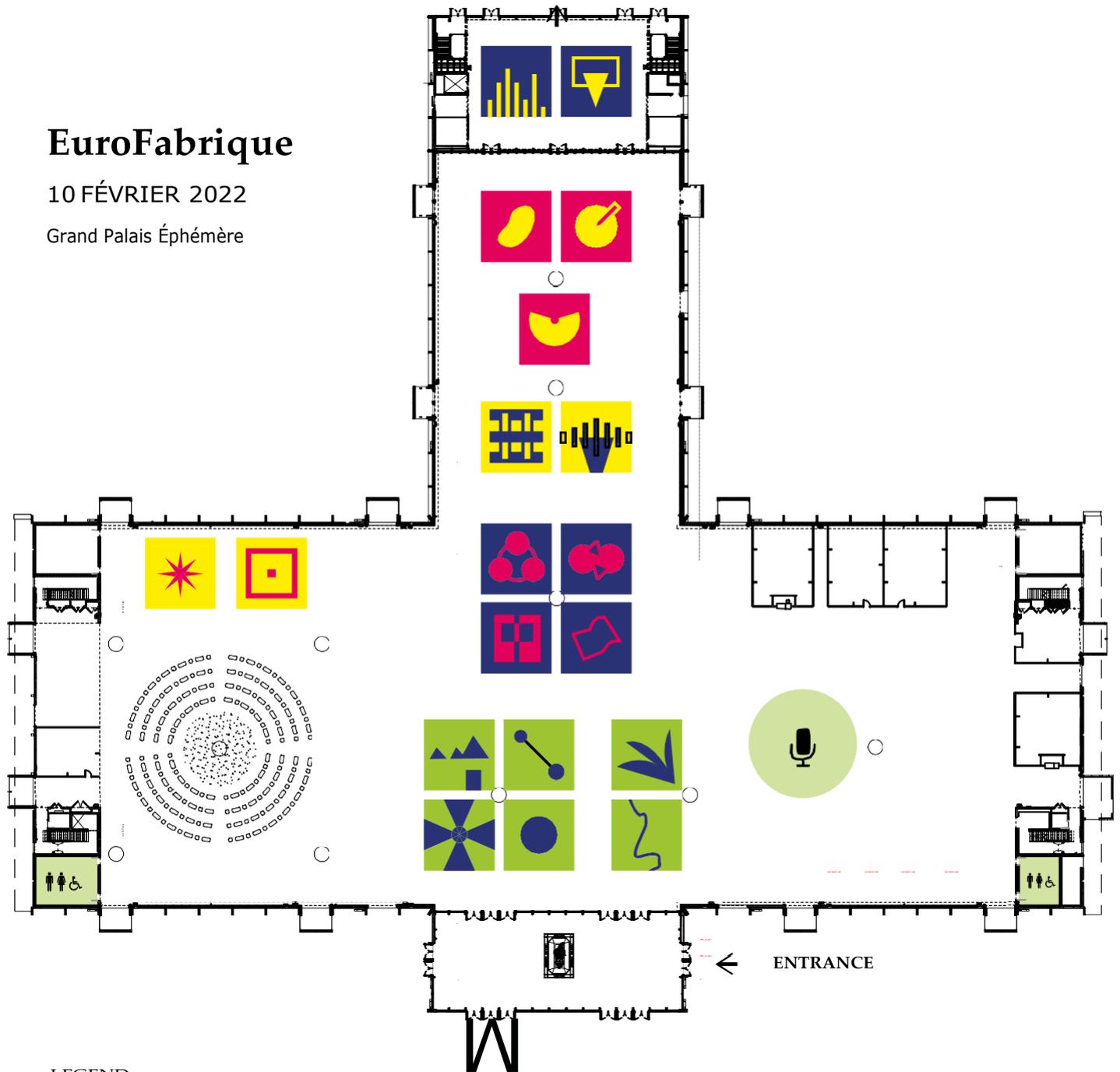
the 4th-year Stage Design students who created the scenography and signage are: Emma Bouvier, Marianne Bras, Othilie Cachard, Vadim Demotte, Marianna Faleri, Clothilde Feuillard, Louis Kotchine, Abla Marrakchi-Benjaafar, Thi Thanh Hang Nguyen, Léonie Racy.

With the support of teachers Patrick Laffont-Delojo and Annabel Vergne

EuroFabrique

10 FÉVRIER 2022

Grand Palais Éphémère



LEGEND

 Agora	 La Friche Urbaine ESAB - AKV/St.Joost	 Le Rhin HEAR - HEG Karlsruhe	 La Place ESAM Caen/Cherbourg	 Europarade IsaT - Cas Encendit
 Radio Space	 La Marée ESAD Grenoble/Valence - ISAC	 La Forêt MO.CO.ESSA - ASFA	 Le Fleuve ENSAD Paris - SST	 Datascapes ESAD Orléans - ASP Wood w
 Toilet	 La Gare ESADTPM - AVU	 Le Refuge ESAA - ABAQ	 Le Terrain Parlementaire Eade - LIAD Chj	
	 Le Musée BA Paris - ARB Vienne	 Le Théâtre Vir Anson - ERG	 Potatoe Lab ENSCI - KISD	 Circulation Éditoriale ENSAD Nancy
	 L'Atelier ESAD Talin - LMAL tvj	 L'École ENSBA Lyon - DELLI	 La Salle de Concert	 Le Cinéma

the stage design of the Agora by EnsadLab

a stage design to foster speech and debate

A system designed under the direction of Samuel Bianchini with Pernelle Poyet (furniture design, in collaboration with Adrien Bonnerot, and spatial installation) and Lucile Vareilles (production). Project initially developed as part of a commission by the Cité du Design at EnsadLab – the research laboratory at the École nationale supérieure des Arts Décoratifs (EnsAD - Université Paris Sciences et Lettres, PSL) – for the Assises du design 2019.

This project contributes to research into the new forms of “publicisation” in art and design research by EnsadLab and the Arts & Science research chair of the École Polytechnique, EnsAD-PSL and the Fondation Daniel et Nina Carasso.

The furniture used for speeches that was made as part of this project has joined the collections of the Central national des arts plastiques.

How do we stage public speeches and debates relating to the development of art and design research, or research/creation? How can we lend this public speaking a form that furthers it in an original way, one that resonates with the subject? How can we give the floor, yield the floor and take the floor in a public arena in such a way that provides a better understanding of why it is important to develop this form of research and creation?

Inspired by the improvised staging of political speeches – in particular the “Tennis Court Oath” – the proposed design attempts to offer a subtle response to an unsubtle question: why and how do we get up on a table, in the middle of a room, to speak? This “improper” use sets the tone for a set design based on the hybridisation of two objects with shifting functions and symbolism: a coffee table that becomes a stage, and a mobile lectern that can be easily passed around, and which can confer authority upon each of the speakers in turn, as well as the audience.

Standing simply on the floor, these objects form a horizontal and relatively well-distributed scenography. Arranged in the middle of a single-level staging area, three islands are formed from three coffee tables around which themed groups can gather. When one of them stands on a table – it thereby becomes a stage – when one positions themselves behind the lectern offered to them, they can begin a speech. During these discussions with the audience, two mobile lecterns can move around the room to enable anyone who wishes to do so, to speak.

SCENOGRAPHY - FURNITURE

Halfway between Set Design and Furniture Design, the elements presented here aim to showcase the movements and actions required for public and political speaking, in the form of an assembly. The use of examples of institutional furniture designed for speeches and their ease of movement attempts to focus on the essential quality, and therefore efficiency, of this Heritage, of which the Institution is also the guardian.

The table-stages

A reference to the Tennis Court Oath, the action of climbing up onto a table or, more generally, a piece of furniture is also and above all a response to an essential requirement when speaking in an assembly: to be visible to all, to signify that we intend to speak, to ask for everyone’s attention. Using a round-table format, with an apparently classic piece of furniture that does not theoretically lend itself to any particular attention, underscores the power of this key act. Through a physical action it can become a stage, its solid structures takes on a symbolic aspect that enables it to be read as the point of focus.

The mobile lecterns

The lectern is an object of great interest as it only exists and has meaning if it is used by a body. It has the capacity to focus attention on a precise point in space, as well as cementing and sustaining the authority of the words spoken from it.

Making this object mobile, distributing and multiplying it to give everyone access to it at a given moment,

overturns its static origins that evoke the unilateral nature of a speech.

These lecterns are never active at the same time, forming a single visual whole that is constantly fluid and moving.

To follow their movement through the space is to follow the movement of the speech.

Produced through a simple fold, this element is situated between object and space, both in terms of its manufacture and its scale and relationship to the body. Initially unrecognisable without its classic form, it becomes a lectern through the action of the person who stands behind it.

These lecterns are moved around by dedicated assistants who give someone the floor at the request of the moderator.



Speech-giving furniture

developed as part of a commission by the Cité du Design at EnsadLab – the research laboratory at the École nationale supérieure des Arts Décoratifs (EnsAD - Université Paris Sciences et Lettres, PSL) – for the Assises du design 2019, under the direction of Samuel Bianchini. Design: Pernelle Poyet (in collaboration with Adrien Bonnerot). Collection of the Centre national des arts plastiques.

This project contributes to research into the new forms of “publicisation” in art and design research by EnsadLab and the Arts & Science research chair of the École Polytechnique, EnsAD-PSL and the Fondation Daniel et Nina Carasso.

photos: © Samuel Bianchini - EnsAD, 2019



programme

7th and 8th of February

From hackathons, to workshop and post-production, the students work together and produce and/or finalise their projects on the new symbols, forms of representation and communication objects in the Grand Palais Éphémère, transformed into a giant atelier.

9th of February from 9 am to 9 pm:

The projects are presented to professionals from all over Europe (artists, politicians, intellectuals, scientists, architects) and debated with them.

10th of February / Open to the public from 12 am to 9 pm/ Free entry:

Public presentation of the projects conceived by the 36 art and design schools: installations, exhibitions, projections, performances, readings, radios, various research and experiments.

In addition:

- *Behind the scene*, a film made by the students from Fémis École nationale supérieure des métiers de l'image et du son (National School of image and sound professions) around *EuroFabrique*.
- Sound installation around a recomposition of *Ode to Joy* by the Conservatoire supérieur de musique et de danse de Paris (Paris Superior Music and Dance Conservatory).
- During the whole afternoon France Culture will install its radio studio and propose a programming that gives voice to the European youth, to artists and intellectuals, to question the idea of Europe and its future.

From 12 pm to 1 pm:

Recording of Marie Richeux's show *Par les temps qui courent* with the architect Rem Koolhaas

From 1.45 pm to 2.45 pm:

Recording of Quentin Lafay's show *Géographie à la carte* with Chris Dercon

From 2.30 pm to 3.30 pm:

EuroParade performance, stroll across the Nef, isdaT, , institut supérieur des arts et du design de Toulouse (Superior institute for arts and design of Toulouse) and Casa Encendida de fundacion montemadrid, Spain

From 2.30 pm to 3.30 pm:

Presentation from Rem Koolhaas, Stephen Petermann: If Europe...

From 3.15 pm to 4.30 pm:

Recording of Anne de Biran's show *Atelier Voix* – participative workshop
This workshop offers a "survival kit" to oral reading for each participant

From 3.30 pm to 4.30 pm:

Readings of European authors texts, from the collective writing *Le Grand tour, Autobiographie de l'Europe par ses écrivains*, Edition Grasset, direction Olivier Guez, 2022. by students from l'Ecole du Théâtre National de Strasbourg (National Theathe School of Strasbourg)

From 4.30 pm to 5 pm:

EuroParade performance, in the Nave , isdaT, Superior institute for arts and design of Toulouse and Casa Encendida de fundacion montemadrid, Spain

From 4.45 pm to 6pm:

Recording of Tewfik Hakem's show *Affinités culturelles*

From 5 pm to 6 pm:

The New European Bauhaus: discussion and debate around Ursula Von der Leyen's initiative, launched in her speech about the state of the Union in 2020. Chris Dercon, Emmanuel Tibloux, Marie-Haude Caraes and Chus Martinez

From 7 pm to 8 pm:

Recording of Arnaud Laporte's show *Affaires Culturelles* with the designer matali crasset.

The speakers

9th of February from 9 am to 9 pm:

The 9th of February will be a day of encounters between professionals, around the works lead by the students. During the day, artists, exhibition curators, institution directors and researchers will participate in work sessions around the projects developed for *EuroFabrique*. These discussions will allow the students to expose the processes of their works and their artistic and intellectual approach, to professionals from the art and cultural sector. The speakers, coming from all over Europe and working in various and diverse disciplines, will have discovered the projects beforehand, and will question the projects as well as share their own European professional experiences and their ideas regarding Europe's future.

Adel Abdessemed - Artist

Frédérique Aït-Touati - CNRS Researcher, Scientific director of SPEAP

Maja Bajevic - Artist

Vincent Carry - Director of Arty Farty

Gaëlle Choisie - Visual artist, Sculptor and photographer

Amanda Crabtree - Director of the Nouveaux Commanditaires France

Matali Crasset - Designer

Guillaume Désanges - Director of the Palais de Tokyo

Giuliano di Empoli - Writer and journalist

Rem Koolhaas - Architect

Rebecca Lamarche Vadel - Director of Lafayette Anticipations

Chus Martinez - Art Historian

Livio Riboli Sasco - Researcher and Mediator of l'Atelier des Jours à Venir

Bénédicte Savoy - Art Historian

Hajnalka Somogyi - Art Curator

Ania Szczepanska - Lecturer in film history Médiateurs de Die Neue Auftraggeber

10th of February, from 12 noon to 9 pm:

Rem Koolhaas - Architect

Chus Martinez - Art Historian

Stephan Petermann - Architect

Stephane Sauzedde - Director of ESAAA, International referent of the ANdÉA

Emmanuel Tibloux - Director of the EnsAD

Chris Dercon- President Réunion des Musées Nationaux-Grand Palais

participating schools and projects

1. ANRT, Atelier National de Recherche Typographique / ENSAD Nancy, École Nationale Supérieure d'Art et de Design de Nancy

European Accents

The National Atelier of Typographic research is a third year program of the Ecole Nationale Supérieure d'Art et Design of Nancy, each year it welcomes students and researchers from all over the world. A specialty amongst its domains of expertise is world writings and their typographical principles

The European Union has 24 official languages, and over sixty regional languages. Most of these are notated using the latin alphabet, but also the greek and cyrillic ones, since Bulgary's arrival into the EU in 2007. In addition to these alphabets, we have the accents: these diacritical signs that come above, under or to the side, and which establish a phonetical distinction from the common norm. These accents form a space that is particular to each language, and which we will be investigating for the *Eurofabrique*: in these accents, questions of identity, of diversity, and divergence to the norm are to be found.

Eleven students and students of the ANRT will participate in *Eurofabrique*, guided by Thomas Huot-Marchand (ANRT Nancy) and Radek Sidun, designer and teacher at the UMPRUM (Prague Academy of Arts, Architecture and Design).

2. l'atelier Wernher Bouwens des Beaux-Arts de Paris & l'atelier Christian Schwarzwald de l'Akademie der bildenden Künste, Autriche

Omnipresent in our European cultures, they form necessary counterpoints to our positive myths, anti-heroes, in the excess of their craze, or of their ridicule, shine a light upon all of our characters. The legends that surround the antihero gives us pathways that enable us to analyse the constraints of a reality that is invaded by all sorts of disasters, which we must attempt to make sense of.

In a form of epistolary correspondence relating to the figure of the antihero, passed on through printed images, more than 200 drawings travelled between Paris and Vienne to be worked on jointly by the students.

They will be presented on a structure that evokes a museum in construction.

3. EESAB, l'École européenne supérieure d'art de Bretagne, Rennes & St Joost School of Art and Design, Pays-Bas

L'Europe des lisières / The Edges of Europe

Graphic Design, botanics and politics: what is the common denominator amongst these three fields that, at first glance, do not have one?

Working in concert, these two schools have taken interest in the cohabitation of flora and graphic languages in the public sphere. In what manner do spontaneous forms of life embedded in the asphalt, in the cracks and the edges of our town, question our rapport to nature and to the world?

Here, the plants take on the role of an actor, of a witness, of an instrument that participates in the organisation of space, and the delimitation of frontiers, which in consequence, establish territories.

What is the link between botanics, plant ecology, and the construction of a European Identity?

The students in graphic design, which usually work with digital objects will have to, in this context, extract themselves from this frame of work, from the screen, to produce differently, with more conscience, and return to a handmade, artisanal knowledge.

These problematics of the living and the political resonates with the questions that art and design students are asking today. With *Eurofabrique* they will investigate the questions at heart of their artistic practice and political consciousness.

4. EnsAD, École des Arts Décoratifs, Paris

& SST, Swedish School of Textile - University of Borås, Suède

Waterways- Aquatic Networks investigates the circulation of humans and non-humans through waterways, towards and on the European continent. These aquatic spaces constitute both the links and the frontiers of the continent. They hold within them two distinct situations that overlap and cross one another: the degraded ecological states of rivers, canals, waters and oceans, as well as the human tragedies linked to migrations, and the difficulties of the lifepaths that traverse these spaces.

This project takes the form of a textile installation that explores the potential of weaving, as a metaphor for linkage. The fluidity of the textile material responds to the feeling that is evoked when we circulate through waterways. The individual threads form a tissue like individuals that form a community.

5. ENSBA, École Nationale Supérieure des Beaux-Arts de Lyon

& DELLI, Design Lusófona Lisboa, Portugal

TIME- The Institute of Mirrors and Echoes is a research project on teaching experiments in art, in Europe and beyond. Through a series of workshops, meetings and collaborations between ENSBA Lyon, DELLI and various invitees, *TIME* seeks to shed light on contemporary initiatives that interrogate how we teach and learn, how we share, and how we work collectively.

The sanitary crisis of Covid-19 profoundly shook our habits, our methodologies, and our relationships at the heart of artistic education—challenges which we responded to with new initiatives that mobilise energy and creativity to reinvent our relationship to mobility, technology. By departing from the graphic principles of redaction, our objective is to propose new tools for the future of artistic education in Europe and internationally.

6. ENSCI-Les Ateliers, Paris

& KISD, Köln International School of Design, Allemagne

The project *The Potato Lab* is a playful take on disconnection and (re)connection in Europe. The students, which come from two different schools and over ten different countries, developed three to five questions from the five fundamental concerns of their generation: nutrition, identity, borders, solidarity, and challenges for Europe. These questions were sent to a giant diverse community of individuals throughout Europe, and responses were received through video.

At the Grand Palais Ephemere, an empty scaffolding structure is organised around an interactive workshop that invites visitors to engage and reflect on these questions. Through their diverse creations, the participants become a part of the installation: united, they create a common European sculpture. By organising videos, developing research models, creating posters and objects around the structure of the scaffolding—a work manifesto emerges/ The objective is to provoke auto-reflexion, discussions, and new links that enable us to change our perspective as to what it means to be European. This project will see how it can develop links with citizens all over Europe before, during and after the Eurofabrique

7. ESAAA, École supérieure d'art Annecy Alpes

& ABAQ, Accademia di Belle Arti - L'Aquila, Italie

Urgence Paziienza sounds like a franco-italian name, and like an oxymoron. It evokes the contradictory relationship to possible futures, between the urgency of ecological matters and contemporary politics, and the slow time of democracy. This name is indicated on the letters sent from the Aquila to Annecy, and from Annecy to Aquila, in preparation to the Eurofabrique. These letters transported, over the alpine border, messages and works in becoming that were received, interpreted and activated, by the students in the context of the territory where they received them. In the Grand Palais Ephemere, this installation is constructed to host a meeting of two groups of students implicated in this traffic. It evokes the mountain refuge, a housing centre, and a negotiation table that will ratify the treaty for a new heterotopic community, already conjugated in the tense of an anterior-future.

8. ESADTPM, École Supérieure d'Art et de Design Toulon Provence Méditerranée & AVU, Académie des Beaux-Arts de Prague, République-Tchèque

The New Grand Tour investigates how language plays a part in a collective process between different European cultures. It is about thinking with your ears, your eyes, your hands, in relationship to alterity, by initiating a work of observation; of sensitivities, materialities and of our environment, to build situations, installations, and objects by way of gathering.

This project *in progress* thought up by the students of the two schools will invite the other European schools, as well as the audience, to participate.

It will unfold as a laboratory of translation and transcription that will invent forms and gestures that will enable us to imagine, conceive and realise scenarios, machines and devices that will give form to the invention of tools.

9. ESAD, École Supérieure d'Art et Design Grenoble - Valence & Académie Royale des Beaux-Arts | Ecole Supérieur des Arts - ISAC, Belgique

The *Tide* project seeks to establish a special 'student' edition of the Festival of Gestures in Research, that takes place at the ESAD in Grenoble in the research unit "Artistic Hospitality and visual Activism for a Diasporic and Post-Occidental Europe," with the ISAC Festival that takes place at the ArBA/ESA in Bruxelles. By examining the signs inherently present in the climactic phenomenon of the *Tide*, the project is interested in the potential of mobile entities in dispersion (populations, subjectivities, sounds, gestures and natural resources,) to question the homogeneity of cultural, geographical and political identities in Europe. The project also questions the modern imperialist project of Europe, understood both as a colonisation of geographic space, but also of knowledge, through and with the potential of artistic practices to deconstruct the political myths that homogenise and support the construction of a monolithic European identity and to instead deploy new geopolitical stories of diasporias. The festival will propose each day, two working sessions, one which will be devoted to the presentation of the artistic offers of the students, and another which will experiment with improvised creations of a collective nature.

10. ÉSAD Orléans - École Supérieure d'Art et de Design Orléans & The Eugeniusz Geppert Academy of Art and Design in Wrocław, Pologne

By going beyond a conception of Europe that is defined by its borders, *Europa 2022*, imagines an audible topography of Europe which will reveal its linguistic diversities and its identity through its languages, accents and intonations. This participative and generative model will be based on the linguistic map of the continent and will form a collection of sculptures that will be generated using a process of data physicalisation of a recording of the Czech philosopher Jan Patočka (taken from *Plato and Europe*, p99, translated from Czech by Erika Abrams, Ed. Verdier, April 1983) that will be read in different European languages.

The project originates in the Orleans ESAD research program in art and Design "Objects, Crafts and Computation" in dialogue with the faculty of ceramics and glass of the Eugeniusz Geppert Academy of art and Design of Wrocław, Poland

11. Esadse, École supérieure d'art et design Saint-Etienne & UAD, Université d'art et de Design de Cluj, Roumanie

The project of these two schools is to simulate in a sensory, polyphonic or silent manner, the power games that are played in large European institutions.

The scenographic arrangement will represent the three big institutions. Illustrated directly on the floor, their colours and their materials illustrate the democratic landscapes of Europe. This offer will tend to vulgarise and simplify the political mechanisms of Europe

12. **Ésam, École supérieure d'arts & médias de Caen/Cherbourg**

For *EuroFabrique*, l'Ésam Caen/Cherbourg chose to invite the artist Julien Berthier, whose motto is « do not to leave the world in the hands of specialists ». His work with the students aims to invest public space, by questioning how urban space is constructed and for what purposes. Is it still a public space? The idea is to complexify reality rather than simplify it, as politicians or brands tend to do so.

13. **HEAR, Haute école des arts du Rhin, Strasbourg & HfG, Staatliche Hochschule für Gestaltung de Karlsruhe, Germany**

Students worked in three groups mixing both schools. Several meetings bringing together all the students and teachers took place in the two cities. During these sessions, three complementary projects around the idea of border and river emerged.

The doormat evokes the threshold as well as the passage. It symbolizes the border between exterior and domestic space, it also has the function of getting rid of dirt and marks a form of respect towards the host. A doormat is also often a welcome message, more or less humorous. The *Wipe Your Feet (Before Entering)* project is an installation consisting of a set of doormats presented on the floor and reflecting the students' concerns about Europe.

Nice to Formeet You! is a mechanism and performance that intends to question the notions of freedom and borders, through a data collection simulating a bureaucratic device. During the workshop, the group will meet with participants to ask them questions, and then meet with visitors during the opening on the 10th to collect data that will be gathered into a database that will be accessible online and will form an archive of the event.

Pilgrimage is an installation including videos, photographs, 3D scans, texts, drawings, maps, GPS recordings and objects collected by the students during a trip alongside the Franco-German border between Karlsruhe and Strasbourg, making stops in some landmarks as well as ordinary sites. During the numerous times the group crossed the border, they observed that nothing remarkable happened, despite their expectations. The car used for this journey will serve as a projection and demonstration medium during *EuroFabrique*.

14. **isdaT, institut supérieur des arts et du design de Toulouse & La Casa Encendida de fundación montemadrid, Spain**

For *EuroFabrique*, students and practitioners of various disciplines — dancers, scenographers, photographers, graphic designers, costume designers, musicians – present EuroParade: a parade of imaginary folklores, secular processions, polymorphous unisons inspired by processional practices observed in Europe.

The parade is a performative place where a heterogeneous community gets together, and where it can be read as a unified entity. It is most often festive, exuberant and noisy, like an unbridled procession. The parade gives room to accommodate the collective utopias that Europe needs to embody.

The artists are inspired by clothes and masks of carnival and processions present in Europe, as well as European coats of arms, brass bands, *bandas* and other ritual music. They experiment with unison, strolling, canon, twirling stick, high-step, to imagine a collective, participative and federative parade.

Conception and choreography: Marta Izquierdo Muñoz / [lodudo] producción
Assistants: Angèle Micaux & Marion Muzac

**15. MO.CO. Esba - Ecole supérieure des beaux-arts de Montpellier
& ASFA, Athens School of Fine Arts, Greece**

Pollen takes its inspiration from the project of the botanist Francis Hallé that seeks to (re)create a primary forest in western Europe. Notions of growth, sustainability and transformation are questioned by considering the perceived border between nature and culture.

Cycles are inherent to the natural world- regenerescence, reproduction, are used as collaborative models amongst the participants. How can processes such as fusion, pollination, grafting, fragmentation and propagation be artistically appropriated, in a way that would create new forms and would enable the emergence of an art (e)cosystem?

To capitalise upon the potential of this collaboration, this project will deploy itself in physical and virtual spaces. Drawing will be the primary discipline used, with a tactile language, whilst the numerical space will constitute a virtual platform (inspired by videogames and the metavers) that will produce new forms of exchange. The absence of hierarchy between these two spaces enables the project to continue developing through a continuous exchange of ideas. The forms coexist, interact and form new hybrid links between the physical and the virtual.

Pollen is an invitation to celebrate the difference, the fragility, and the interdependence of all forms of life.

**16. TALM-Tours, TALM-Angers, L'école supérieure d'art et de design
& Art Academy of Latvia**

Symbol Sourcebook will form a collection of dynamic, raw materials, collected by the students in pursuit of a shared objective.

In the first phase of the project, the schools will organize "image safaris" in which they will collect images, identifiable or digressive, a form of visual research with the aim of producing a material memory of visual signs, graphic and typographical signs, heraldic ones, numismatic ones, those signs that relate to maps but also to choreographies- in short, through any form through which power is exercised and reproduced.

The second phase of the project is the activation of the sourcebook during the meetings at the Grand Palais Ephemere in February of 2022

The objective is to imagine the space of the project at the Grand Palais Ephemere like an modular structure that adapts itself bit by bit to the needs of the productions realised on site. A part of this structure will have been prefabricated and will serve as a starting point for the construction of the rest of the space: a space of production, where forms can emerge, as well as images and signs, and also a space of mise en scene of actions and performances. The productions will form posters, books, stickers, t-shirts, sculptures of clothing, video projects, and weaves which will be shown on the project site as well as all over the Grand Palais Ephemere

**17. Villa Arson, Nice
& Ecole de Recherche Graphique, Brussels, Belgium**

The poetic factory carried out by the Villa Arson in Nice and the Ecole de Recherche Graphique in Brussels is part of the cooperation initiated between the two schools. The project involves poetry and literature in the exhibition space conceived as a microcosm of the social space, a place of sharing, negotiation and experimentation.

By privileging word, text, image and their plasticity, uses, imaginary and applications, the purpose is to realize a project of alternative utopian declaration without right nor duty, multi-European, devoid of styles, with increased images, polylingual of gestures, noises and dialects. Hybridizing the practices of the declarations of rights with the tradition of artistic manifestos, this factory will deploy in real time a network of stagings and sounds as close as possible to the students' experiments.

18. Fémis, École nationale supérieure des métiers de l'image et du son, Paris

The prime objective of the film is to capture the spirit of *EuroFabrique* and the projects that drive it with a humorous approach. In a "mockumentary", the students will use the characters and the dramaturgic context of the series *Parlement*, broadcasted by France Télévision and directed by Emilie Noblet and Jérémie Stein.

This film is a subplot of the series that would take place during *Eurofabrique*.

The film will be shot on the 7th and 8th of February, during *EuroFabrique*, and edited immediately in order to be ready for viewing the 10th of February at the Grand Palais Éphémère.

Synopsis:

Samy Kantor, *Parlement's* main character, is mandated by his MP to work on a brand new European Union cultural project: a musical, in order to restore the popularity of the union. His inspiration and search of new talents leads him to the Grand Palais Éphémère, where *EuroFabrique* is taking place. Based on the mockumentary model, the Fémis is going to attempt to create, during the event, a kind of spin-off to the series *Parlement*, between fiction and reality, comic absurdity and sensitive evocations of the European youth's artistic energy.

19. Conservatoire national supérieur de musique et de danse de Paris

Invited by the Rmn-Grand Palais to participate to *EuroFabrique*, the Conservatoire national supérieur de musique et de danse de Paris mobilises itself to question Europe's symbols.

Four students in training will question the significance of the European hymn's, the famous *Ode to joy* taken from the 9th Symphony written in 1823 by Ludwig Van Beethoven, and recompose it.

Accompanying them in this process is David Menke - composer, multi-instrumentalist, producer and sound engineer - Clémentin Bonjour, Jules Douaire, Arthur Rennesson and Nathan Robain, will each compose their own version of this new hymn, to be discovered during *EuroFabrique* week.

20. l'Ecole du TNS - Théâtre National de Strasbourg

The project led by the Ecole du Théâtre National of Strasbourg, is a staged reading of the texts of "Le Grand tour", written and published for France's presidency of the European Union. It offers twenty seven texts written by twenty seven writers from the twenty seven countries which compose the European Union. Each text focuses on a place which recounts European history and identity. Coordinated by Olivier Guez, the collective work published by Grasset Editions, seeks to describe and write a European identity, to restore a common history (or at the least transversal and multiple), by giving voice to each country through its writers.

"As part of *EuroFabrique*, we shall select some of these texts or extracts from these, and will link them during a reading by four readers from the Ecole du TNS. This will be an opportunity to question us, young actors or directors, on our own relationship to this elusive identity, because multiple and recent. Identity, which is ours as Europeans. Through this work, our aim is to identify, if not a common voice at least one voice/way from which we can start to write the rest of the European story. The days at the Grand Palais Éphémère will provide the time to edit and voice these texts, thus drawing our trajectory within this/these story/s, making them ours, in order to be as one the time of an event. We also aim to question ourselves, and to make our interventions a never ending and open question: *How and when may I say: I am European?* "

21. « 36^{ème} école » - PEI (Programme Etudiant.e.s Invité.e.s) PAUSE (Programme d'Accueil en Urgence des Scientifiques et artistes en Exil) & 10 artistes invités

The students and artists invited, will constitute the 36th school and will divide themselves amongst the school pairs, depending on the themes that interest them. As a group, their various experiences of *EuroFabrique* will form a synthetic memory of the different projects.

the French Presidency of the Council of the European Union

For the first time in 14 years, France will take over the presidency of the Council of the European Union (EU) on 1 January 2022. How does this presidency work and what will France's role be?

What does the presidency of the Council of the European Union consist of?

A rotating presidency

Each member state takes on the presidency of the Council of the European Union for six months on a rotating basis. From 1 January to 30 June 2022, France will preside over the Council of the EU. The presidency of the Council organises meetings, draws up agreements, provides findings and ensures the coherence and continuity of the decision-making process. It also ensures effective cooperation between all member states and upholds relations between the Council and other European institutions, namely the European Commission and the European Parliament.

What is the Council of the European Union?

The Council of the European Union, also known as the "Council of Ministers of the European Union" or simply the "Council", brings together government ministers from each European Union member state according to policy area. Together with the European Parliament, it is the main decision-making body of the European Union.

The Council also has budgetary powers, adopting and modifying the EU budget along with Parliament. Finally, the Council adopts certain decisions, as well as non-binding recommendations, concludes the international accords of the Union and appoints the members of certain institutions (Court of Auditors, Economic and Social Committee, Committee of the Regions). The Council's deliberations and votes on legislative acts are public.

What is the framework for the French Presidency of the Council of the European Union (FPEU)?

The FPEU is a continuation of the guidelines set by the President of France in his speech of 26 September 2017 at the Sorbonne, for a sovereign, united and democratic Europe. The President and the government of France have been working for the past four years to build real European sovereignty, or Europe's capacity to exist in today's world, where it can champion our values and interests. The French Presidency of the Council of the European Union will prolong this work for a more mutually supportive, sovereign and democratic Europe.

The FPEU meets the expectations of citizens, as expressed during the citizens' debates held in September in the 18 French regions as part of the Conference on the Future of Europe. This project, proposed by France in 2019, opened up a new space for debate with European citizens. The final contribution of these citizen panels was delivered to the French government in autumn. The recommendations made by citizens, in both France and Europe, will form the basis of the priorities of the French Presidency of the Council of the European Union.

The FPEU will interface with the "trio" programme of presidencies, within which France's action falls. This system, which has been running since 2009, helps set long-term objectives and establish the major themes to be addressed during an 18-month period. After the Slovenian presidency, France will embark on a new cycle and work as a trio with the Czech Republic in the second half of 2022 and with Sweden in the first half of 2023.

all information on the French Presidency of the Council of the European Union can be found on the official website and social media of the presidency:

- : [Website: www.europe2022.fr](http://www.europe2022.fr)
- : [Facebook](#)
- : [URL Instagram](#)
- : [LinkedIn](#)
- : [Twitter](#)
- : [Youtube](#)
- : [Flickr](#)

the Grand Palais Éphémère

Designed by the architect Jean-Michel Wilmotte and located on the Champ-de-Mars, the Grand Palais Éphémère is a temporary building of 10,000 square meters, carried by the Réunion des musées nationaux - Grand Palais and Paris 2024 Summer Olympics, and realized by GL Events. This piece of architectural prowess, its curved and double-vaulted structure make it a remarkable building on the Champ-de-Mars. It perfectly fits on this prestigious site, whose history, like that of the Grand Palais, is closely linked with the Universal Exhibitions, which animated the esplanade since 1867. This post-pandemic architecture is marked by vast spaces and generous opening: the Grand Palais Éphémère has a main nave, with an uninterrupted span of 51 m in width and 33 m in depth, with no pole or structural elements interrupting the space. The 44 monumental arches of the Grand Palais Éphémère were assembled on site within three months. Its wooden frame, environmental credentials and acoustic properties make the Grand Palais Éphémère a remarkable building and resolutely rooted in our time. It is part of a new typology of interdisciplinary buildings constructed these last years: The Shed of Diller Scofidio + Renfro in New York, The Factory in Manchester City by Rem Koolhaas and OMA, as well as the 20th Century Museum by Herzog & DeMeuron in Berlin.

The Grand Palais Éphémère is an events venue intended to host the major events of art, fashion and sport, usually held in the Nave, such as the FIAC, Paris Photo, the Saut Hermès and the Chanel fashion shows during the renovation of the Grand Palais.

An extensive programme has also been rolled out by the Rmn-Grand Palais for the general public, including exhibitions, live performances and events open to all audiences, held throughout the year. The Grand Palais Éphémère is also an Olympic site and will host the judo, wrestling, wheelchair rugby and para judo competitions.

The Rmn-Grand Palais and Paris 2024 have made the engagement that the Grand Palais Ephemere would be an exemplary project in terms of sobriety and respect for the environment, that will reveal, through international events but also through its architecture, its concept, its cultural aspirations—a cultural programming for the 21st century.

practical information

rates

free-entry, no reservation required
sanitary pass is mandatory to access

opening hours

open to the public on 10 February from 12pm to 9pm

access

Grand Palais Éphémère
Place Joffre
75007
Paris

by metro: metro lines 6, 8 and 10 getting off at “La Motte Piquet Grenelle” or “Ecole Militaire” by line 8

by bus: bus lines 28, 80, 86, 92 getting off at “Ecole Militaire” and bus lines 80 and 82 getting off at “Général de Bollardière”

information

www.grandpalais.fr

#EuroFabrique

visuals available for press

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(55 visuals)

1

Europia

Juliette Clapson (student from École des Arts Décoratifs)

Europia

EuroFabrique visual

© Juliette Clapson (student École des Arts Décoratifs), 2021



This drawing is inspired from European Union's maps. Shapes are transforming, changing, merging, therefore taking organic figures. As flowers fading into one another, in order to erase frontiers.

Giving birth to a green and united Europe.

Colours are apparent for everyone, including colourblind people. The map remains mainly blue, symbol of Europe. An inclusive and dreaming Europe.

My desire was to represent a European Union concerned about environmental issues.

As aspiring designer, these problems affect us all.

The triangular shape allows me to symbolise recycling as well as a warning, hammering the importance of taking care of the European Union...and of creating a future for current and next generations.

Accents d'Europe

ANRT, Atelier National de Recherche Typographique / ENSAD Nancy, École Nationale Supérieure d'Art et de Design de Nancy

2



Accents d'Europe
© ANRT-NANCY

3



Accents d'Europe
© ANRT-NANCY

Anti-héros

BA, Beaux-Arts de Paris & Akademie der bildenden Künste Wien, Autriche

4



image extraite de la correspondance entre les étudiants de l'ensba et de l'ABK Vienne autour du figure de l'Anti-hero
30x42 cm
impression numérique
© ENSBA et ABK Vienne, 2021

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image extraite de la correspondance entre les étudiants de l'ensba et de l'ABK Vienne autour du figure de l'Anti-hero
30x42 cm
impression numérique
© ENSBA et ABK Vienne, 2021

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image extraite de la correspondance entre les étudiants de l'ensba et de l'ABK Vienne autour du figure de l'Anti-hero
30x42 cm
impression numérique
© ENSBA et ABK Vienne, 2021

L'Europe des lisières

EESAB, l'École européenne supérieure d'art de Bretagne, Rennes & St Joost School of Art and Design, Pays-Bas



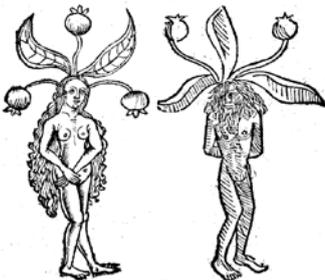
7

L'Europe des lisières
croquis de recherche
© Maillys Jacob, 2021



8

L'Europe des lisières
écorce de bouleau
© EESAB, 2021



9

L'Europe des lisières
mandragore
© image libre de droits

Waterways

EnsAD, École des Arts Décoratifs, Paris & The Swedish School of Textiles, Boras



10

Waterways (Emilie Palle Holm)
© École des Arts Décoratifs Paris x Swedish School of Textiles Boras



11

Waterways
detail
© École des Arts Décoratifs Paris x Swedish School of Textiles Boras



12

Waterways

detail

© École des Arts Décoratifs Paris x Swedish School of Textiles Boras

TIME - The Institute of Mirrors and Echoes

ENSBA, École Nationale Supérieure des Beaux-Arts de Lyon & DELLI, Design Lusófona Lisboa, Portugal



13

correspondance pour le projet entre les deux écoles

© ENSBA et DELLI, 2021



14

the missing box, correspondance pour le projet entre les deux écoles

© ENSBA et DELLI, 2021



15

recherche pour le projet entre les deux écoles

© ENSBA et DELLI, 2021

The potato lab

ENSCI-Les Ateliers, Paris & KISD, Köln International School of Design, Allemagne



16

Experimentation graphique des élèves
ENSCI+KISD Workshop a Cologne
© Tobias NICKERL 2021



17

Group Picture
ENSCI+KISD Workshop a Cologne
© Iris UTIKAL, 2021



18

Exhibition Concept
ENSCI+KISD Workshop a Cologne
© Philipp HEIDKAMP, 2021

Urgence Paziienza

ESAAA, École supérieure d'art Annecy Alpes & ABAQ, Accademia di Belle Arti - L'Aquila, Italie



19

Urgence Paziienza
dessin sismique
© ESAAA/ABAQ, 2021



20

Urgence Paziienza
maquette
© ESAAA/ABAQ, 2021

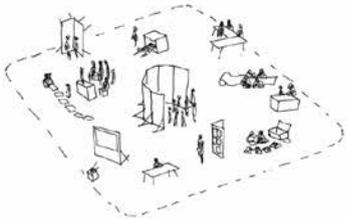


21

Urgence Paziienza
Topographie
© ESAAA/ABAQ, 2021

The New Grand Tour

ESADTPM, École Supérieure d'Art et de Design Toulon Provence Méditerranée & AVU, Académie des Beaux-Arts de Prague, République-Tchèque



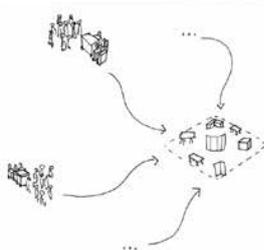
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The New Grand Tour
esquisse
© ESADTPM, 2021



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The New Grand Tour
esquisse
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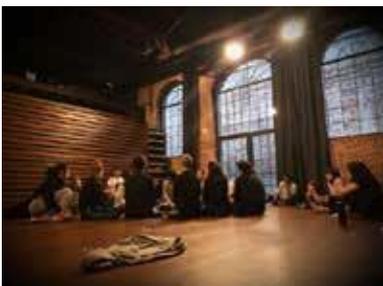


24

The New Grand Tour
esquisse
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Marée

ESAD, École Supérieure d'Art et de Design Grenoble - Valence & Académie Royale des Beaux-Arts | Ecole Supérieur des Arts - ISAC, Belgique



25

ISAC / Workshop avec Nadia Beugré
© ESAD Grenoble et ISAC - ARBA-ESA, 2021

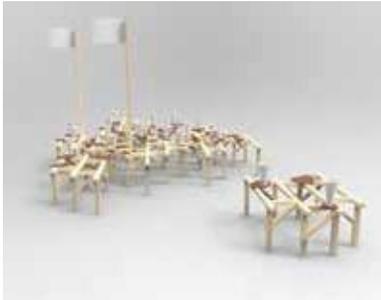


26

ESAD Grenoble / Workshop avec Aida Salander
© ESAD Grenoble et ISAC - ARBA-ESA, 2021

Europa 2022

ÉSAD Orléans - École Supérieure d'Art et de Design Orléans & The Eugeniusz Geppert Academy of Art and Design in Wroclaw, Pologne



27

Europa 2022
3D
© ÉSAD Orléans, 2021



28

Europa 2022
impression céramique
© ÉSAD Orléans, 2021



29

Europa 2022
impression céramique
© ÉSAD Orléans, 2021

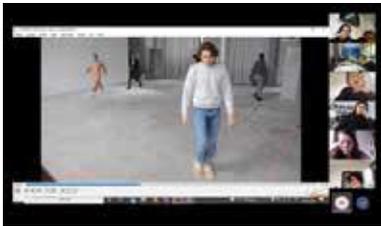
Recherche spatiale et graphique du projet
© ESADSE, 2021

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Spatialisation des recherches du projet
© ESADSE, 2021

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Travail à distance entre les étudiants
© ESADSE, 2021

32

potelets europe

Ésam, École supérieure d'arts & médias de Caen/Cherbourg



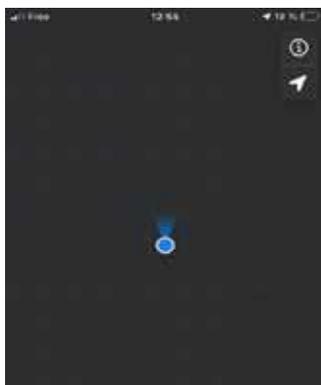
potelets europe

© Julien Berthier pour l'ésam Caen-Cherbourg, 2021

33

Pilgrimage on the Rhine Banks

HEAR, Haute école des arts du Rhin, Strasbourg & HfG, Staatliche Hochschule für Gestaltung de Karlsruhe, Allemagne



Nils Bergmann, Léa Govignon, Youngjoo Kang, Nicolas Poirot, Tizian Repp, Juliana Vargas Zapata, Julia Ziegler

Pilgrimage on the Rhine Banks

techniques mixtes

2021

© Haute école des arts du Rhin / Hochschule für Gestaltung Karlsruhe.

34

35



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Pilgrimage on the Rhine Banks

techniques mixtes

2021

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36



Nils Bergmann, Léa Govignon, Youngjoo Kang, Nicolas Poirot, Tizian Repp, Juliana Vargas Zapata, Julia Ziegler

Pilgrimage on the Rhine Banks

techniques mixtes

2021

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EuroParade

isdaT, institut supérieur des arts et du design de Toulouse & La Casa Encendida de fundacion montemadrid, Espagne

37



EuroParade

Atelier de recherche PLEXUS Lab, expérimentations pour

EuroParade

© isdaT — institut

38



EuroParade

Atelier de recherche PLEXUS Lab, expérimentations pour

EuroParade

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EuroParade

Atelier de recherche PLEXUS Lab, expérimentations pour

EuroParade

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Pollen

MO.CO. Esba - Ecole supérieure des beaux-arts de Montpellier & ASFA, Athens School of Fine Arts, Grèce



40



Pollen
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41



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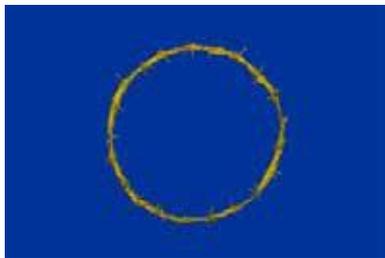
42



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Symbol Sourc€book

TALM-Tours, TALM-Angers, L'école supérieure d'art et de design & Art Academy of Latvia, Lettoni



43

Symbol Sourc€book
Refugees Welcome
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44

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escape
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45

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FMI BCE MEX
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46

Nanka Gogitidze
© Villa Arson

Parlement

Fémis, École nationale supérieure des métiers de l'image et du son, Paris



47

Parlement
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48

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49

Parlement
@ Jean-Jacques Bouhon

réinterprétation de l'Ode à la joie

Conservatoire National Supérieur de Musique et de Danse de Paris



50

Jules Douaires, Nathan Robain, Arthur Rennesson et leur tuteur engagé pour l'occasion David Menke
© Ferrante Ferranti – CNSMDP



51

Jules Douaires, Nathan Robain, Arthur Rennesson et leur tuteur engagé pour l'occasion David Menke
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Mobilier de prise de parole

EnsadLab - laboratoire de recherche de l'École nationale supérieure des Arts Décoratifs (EnsAD - Université Paris Sciences et Lettres, PSL)

52



Tables-estrades

© Samuel Bianchini - EnsAD, 2019

53



Pupitres mobiles

© Samuel Bianchini - EnsAD, 2019

54



Tables-estrades et Pupitres mobiles

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Speech-giving furniture

developed as part of a commission by the Cité du Design at EnsadLab – the research laboratory at the École nationale supérieure des Arts Décoratifs (EnsAD - Université Paris Sciences et Lettres, PSL) – for the Assises du design 2019, under the direction of Samuel Bianchini. Design: Pernelle Poyet (in collaboration with Adrien Bonnerot). Collection of the Centre national des arts plastiques.

This project contributes to research into the new forms of “publicisation” in art and design research by EnsadLab and the Arts & Science research chair of the École Polytechnique, EnsAD-PSL and the Fondation Daniel et Nina Carasso.

GRAND PALAIS
ÉPHÉMÈRE
7-10 FÉVRIER 2022



36 écoles d'art européennes
400 étudiants
EUROFABRIQUE
Un atelier géant pour penser
l'Europe de demain
Place Joffre, Champ-de-Mars grandpalais.fr

55



EuroFabrique poster

visuel *Europa*

© Juliette Clapson (étudiante École des Arts Décoratifs), 2021

the Réunion des musées nationaux - Grand Palais



The Réunion des musées nationaux - Grand Palais (Rmn - Grand Palais) is a cultural operator whose mission is to promote access to culture throughout France and beyond. The Rmn - Grand Palais has top level expertise in the artistic and cultural sphere: production of exhibitions, receiving the public, engagement, art history courses, publishing, management of museum shops and publication of cultural products, art studios, photo agency, acquisition of works of art for French collections, cultural engineering, digital innovation... This expertise enables it to play a unique role in the world of culture and pursue its prime ambition: enable as many people as possible to interact with art from all cultures, eras and in all its forms.

The Grand Palais in Paris, which is undergoing major renovation work since 2021, is the institution's emblem: the Rmn - Grand Palais deploys its multi-faceted expertise in the Grand Palais producing large exhibitions and organizing cultural events. Temporarily settled on the Champ-de-Mars, the Grand Palais Éphémère will host the major events usually held in the Nave of the Grand Palais, until its reopening. The Rmn - Grand Palais places this expertise at the service of ambitious cultural projects in Paris, in the Musée du Luxembourg and all over France.

the École des Arts Décoratifs

école
nationale
supérieure
des arts
décoratifs

The École des Arts Décoratifs has been a place of intellectual, creative and artistic ferment for over 250 years. Each year, it trains over 800 creatives in 10 sectors: Art, Interior Architecture, Film Animation, Graphic Design, Product Design, Textile and Texture Design, Fashion Design, Printed Image, Photography/Video, Stage Design.

As co-organiser of the *EuroFabrique* event together with the Rmn - GP and ANdÉA, the École des Arts Décoratifs will pair up with the Swedish School of Textile (Boras) to present “Waterways”: by evoking the movement of humans and non-humans along waterways, the project features a textile installation that explores the potentials of weaving, a metaphor for connection.

The École des Arts Décoratifs is also responsible for the “geography” of the event, with its Stage Design students staging the 10,000 square metres of the Grand Palais Éphémère as a factory, a laboratory and an assembly. Removed from the exhibition model, this scenography is imbued with the distinctive group dynamic of an art school, a space for creation in itself.

Midway between scenography and furniture design, meanwhile, the staging of the Agora at *EuroFabrique* is designed by EnsadLab, the research laboratory of the École nationale supérieure des Arts Décoratifs, in reference to the Tennis Court Oath.

ANdÉA – Association nationale des écoles supérieures d’art



ANdÉA brings together the 44 art and design universities – higher education and research establishments that train 12,000 students every year and deliver national diplomas – under the aegis of the Ministry of Culture. They are part of major international networks, play a central role in Erasmus+ mobility schemes and run partnerships with many European structures. ANdÉA is an affirmative force of public service and, at a time when education and creativity are key political, social and economic issues, of the emancipating model of teaching design through design. As heirs to a secular tradition, art schools combine traditional and innovative skills, fuel contemporary research and are central to the professional spheres of art and design in France and abroad. These are places of experimentation in terms of materials, techniques, technologies and methods, and therefore particularly in touch with ecological and societal issues, for which the ANdÉA lends support through unifying projects.

ANdÉA, the official partner of New European Bauhaus, is resolutely committed to an international, and above all European, dynamic, which is expressed through a number of actions. The association is working on two projects that could be rolled out on a European level. The first aims to formalise a way of hosting and supporting artists in exile in Europe by drawing on help from art and design universities. The second is a platform that supports young art and design graduates with their mobility and professional career, which would generate another way for art and design scenes on a European level to connect and reinvent career pathways an integration into the world of work.

As co-organiser of *EuroFabrique*, together with the Rmn - GP and the École des Arts Décoratifs, ANdÉA has mobilised its community to make the project a reality. A call for participation was launched in spring 2021 to all the schools, asking them to join up with a European partner to propose a project. ANdÉA is also working to give *EuroFabrique* a long-term dimension, by pursuing certain partnerships that will be forged and, more widely, to set up a network of schools based on the links between our schools and the workplace, as well as the shared values of support for creation, transitions and hospitality.

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FONDATION BNP PARIBAS

The BNP Paribas Foundation stands alongside the Rmn - Grand Palais as part of the EuroFabrique project.

Since 1984, the BNP Paribas Foundation has made contemporary creation a key focus of its cultural sponsorship. It works with numerous artists and the institutions that host them (dance, jazz and circus) to help them develop their projects. Keen to contribute to artistic cooperation between cultures, it supports creative residencies at major dance and jazz institutions. In line with this commitment, it is delighted to be supporting the Rmn - Grand Palais in rolling out the *EuroFabrique* project at the Grand Palais Éphémère.

Under the aegis of the Fondation de France, the BNP Paribas Foundation has been a key figure of corporate patronage for nearly forty years. It also coordinates international sponsorship development for the BNP Paribas Group everywhere that the Bank has a presence. The BNP Paribas Foundation takes a multidisciplinary approach to sponsorship, focusing on innovative projects dedicated to culture, solidarity and the environment. Mindful of the quality of its commitment to its partners, the BNP Paribas Foundation guarantees long-term support for their projects. Since 1984, over 300 cultural projects, 40 research programmes and some one thousand social and education initiatives have received its support, both in France and around the world.

<http://fondation.bnpparibas>

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Fondation Hippocrène: Giving young Europeans a taste for Europe

Founded in 1992, the Fondation Hippocrène is an independent family foundation with recognised charitable status. Its mission is to give young Europeans a taste for Europe. Through its support in achieving concrete projects, it enables young people to experience today's Europe and build tomorrow's.

The Fondation Hippocrène acts by providing financial support to concrete projects led by or for young Europeans, which enable young people from different EU countries to work together around themes and values that related to and involve them, such as education, training, equal opportunities, community life, culture, climate and the environment.

Launched in 2010 by the Fondation in partnership with the national education system, the Hippocrène Prize for European Education is a competition open to schools to reward the best European partnership projects developed by a class and its teachers www.prixhippocrene.eu.s

In 2020, Hippocrène launched the Inspiring Young Europeans Ecosystem. Organised around the Fondation Hippocrène, it brings together 19 complementary organisations (local charities, associative media) that inform, raise awareness and engage French and European young people.

Since it was founded, the Fondation Hippocrène has supported around 1,200 associative projects directly benefiting over 150,000 young people and reaching over 8 million people through media and social networks. www.fondationhippocrene.eu

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Vitra is dedicated to designing innovative furniture and concepts in collaboration with leading designers. They are developed in Switzerland and used around the world by architects, companies and private individuals to create inspiring living, working and public spaces.

A family business for eighty years, Vitra is renowned for the longevity of its products, its sustainable growth, the quality and the power of its design.

Vitra also includes Vitra Campus, designed by leading international architects, and the Vitra Design Museum, with its design and architecture exhibitions, archives and extensive furniture collection.

Over the years, Vitra has created a major cultural platform for the world of design and architecture and continues to participate in cultural projects around the world. Vitra stands alongside the Rmn - Grand Palais as part of the *EuroFabrique* project.

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Construction Bois

Mathis: 210 years of innovation in the service of wooden construction

Strong of a never denied economic development, the family owned Alsatian company Mathis is an ambassador and showcase of French savoir-faire in terms of wooden construction. Its technological success, sustained by its own R&D pole at the service of wood in construction, makes it one of the jewels of the wooden channel. It is well known nationally and internationally, as a general company as well as for an expert in terms of complex constructive systems in wood at the service of true architectural achievement.

Mathis is a company specialized in conception, fabrication and construction of wide buildings in wood made from laminated wood frame, wooden framework and massive panels CLT. The company is a leader on the segment of industrial and office buildings, leisure and sport equipment, education and commercial surfaces. Mathis has a fully integrated organization: design office, wood and metal plants, construction team...to guarantee the best in terms of quality, cost and delay for its customers. Since 1809, Mathis has always seek for excellence by putting the well-being of its customers and collaborators at the core centre of its development.

Currently directed by Frank Mathis, the company has 180 employees and achieves a turnover of 40 million euros.

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The Forum Bois Construction stands alongside the Rmn - Grand Palais as part of the EuroFabrique project.

Since 2011, the Forum Bois Construction (FBC) put innovation and creation at the heart of its development, with more than 30 exhibitions, 200 workshops, which present the most current and emblematic achievements in wood and biosourced construction in France and worldwide. During three days, FBC welcomes all the actors from forest to real estate and construction, around a common project: facilitate in France the development of wood, biosourced and geosourced construction, in order to achieve a low-carbon architecture and a sustainable design. Within a decade, it became the most important annual event in the wood, biosourced and geosourced field in France.

For its 10th edition in 2021 at the Grand Palais Éphémère, the Forum Bois Construction imagined an entirely eco-designed scenography, by equipping itself, among other things, with tables designed by Atelier d'Architecture Vincent Parreira (AAVP). Created from 1,200 doors of the former Saint-Vincent-de-Paul hospital in Paris, and produced by Mobius' workshops, the tables are part of a virtuous process through re-use of materials and job creation for people undergoing rehabilitation. The "This is not a door" project was the winner of *FAIRE 2019*, first accelerator of innovative urban and architectural projects, launched by the Pavillon de l'Arsenal, in Paris.

Always eager to encourage dialogue between architecture, wood, design and circular economy, the Forum supports the Rmn - Grand Palais by providing "This is not a door", which magnifies French and European creativity. These tables find again this wooden architecture at the heart of Paris.

Next Forum Bois Construction: 6 to 8 April 2022 at the Centre Prouvé, in Nancy, France.
<https://www.forum-boisconstruction.com>

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project partners



The Franco-German Youth Office (or FGYO) is an international organisation dedicated to the German-French cooperation and is located in Paris and Berlin. It was founded within the Franco-German friendship agreement, the “Elysée Treaty” signed on January 22, 1963. Its mission is to “strengthen ties between German and French youth, in the service of an enlarged Europe. (...) The FGYO is a center of competences for the governments of both countries” (FGYO Agreement, 2005).

Since 1963, the FGYO has enabled the participation by 9 million young French and German people in around 376,000 exchange programmes. Every year, the FGYO supports nearly 8,000 encounters (4,700 group exchange programs and 3,300 individual exchange programmes) in which about 190,000 young people participate.

Its programs are also open to third countries. The FGYO operates according to the principle of subsidiarity, with nearly 8,000 partner organizations. It acts as an advisor and intermediary between local and territorial authorities as well as between civil society actors in France and Germany.

It is intended for all publics from three to thirty years old: children in kindergarten, pupils in primary, secondary or high school, apprentices, students, unemployed young people and employees. The FGYO contributes to strengthening the Franco-German relationship of today and tomorrow.

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The Paris Regional Centre of University and School Works (Crous) is the state's operator for student life. An establishment placed under the aegis of the Ministry of Higher Education, Research and Innovation, its mission is to promote the improvement of students' living conditions in the Paris regional educational authority through the management of student social assistance, student housing, university catering, the hosting of international students and the promotion of cultural and sporting life.

The Paris Crous is part of a national network overseen by the National Centre of University and School Works (Cnous), which includes 26 regional Crous. The Paris Crous, which takes a comprehensive approach to student life, also works closely with other local stakeholders in student life, namely universities and *grandes écoles* in Paris, the Ile-de-France Region and the City of Paris. Students are also closely involved in the life of the establishment and in defining policy guidelines.



The Goethe-Institut e.V. is the globally active cultural institute of the Federal Republic of Germany. It promotes knowledge of the German language abroad and fosters international cultural cooperation. It conveys a comprehensive image of Germany by providing information about cultural, social and political life in the nation. Its cultural and educational programs encourage intercultural dialogue and enable cultural involvement. They strengthen the development of structures in civil society and foster worldwide mobility.

With its network of Goethe-Instituts, Goethe Centers, cultural societies, reading rooms and exam and language learning centers, it has been the first point of contact for many with Germany for over sixty years. Its long-lasting partnerships with leading institutions and individuals in over ninety countries create enduring trust in Germany. The Goethe-Institut e.V. is the partner for all who actively engage with Germany and its culture, working independently and without political ties.

THE GOETHE-INSTITUT IN FRANCE

The Goethe-Institut France has been present in France and promotes German-French friendship across eight sites: in six Goethe-Instituts (Bordeaux, Lille, Lyon, Nancy, Paris and Toulouse) and two branches (Marseille and Strasbourg), where employees organise active linguistic work and cultural events and encourage bilateral cooperation.

The Goethe-Instituts work closely with French-German institutions in France. The network is made up of twelve cultural societies and 31 examination centres in France. Local projects are conducted across at the network's sites, supplemented by activities on a national level.

Media partners

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