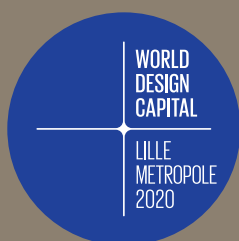


Lille Metropole 2020
World Design Capital
Press kit



manufacture
a labour of love



An original production
by Lille Metropole 2020,
World Design Capital
Hosted as part of the Autumn
at Saint Sauveur with lille3000



LILLE METROPOLE 2020 WORLD DESIGN CAPITAL

The European Metropolis of Lille succeeded Turin, Seoul, Helsinki, Cape Town, Taipei and Mexico City as World Design Capital in 2020. Since 2008, the title of World Design Capital® is awarded every two years by the World Design Organization (WDO), it recognizes cities for their effective use of design to drive economic, social, cultural, and environmental development.

The World Design Capital is back to business after a few weeks off the radar following the unprecedented and unexpected public health crisis, which forced us to push back our long-planned activities. During this unusual period, POC project leaders, designers, exhibition curators, Maison POC organisers, businesses, associations and communities involved with the World Design Capital have not stopped planning, designing and imagining their comeback.

We have put together a denser and more compact programme that will be presented from 9 September to 15 November 2020 so that the key elements already designed and produced can be shared, talked about and put to the test. Partner exhibitions are gradually reopening and will continue to do so through to 2021.

The World Design Capital 2020 will be more than a simple 'postponed' version of the spring and summer programme we had planned. The return will be more than just a digital reset. The circumstances are completely different.

We need to change the 'programme' by re-examining both content and form in a post-COVID context. Lille Metropole 2020 was conceived and built around values and challenges that are crucial for living and moving forward in the best way possible, since isn't the very essence of design the capacity to anticipate the future. Our Maison POCs—Caring, Collaborative City, Housing, Circular Economy and Public Action—are all founded on the ideas of local stakeholders.

They propose solutions at a time when we are rediscovering the importance of looking out for others, thinking up new ways to connect socially despite lockdown, mobilising collective intelligence, waking up to our responsibility to our ecosystem and our dependence on it, and restoring the public interest and public actors. By anticipating these 'proofs of concept' before the crisis, we were already preparing for the world after the crisis before we saw it coming.

And now we are more ready than we thought possible! New Ways of the World, Sens Fiction, la manufacture : a labour of Love, and Designer(s) du Design, the main exhibitions in our programme were already shaping a new world and highlighting the need for urgent action even before the pandemic. Now they should be seen and experienced more widely than ever. But this new order demands an alter-

native approach. Our Maison POCs and exhibitions are the laboratories for this new world. The curators are rethinking them along these lines. We want to see more exchanging of best practices, debate, learning, and merging of forums dedicated to the imagination and the construction of 'halycon days'. We can expect new ways of doing things since face-to-face gatherings will be challenging and perhaps still subject to lockdown measures. Design is a means to resilience, renewable energy, the common good. To plan for sustainability in a post-COVID world, we need to look to many disciplines, all of which have something to offer: from philosophy and economics to history, ecology and technology. As this necessarily interdisciplinary research is pursued, design has specific strengths that can benefit us all: empathy for human-kind and for the planet—with which it is inextricably linked; creativity—we need to think way outside the box; the pursuit of cross-fertilisation—our major exhibitions are a testament to this; the experimental method; the willingness to do something and come up with concrete solutions, above and beyond orders from on high and core values, at the same time as imagining future behaviours.

PRESS RELEASE

LA MANUFACTURE a labour of love



A project curated by Lidewij Edelkoort and Philip Fimmano for Lille Metropole 2020, World Design Capital and hosted as part of Autumn at Saint Sauveur with lille3000

This exhibition, curated by world-renowned trend forecaster Lidewij Edelkoort and Philip Fimmano, explores the way a new generation of designers is experimenting with materials and manufacturing processes.

Fully resonating with the public health crisis we are living through, it starts from the premise that if we do not take active steps to slow down consumption and reinvent our production practices, our planet will not stand a chance. The world is finally becoming future-thinking and reshaping the cultural landscape and changing its values along with it—as borne out by design.

We are developing new solutions for sharing between designer and artisan, designer and the underprivileged, designer and amateur, designer and designer. A new dawn brings hope for an alternative way to manufacture success, recognition and profit. Here the capital is human.

A labour of love.

Designers are buying or setting up proper factories, developing co-working spaces and sharing machinery, working in open-source ways and recycling materials piling up on our land and in our seas. The joy of manufacturing is palpable. These hubs of design, exchange and manufacturing are becoming successful cottage industries. The designer is at once artist, artisan and administrator, driven by a passion for every stage and aspect of his or her enterprise. This approach coincides with a significant emerging trend in philosophy—New Materialism—that states that all materials are alive and release energy.

The manufacture of reclaimed, recycled and invented materials supports this theory.

EXHIBITION - FACTORY

Inspired by the structure of a factory, the exhibition *La manufacture: a labour of love* is designed as a stroll through the heart of an industrial factory where forms and raw materials follow one another: the glass, wood, pulp, clay, stone, metals, textiles and salvaged materials are the subject of specific sections within which 70 international designers reinterpret the concept of materiality. Objects of design punctuate this journey, accompanied by video documentaries, testifying to the different processes of production used or sometimes invented by the designers of this new generation.

Visitors to the exhibit will be welcomed by a lineup of factory worker's lockers designed by Studio Job for Lensvelt, as well as hanging brooms made by Social Label. Constructed by people with special needs from discarded parts from a bike factory, these sustainable brooms are a powerful metaphor for wiping the past clean for a fresh start.

Onsite during weekends, two pop-up workshops will bring the Gare Saint Sauveur to life. An atelier by About A Worker will celebrate workers' uniforms and illustrates how employees can be incorporated in the creative process. In collaboration with local residents, blue work aprons will be sewn for the exhibition guides and volunteers. Also on display is a working installation by Daniel Harris, founder of the London Cloth Company, the first weaving mill to open in the city in over 100 years. He collects discarded textile-making machinery, restoring them to weave new tweed textiles.

Designed by Joost van Bleiswijk, the scenography of the exhibition incorporates only materials from the construction industry, especially bricks from the North, and will be fully recycled after the event closes.

12 themes punctuate the exhibition

Weaving Wonder
Creating Community
Accumulating Remnants
Forging Alloy
Excavating Fragments
Throwing Earth
Pulping Shape
Carving Stone
Blowing Magic
Working Wood
Gathering Fibre
Growing Design



Lensvelt and Studio Job
Netherlands

Job cabinet (2011) by Lensvelt and Studio Job. Photo by JW Kaldenbach

Weaving Wonder



Simone Post
Netherlands

Vlisco Recycled Carpet (2015) by Simone Post - photo Studio Simone Post

Since the beginning of the 21st century, a revival of textile making has brought innovative ideas from a creative crowd of designers inventing new sources and unknown techniques. Passionate more than most other professionals, textile makers dedicate their lives to the crafting of exceptional cloth. The results are intriguing for the general public, making textiles totally relevant again. Running shoes made from knits, raincoats from recycled nylon, sweaters knitted from rags; creative clothes seem to be coming back again. The research brings new ingredients such as milk proteins, kelp and crustaceans, with decayed flowers and food waste as dyeing agents. Laser cutting, pulp making and coiling are techniques that inspire new visions of fabrics. Most works use recycling as a key component, assembling leftovers from the manufacturing floor, collecting plastics from the oceans and using old clothes as new ingredients. The urge for textile making has become so strong that young people create design studios, work together as collectives and even start-up new textile mills. Cloth is no longer an endangered species; its revival is here and happening now.

Daniel Harris collects discarded textile making machinery, accumulating several looms to restore them as one perfectly working specimen. The countryside is riddled with remnants from the Industrial Age, “ready to be reinvented” Harris professes. When his hobby outgrew his initial workshop, he decided to take the plunge and start up a mill in London. The London Cloth Company is the first textile plant to return to the city in over a hundred years! Harris hacks antiquated looms to produce almost forgotten qualities in cloth; structures and compositions from a faraway past, dusted off and renewed, adopted for our time.



Daniel Harris
United Kingdom

Daniel Harris, London Cloth Company. Photo London Cloth Company2

Creating Community

The complexity of our current times has brought social design to the fore as a way to eradicate inequality and promote the inclusion of gender and race, to distribute work amongst the vulnerable and needy, and to set new rules for how to manage our dwindling resources and get rid of the waste in the world. New initiatives are designing systems to include workers in the creative process, and allow artisans to become artists in their own right. In a revival of the arts & crafts movement, workers collectives are again being built. De-colonializing and restructuring centuries-old production methods and hierarchies will yield new ideas for how to nourish the design discipline with holistic knowledge, illuminating the intuitive strength of the designer's mind and hand. Instead of designing products, creatives will be designing making systems, giving design back its initial strength of relating to and synthesizing our times.

Bas Timmer is a designer who initiates *Sheltersuit.org* actions, in order to distribute Sleeping bags to homeless people. In this perspective, an international fundraising campaign will be organized on October 10, 2020: *World Homeless Day*.



Sheltersuit (2014-present) by Bas Timmer - photo Tony Dočekal

Bas Timmer
Netherlands

Excavating Fragments



Excavation: evicted (2017) by Paul Cocksedge - photo Mark Cocksedge courtesy of Friedman Benda Gallery

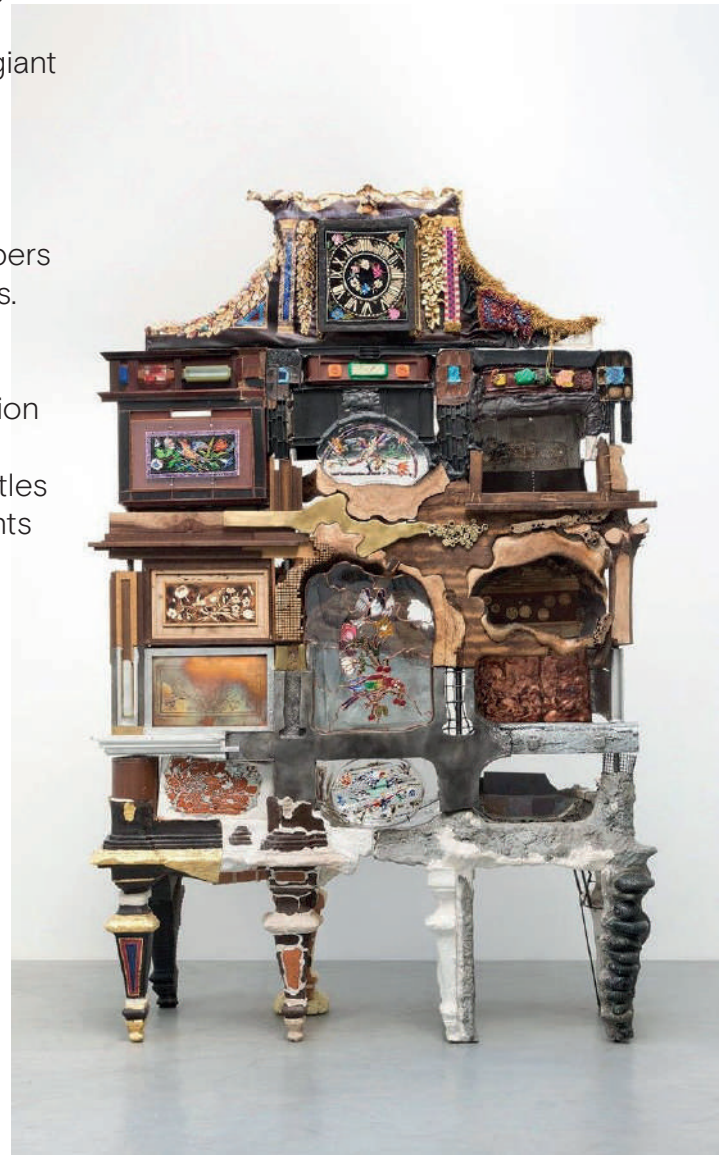
Paul Cocksedge drilled into the basement floor of his design studio and extracted several tonnes of material; a form of urban mining. The extracted cylinders contained modern concrete and historical bricks from the site's former existence as a stable; these were sanded and polished into multiple elements to build a new collection of furniture.

Paul Cocksedge
United Kingdom

At the beginning of our current century, another genre of archaeology has been born; a generation of designers that imagines the remains of unknown periods, narrating the epic adventures of hunters and gatherers, recreating ancient abodes, tools, garments and textiles, and even adopting the Paleo culinary regimen as a healthy diet for the human race. Objects look primitive and are carved and crafted by hand. They have an ancient patina that makes them look authentic; after all, they are made as in the Stone Age. Copies of old façades, furniture constructed like boulders, and the speculation of how our plastics will be found and understood in a far future, each fuel a curiosity for our own cultural history while theoretic studies take flight into an unknown age. Some design is even constructed from very recent excavations, to illustrate the short and devastating history of urban expansion; contemporary remnants that warn about our own possible extinction.

Accumulating Remnants

Design is again soul searching in the past, concerned by our recent overconsumption and overproduction which has ruined the process of making, eliminated the thrill of ownership and forever damaged the culture of beholding. The greed of corporate brands has overstepped its limits, no longer able to contain its devastating impact on pollution and people's minds. Contemporary remnants today include giant floating plastic islands in the Atlantic, massive amounts of deadstock in the leather and textile industries, mountains of plastic bottles, kilometres of computer wires and overwhelming numbers of unsold garments and dumped objects. The design community decided to start better exploiting our remnants, accumulating them in a new creative vision of our times. Thus recycled plastics become our marble resins, recycled bottles our transparent fabrics, recycled garments our couture. Along the process of collecting these discarded ingredients, beautiful pieces are collaged together in multiple styles; a creative patchwork of hybrid design.



Kostas Lambridis, Elemental Cabinet.
Photo courtesy Carpenters Workshop Gallery.

Kostas Lambridis
Greece

Anton Alvarez wants to be liberated from industrial and traditional constraints, and therefore created his *Thread Wrapping Machine*, spinning thousands of meters of cotton yarn around the frames of wood, metal or plastic. Cotton threads and glue replace joints and screws to hold the objects together; as if it were a cast for a broken bone. In creative symbiosis, Alvarez decides on colour and structure while the wrapping machine decides on the density and pattern. From endearing stools to stretched out benches and towering totems, his work eventually resembles a forest of multi-coloured beings, complimenting and completing one another.



Anton Alvarez, The thread wrapping machine. Photo Märta Thisner.

Anton Alvarez
Sweden & Chile

Forging Alloy



Hongjie Yang
China

Synthesis Monolith V (2018) par Hongjie Yang - photo Ronald Smits

Metal is an indestructible but malleable material that can be polished to obtain shine and show off its lustrous beauty while conducting warmth and charm. Aluminium and titanium are valued for their lightness and strength; ideal for lightweight production and have become the materials of our times. Bronze is the amazing alloy of copper and arsenic that has given its name to a prehistoric period; since bronze tools, weapons and armour were harder and more durable than stone. Today bronze is making a remarkable revival in the hands of an artistic generation of autonomous designers, keen on the way the matter can be polished to obtain patina and tint. Making simple objects into valuable investments, this current mode for solid shine brings an extra value to design objects. But the handling of these materials is irreverent and explorative, recycling and rethinking the need for metal in our contemporary culture. Metal is therefore made lightweight, is recycled from computer waste, is forged into abstraction and soldered into simple shapes. The mood has shifted towards modern modesty and honesty.



Tafla (2020) by Oskar Zieta - photo Studio Zieta

Oskar Zieta
Poland

*In order to create lightness, **Oskar Zieta** innovated a new technology called FiDU. Two thin layers of metal are welded together at the edges to make a chamber that able to be expanded by pumping up its cavity. Produced on demand, the collection includes stools and reflective oval mirrors.*

Throwing Earth

Clay has become a magic material for autonomous designers, as earthenware and porcelain return to the circles of art and design. No longer affected by market prices and some perceived nobility, a new generation shakes off old shackles and takes clay apart to bring it into new realms, rethinking production processes and designing machines to make this happen. Moving away from the wheel, they invent itineraries for the mouldable material to be extruded through pre-designed moulds or pushed through a machine as if it was soft ice cream. Rough clay is even layered by hacked 3D printers into grand volumes, liberating the printing process from its initial material restrictions. Dippings and finishes are scrutinized to find the designer's own handwriting, veiling several expressions all at the same time, within the same design. These objects have a great presence and act like arts & craft items; with intensely coloured furniture and hand-finished vases that are presented to collectors by galleries and fairs.



USB charger (2015) by Carlo Lorenzetti - photo Ronald Smits & Dutch Invertuals

Carlo Lorenzetti
United States

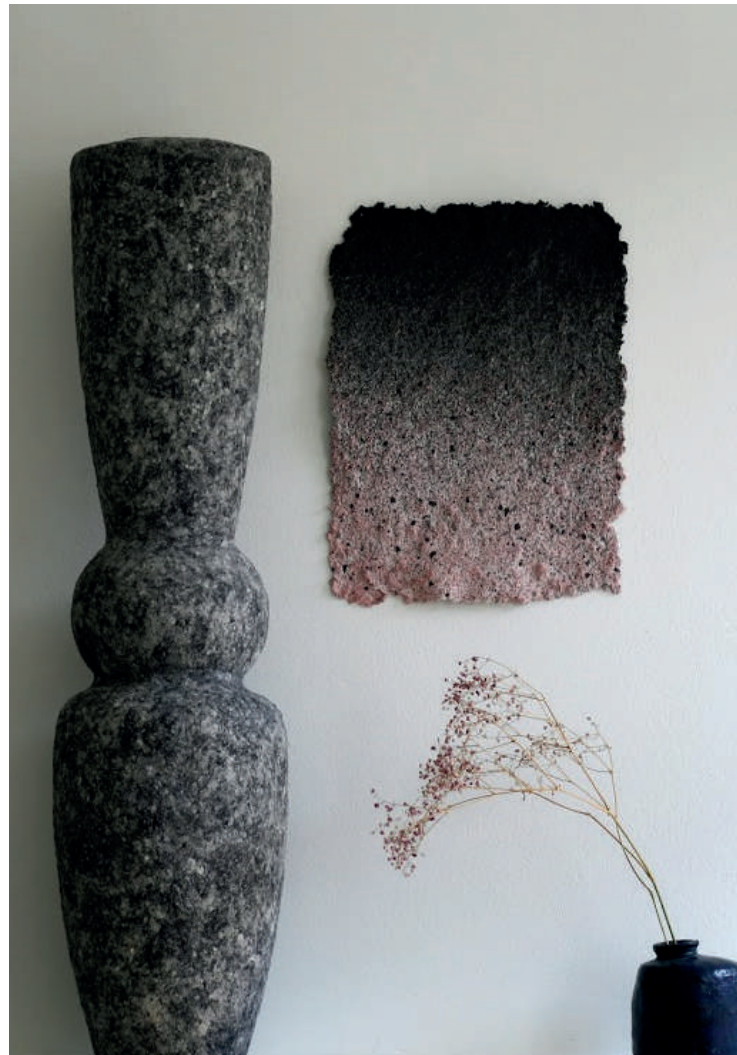


Adaptive Manufacturing (2014-present) by Olivier Van Herpt and Sander Wassink - photo Ronald Smits

Olivier van Herpt and Sander Wassink
Netherlands

*Adaptive Manufacturing is an on-going collaboration between **Olivier van Herpt and Sander Wassink**. They use a 3D printer to create new ceramics; programming it to be affected by external factors, such as vibrations and sound waves. These pulsations translate currents into the organic forms of vases and ceramic totems. Yet the designers see the mechanised technology as an extension of their artisan minds (and hands); still in control of its actions whilst leaving its layered strata up to chance. On a much slower scale, they strive to reintroduce the presence of the human within industrial manufacturing.*

Pulping shape



Paperpulp collectible (2017) by Debbie Wijkamp - photo Debbie Wijkamp

Debbie Wijkamp
Netherlands

Now in the 21st century, pulp has been rekindled and given new meaning with paper objects and furniture, cardboard offices and solid textile materials. Pulp almost becomes like clay when it is turned into pots, made into masks and shaped into chairs – all of them sustainable proposals, containing recycling waste from our planet. The paste is reinvented by a young generation of designers, conscious of the abundant availability of discards and the problems trash culture has caused. The influx of fast fashion, fast food and fast products is overwhelming, and rescuing the planet has become a common call, inciting young designers to turn rags into riches. Not only do they crush and mash and shred, they also sculpt and layer the macerated matter onto pre-conceived frames to hold their shape. The discipline is inventive and intuitively adds touches of tactility, defining raw finishes and including other elements like plastic and food refuse for tinting. As a movement, pulp is only just beginning; and will grow with our need to have inexpensive but durable ideas explored as the components of a sustainable future.

*Troubled by how industrial wood processing produces a staggering 50% to 80% of timber wastage, **Marjan van Aubel and James Shaw** incorporated waste shavings into the production of a bio-resin. The reinforced compound mixture was then hand-sculpted into the underside of a chair mould and its four ash legs.*



Well Proven Chair (2012) by Marjan van Aubel in collaboration with Jamie Shaw

Marjan van Aubel Netherlands
and James Shaw United Kingdom

Blowing Magic

The principle of heating and taking form has inspired the contemporary development of glass making. The molten material is empowered with human breath, blown into uncontrolled organic shapes, and reinvented by further experiments with the moulding of glass in soil, wooden containers, baskets or found objects. Today a new generation of designers takes the material a step further, treating it with audacity, giving it freedom, liberating it from its confinement. They insist on developing an alternative, more anarchistic aesthetic that brings the material closer to reality and everyday life. Once given this liberty of expression, the heated molten mass starts to coil and coagulate, to oscillate and undulate, to swell, drip and drape, as if it were textile. The magic material is cast in forgotten forms, heated for the reshaping of existing objects and dripped by hand to write another chapter in design history.

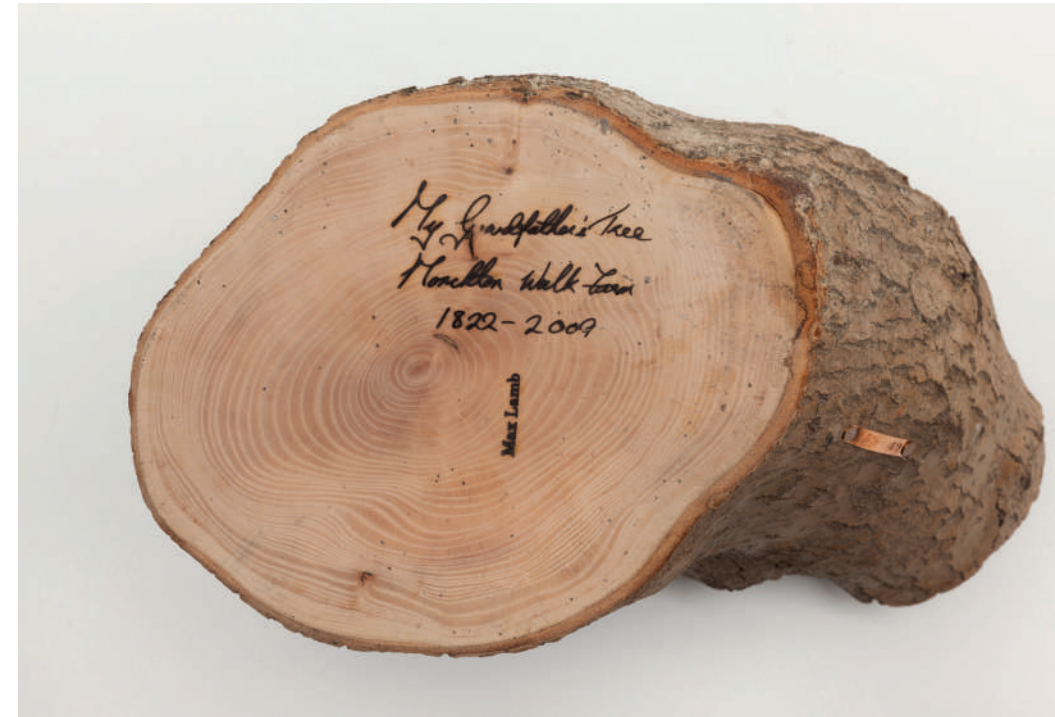


Basket stools (2018) by Arnout Visser - photo Marthe Visser

Arnout Visser
Netherlands

*By hacking the glassblowing windpipe and adding keys, **Philipp Weber** permits the craftsperson to alter the piece's air chambers by pressing on the valves and improvising form. Infusing the object with soul.*

Working Wood



Max Lamb
United Kingdom

My grandfather's tree (2009-2015) by Max Lamb - photo Angus Mil courtesy of Gallery FUMI

Growth and harvest are in sync and in equilibrium for environmental purposes. As an abundant and carbon-neutral resource, wood has become a matter of choice and a source of renewable energy. Visible in the annual rings of the trunk and the patterns of knots that animate it, lumber is grown according to seasonal patterns and climatic conditions. These diverse properties are of interest for contemporary designers that rethink the uses of wood by including its flaws, showing its structural fragility as a beautiful accident in nature, to be cherished instead of hidden from the public eye. Wood today is made transparent, used for organic growth, chosen for its patterns and revered for its finishes. All the aspects of wood are gathered as aesthetic principles, including the reinvention of bark, the handwriting of twigs, a fascination with roots and the reintroduction of the log as an essential design reference.

*A 187-year ash tree from **Lamb's grandfather's farm** was dissected horizontally into 131 logs which were then dried for several years until they could be used as wood for furniture. Cut in approximately the same lengths, the diameter of the trunk spans 150 centimetres at its base and just over a dowel's width at the tree's top.*

Carving Stone

Today designers no longer want to pillage the earth of its riches and try to find new ways of dealing with stone as a material for function and ornamentation. They listen to their conscience when expressing primitive form and archaic aesthetics, exploring the waste from the quarry and mining industries as raw materials. They set out to only use discarded boulders and smaller pieces of rock and marble to transform their instincts into animistic objects. Their carvings have an innate character, deserving of veneration as spiritual sources of design. Designers also invent stone-like surfaces by mixing minerals and other matter with lighter components like paper or textiles, and even plastic. They recreate stone and reconceive existing objects into new shapes. This resetting of the earth's materials will continue to thrive; a new stone age in the making?

*When **Lex Pott** goes to the quarry he is looking at the beauty of broken fragments that can be transformed into long-lasting furniture. Often these custom-made pieces are cut from a single slab. Belgian bluestone is usually processed into rectangular blocks or plates; however the designer respected the rock's rugged formations while also referencing its industrial use.*

Lex Pott
Netherlands



Stone and Industry table (2009) by Lex Pott - photo Lex Pott

Gathering Fibre



Wild Fiber prototype (2020) by Aurelie Hoegy - photo Aurelie Hoegy

Aurelie Hoegy
France

***Aurélie Hoegy** will be unveiling a new collection of works for the first time. The furniture expresses rattan's essence, along with the idea of the symbiosis between bodily movement and the dynamic quality of the fibre. Over a one-month stay in Bali, she worked in close collaboration with a traditional rattan workshop, before further developing the pieces in her Paris studio. From the legs up, the fibre moulds itself to the skeletal structure, but as one progresses upwards, the movement unfolds.*

Recently, a revived interest in fibre manufacturing has set the tone for versatile nomadic products that correspond to a contemporary preference for lightweight natural products. Macramé, matting, basketry and open weave furniture in materials such as rattan and bamboo are inspiring designers to travel afar and work with local artisans and women's collectives; drawing upon centuries of indigenous knowledge and craft expertise. The call of this dry-handed and organic aesthetic brings the product closer to nature and its origin, drawing people towards a wilder future. Notably flax is making a great impact on design and is again farmed and spun locally on a small scale; designed with woven, tasselled, fringed and compact systems of making. At times the raw materials are compressed into composite matter that is moulded into robust but flexible shapes. Resilient fibres from palms and other plants are bent into moving structures and open baskets – all new forms of nesting.

Growing Design

Since the turn of the century, several designers decided to ask nature to help them give shape, such as in vases built by bees in their own hives, wallpaper perforated by gnawing mice and moths employed to decompose fibres for new recycling methods. The products from plants and animals are discovered to create new matter; cellulose and collagen amongst the two most promising components in material research. Sea salt is used to grow crystals on objects and limestone is solicited to create new stone. The earth is turned inside out to find new natural sources, from harvesting seaweed to create vegan materials to exploiting mushrooms for their mycelium. Nature is requested to develop roots to grow products and harvest design. The promise of future design farming seems to become a reality, where bio-engineered production will no longer damage the earth. At last, nature and man can again live together in harmony.



Made by moths (2019) by Chiara Tommencioni Pisapia - photo Tom Mannion

Chiara Tommencioni Pisapia
Italy

Gavin Munro previewed his career in childhood when an overgrown bonsai reminded him of a chair, triggering the naive dream that one could possibly grow furniture. Later on in life, he understood how design should be grown from scratch, skipping the manufacturing process and other wasteful stages. Munro perfected the technique with great patience and dedication. He and Alice Munro take care of their open-air atelier at Full Grown in Derbyshire, lending a helping hand whenever needed to streamline their one-of-a-kind furniture pieces. These astounding proceedings open up the possibilities to serial products that find form in the biological nursery and the new notion of design farming.



Edwardes chair (2012-2018) by Full Grown - photo Millie Pilkington courtesy Messums Wiltshire

Full Grown
United Kingdom



The growing pavilion. Photo Eric Melander

The Growing Pavilion
Netherlands

The Growing Pavilion is a round temporary design space constructed from mushroom mycelium, completely ecological in all its components, from the biomaterial structure to all the bio-objects it contains. A sustainable vision unfolds as one enters the space where everything is conceived; from plants, trees and agricultural remnants to the reed floor, mycelium walls and timber structure. The display includes a chair made from compressed flax, a dress grown from roots, goblets manufactured from seaweed. Suddenly the future is here, and one witnesses how society can be made without waste.

LIDEWIJ EDELKOORT

Lidewij Edelkoort is a trend forecaster, publisher, humanitarian, educator and exhibition curator. Her company Trend Union produces tools for designers, weavers and strategists at companies around the world. In 2015, her much talked about Anti_Fashion Manifesto was the first to raise awareness about the shifts and upheavals currently experienced by the fashion industry. She is the Dean of Hybrid Design Studies at Parsons in New York where she has founded a Textile Masters and the New York Textile Month festival each September. Edelkoort has been named one of the most influential people in fashion by TIME Magazine and Business of Fashion, and is widely considered one of the most influential people in contemporary design. Her thought-provoking writings and podcasts have become increasingly popular at a time when she is regarded as a design icon and sustainability activist. In 2020, she started the World Hope Forum as a platform to inspire the creative community to rebuild a better society.

@lidewijedelkoort @worldhopeforum



Curators Lidewij Edelkoort & Philip Fimmano - photo by Thirza Schaap

PHILIP FIMMANO

Philip Fimmano is a trend analyst, design curator and writer, contributing to Trend Union's forecasting books, magazines and strategic studies for international companies in fashion, interiors and lifestyle. With his partner Lidewij Edelkoort, he has co-created exhibitions for museums and institutions around the world, including Tokyo's 21_21 DESIGN SIGHT, Design Museum Holon and the Gaîté Lyrique in Paris. In 2011, he co-founded Talking Textiles; an ongoing initiative to promote awareness and innovation in textiles through touring exhibitions, a trend publication, a design prize and free educational programmes – including New York Textile Month, a citywide festival celebrating textile creativity each September. Fimmano teaches a forecasting masters at Polimoda in Florence and is on the board of directors for the International Folk Art Market in Santa Fe.

@philipfimmano

PRATICAL INFORMATION

La Manufacture : a labour of love

From Wednesday 9 th September 2020
to Sunday 8th November 2020

Venue:
Gare Saint Sauveur

Address:
17 Boulevard Jean-Baptiste Lebas,
59800 Lille

Opening times:
From Wednesday to Sunday : 12h > 19h

Admission:
Free

Access:
Lille Grand Palais station
or Mairie de Lille station

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Curated by:
Lidewij Edelkoort and Philip Fimmano

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World Design Capital

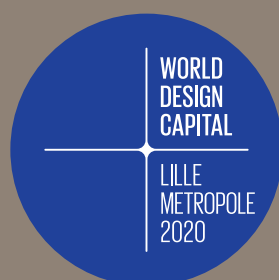
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