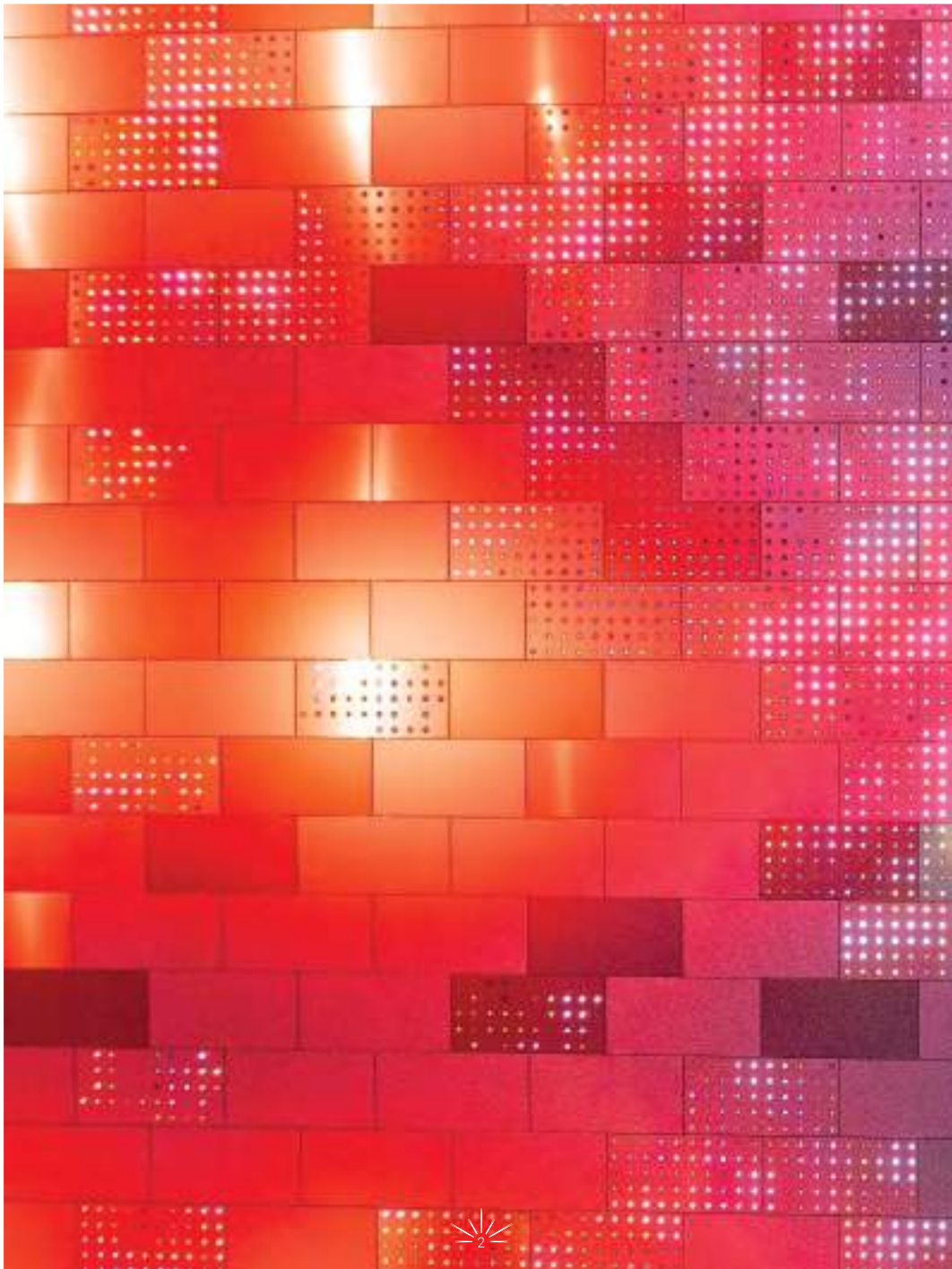




FRANCE PAVILION

DUBAI WORLD EXPO

1 October 2021–31 March 2022



LEDS under the
France Pavilion
promenade,
by BOA Light Studio.

FRANCE
EXPO 2020 DUBAI

Cover:
The France Pavilion
at Dubai World Expo,
in September 2021.

PREFACE

Ever since the middle of the nineteenth century, World Expos have been milestones in the progress of knowledge and human exchanges. With its Simonian tradition, France has always been actively involved with these events, either by hosting them (the country has hosted six *expositions universelles*) or by contributing to their development. The fact that France is also home to the Bureau International des Expositions (BIE), which has overseen their organisation since 1928, is the best proof of this.

Logically, then, France had to be present for World Expo in Dubai. Indeed, given the country's close links to the United Arab Emirates – we need only mention the Louvre and the Sorbonne in Abu Dhabi –, it has also chosen to be one of the countries most closely involved in this international event running from 1 October 2021 to 31 March 2022, which is possible above all thanks to the unfailing support of the ministries concerned.

This massive investment on the part of France, by both its public bodies and its corporate sector, has been expressed, first of all, in the construction of a pavilion of over five thousand square metres designed to be both environmentally and socially exemplary. Built in complete accord with international agreements concerning employee protection, it generates over 70% of its energy needs, while recycling its used water for its plants walls and roofs. Finally, it was designed with its own disassembly in mind: when Dubai World Expo ends, it will have a second life on the campus of the CNES (National Centre of Spatial Studies) in Toulouse, where it will house activities relating to international cooperation.

Opening onto a broad, tree-shaded and lively esplanade, it can receive up to 30,000 visitors a day and offers a view of the entire Dubai World Expo site from its panoramic terrace.

This pavilion is above all a vehicle for talking about France, about its capacity for innovation, the riches of its heritage. What is at stake, as in all world expos, is to show that France can offer world-class, practical solutions in terms of sustainable development goals (SDG). This demonstration needs to speak to all visitors, from families to businesses and governments or the world of research. It must also take into account some very different linguistic and cultural contexts in order to be understood by people from the Far, the Near and the Middle East, who will constitute the bulk of the 25 million visitors expected in Dubai over the six-month period.

To this end, visitors arriving in the France Pavilion are immediately immersed in a little part of France, from the innovative textiles produced in Hauts-de-France to the terrestrial, urban, spatial and logistical mobility solutions presented by such emblematic players as ENGIE, the regional government of Paris Region, CNES, Groupe Renault, Accor and Flying Whales.

This sequence partakes of a wider reflection on our current perception of progress, the promotion of which lies at the heart of world expos. Thanks to a very special loan, the original edition of Diderot and d'Alembert's *Encyclopaedia*, and the showcasing of work by Art Explora, the CNRS and the CRI, which are working to shape tomorrow's world, this reflection draws on projects from diverse backgrounds, all of which are contributing to the same ambitious and constantly renewed goal: the sharing of knowledge and innovation in order to further human progress.

Erik Linquier
Commissionner General for France at Dubai World
Expo and Chairman of Cofrex (Compagnie Française
des Expositions)

AMBASSADORS

3 QUESTIONS

POTTED BIOGRAPHY

- 1986** Born in Mont-de Marsan, her parents are bakers and pâtissiers.
- 2008** BTS qualification specialising in 'Culinary art: the table and service'.
- 2012** Executive pastry chef of the Corfou group.
- 2015** Pastry chef for Alain Ducasse's restaurant at the Plaza Athénée.
- June 2019** First woman to be crowned 'World's Best Pastry Chef'.

Jessica Préalpato,
Pastry chef.



TO

JESSICA PRÉALPATO

1

What is your idea of pâtisserie?

For me it means natural desserts that put the product at the centre of the plate and showcase French producers as well as seasonality.

3

As an ambassador, you have created a signature dessert for the France Pavilion. What is it and what inspired it?

After meeting producers locally or on the borders, who presented some very fine products to me, I was inspired to change the dessert I had originally conceived and have it centre on dates, green cardamon and, for the floral side, jasmine. It consists of a date paste with green cardamon on which are placed a salad of frozen dates seasoned with olive oil and Espelette pepper – that's for the 'French touch' – a jasmine sorbet and a date soufflé. It's a combination of textures, temperatures and flavours from near and far.

2

You are the first woman to be acclaimed as 'World's Best Pastry Chef'. What does that mean to you?

This distinction rewarded the magnificent vision of 'Desseralité' that I created thanks to, and with the help of Alain Ducasse and Romain Meder's 'Naturality'. The French *terroir* and the remarkable products we possess are at last given their due. I don't think of myself as a standard-bearer but when I go into schools, a lot of women ask me how to reconcile professional life and family life. My only answer is that you can always do what you love, but that you need to know how to make concessions.



Pastry chef Jessica Préalpato and Thomas Pesquet, French ESA Astronaut, are the ambassadors of the France Pavilion. Each embodies an aspect of daring and the art of living à la française.

BY LUCIE AGACHE

Thomas Pesquet,
French ESA Astronaut.



TO

THOMAS PESQUET

1

During your training, or from the ISS, you share your daily experience as an astronaut. Why is it important to communicate about your missions?

If I am where I am today, it is without a doubt because I was initiated into the sciences at a very young age, thanks to my parents and some very passionate teachers. Not everyone had that luck and it's very important to me to make my own contribution to the popularisation of science. Being an astronaut is an incredible privilege, and one I want to share with as many people as I can. It's like giving back a little of what I have received. And besides, space missions are valuable to us all. It's important to explain to people how this concerns them.

3

Why did you agree to be one of the two ambassadors of the France Pavilion in Dubai?

It's an offer you can't refuse. It is an honour to have this prestigious role. And besides, I am an astronaut of the European Space Agency, on board the International Space Station, and so I was excited by the chance to showcase French excellence, notably in science and technology, but also the importance of cooperation, whether European or international. The World Expo is a vector of innovation and cooperation, and those are two powerful values for me, values that France strongly upholds.



POTTED BIOGRAPHY

- 27/02/ 1978** Born in Rouen.
- 2005** Becomes an airline pilot.
- 2009** Chosen as an ESA astronaut alongside five other Europeans.
- 17/11/ 2016** Takes off for his first mission on the International Space Station (ISS).
- 23/04/ 2021** Takes off for his second mission on the International Space Station.
- Oct. 2021** Becomes the first French commander of the ISS.

Its theme is 'Light, Enlightenment'. What does that say to you?

The carpet of illuminated cities that flashes past our eyes as astronauts on the International Space Station! And all the things that come into my mind when I see them: the distance travelled since the century of the Enlightenment and the *Encyclopaedia*, which opened the way to the extension of knowledge, progress, innovation, and environmental questions. I dream of returning to a golden age of knowledge and openness, like the century of the Enlightenment. It's up to us!



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The France Pavilion and
its promenade.



TWO CENTURIES OF WORLD EXPOS

From the first, the Great Exhibition of London in 1851, to Dubai World Expo, 170 years later, world expos have always showcased the technological, industrial and artistic advances made by the participating countries.
BY JEAN-FRANÇOIS LASNIER

1937 PARIS



Above:
The hall of nationalised
aeronautical industries in the
Palace of the Air
at 1937 Paris World Expo.

Below left:
Samuel H. Gottscho,
the *Trylon* and the *Perisphere* at
the 1939-40 New York World Expo.
Gelatin silver print, 33.0 x 21.6 cm.

Below right:
The Atomium,
1958 Brussels World
Expo.

1939 NEW YORK



1958 BRUSSELS



Six million visitors in London in 1851, fifty million in Paris in 1900. For a century and a half, world expos enjoyed phenomenal popular success, and that success continued, for in 2010 some 71 million people flocked to the banks of the Huangpu Expo-Shanghai. Dedicated to the promotion of industry and trade, these ritual gatherings also heralded the advent of the society of leisure, with the rise of a new industry, the 'distraction' industry.

A PRIVILEGED SHOWCASE

These events originated in the exhibitions of industrial products that developed in France and England in the first half of the nineteenth century, promoting the many technological innovations of the day. In 1851 their scale changed and they aimed at universality. But their primary role remained the promotion of progress within the system of free trade. They

1851 LONDON



Left:
R. Brannon and T. Picken,
engraving showing
the southern façade of
the Crystal Palace built in
Hyde Park, London, for the
Great Exhibition of 1851.
Colour lithograph.

Bottom left:
The Eiffel Tower and the exhibition buildings on the Champ-de-Mars
during the 1889 Paris
World Expo.

Below:
The Palace of Electricity and the Water Tower,
built for the 1900 Paris
World Expo.

1889 PARIS



1900 PARIS



Right:
The Unisphere
at the 1964–65 New York
World Expo.

Far right:
The German Pavilion
at 1967 Montreal World
Expo.

Bottom left:
The park at 2010 Shanghai
World Expo and
the China Pavilion
designed by architect
He Jingtang.

Bottom right:
The 'Children Park'
at 2015 Milan World Expo.

1964 NEW YORK



1967 MONTREAL



formed a privileged showcase for presenting technological inventions and developments to the general public and to professionals. In gigantic halls, machines and contraptions jostled together in a profuse mishmash, leaving the future to determine which were decisive steps and which simple curiosities.

IN THE VANGUARD OF PROGRESS

As to the world expos that could claim to have premiered major inventions, visitors to the 1855 Exposition Universelle in Paris, would have discovered the Singer sewing machine and the cannon from the Krupp factories in Essen, the first aluminium ingot

and, finally, the hydraulic lift conceived by French engineer Félix Léon Édoux. Seven years later, in London, Charles Babbage unveiled the Analytic Engine, one of the first mechanical computers. In 1876, Alexander Graham Bell presented the first telephone in Philadelphia, which seemed to be echoed a century later by the Osaka

Below:
View of 1970 Osaka World
Expo. The view shows
(from front to back),
**the MIDORI-KAN
Astorama,
the Hitachi Group
Pavilion and the Fuji
Pavilion.**

1970 OSAKA



Right:
**The Pavilion of the
European Economic
Community** at 1992
Seville World Expo.

1992 SEVILLE



2010 SHANGHAI



2015 MILAN

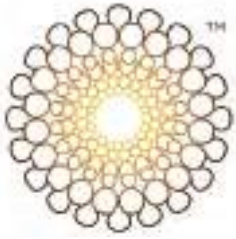


Expo, where the first steps towards mobile phones were taken. In the same way, the first live television broadcast, made from the New York World Expo in 1939, was echoed by the launch of ultra-high definition television at Expo 2005 in Aichi, Japan. And so it could go on, in a kind of random list of the most diverse innovations. However, behind this apparent eclecticism we find the same belief in technical progress, considered as the path towards a better world. Recent world expos, from Zaragoza to Milan, via Shanghai and Yeosu, have all taken it upon themselves to meet the great challenges of our times: protection of the environment, mobility, education, health.

THE PROMISE OF A RECONCILED HUMANITY

The other message of these planetary events is political. On one side, the host nations – be it Napoleon's Second Empire France or Communist China – use them as vehicles for propaganda. On the other, these catholic assemblies embody the promise of a reconciled humanity, achieved notably by the virtues of trade. The *Declaration of Peace*, published by Victor Hugo, synthesises these aspirations: 'An encounter between nationals like that of 1867, is the great pacific Convention', he wrote. 'The admirable thing about it is that it disarms us like something self-evident, that everywhere it suddenly does away with the obstacle and

that it sets back in motion all the more or less blocked machinery of the divine mechanism of civilisation.' Although conceived as temporary events, the world expos made a deep mark on the collective imagination, and not least by their ephemeral buildings, some of which became permanent, or even iconic. There too, innovation was often the keyword. The Crystal Palace in London, made of glass and metal, set the tone as early as 1851. The Eiffel Tower and the Gallery of Machines in 1889, the Brussels Atomium in 1958, the inflatable architecture at Osaka in 1970, and today, in Dubai, Al Wasl Plaza, the biggest self-supporting dome in the world, are like so many echoes of the initial event.



DUBAI WORLD EXPO

BY JEAN-FRANÇOIS LASNIER

Page left:
Structures providing shade for visitors to the Opportunity District at Dubai World Expo.

Right:
Mission Possible – **The Opportunity Pavilion.**

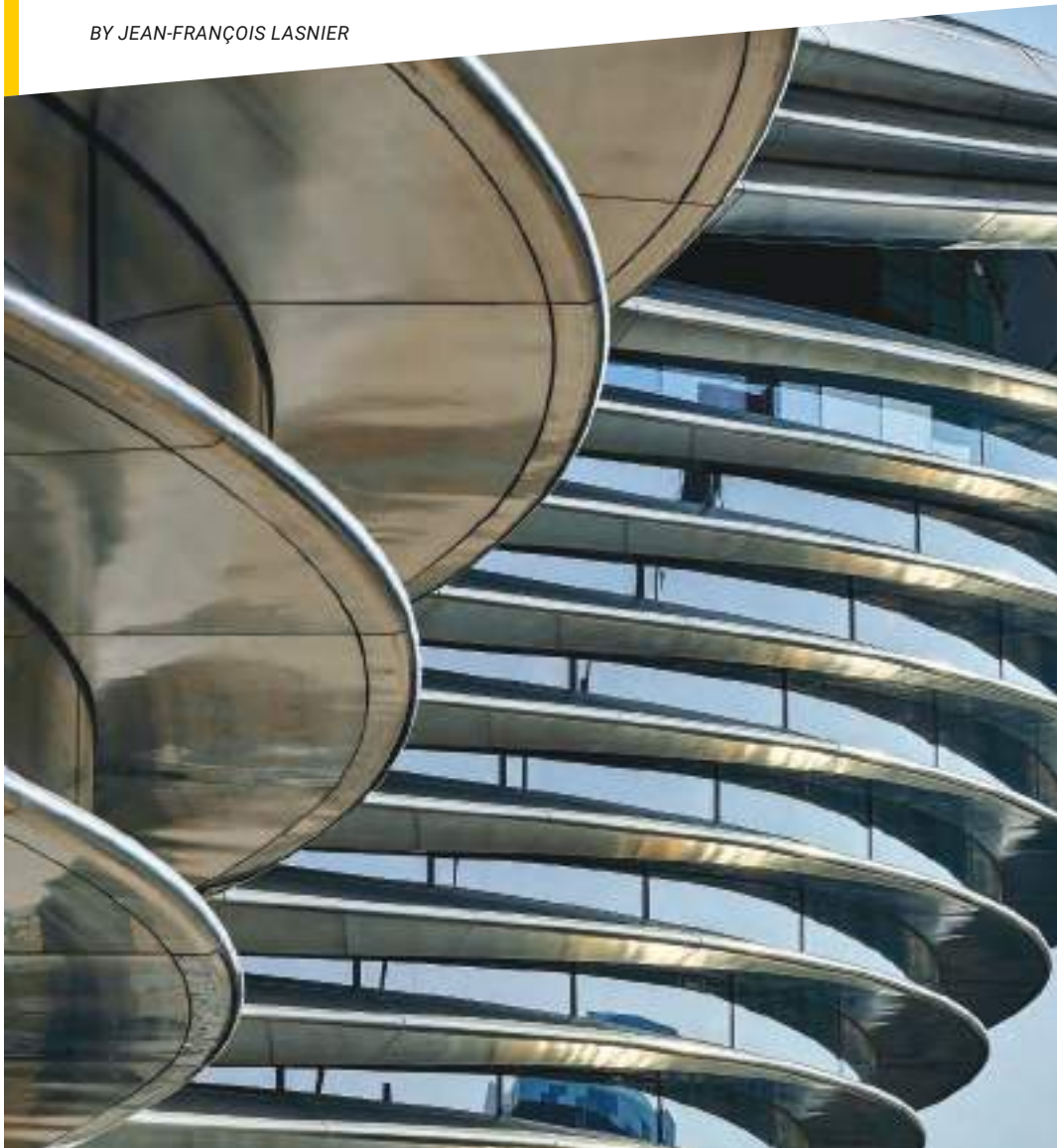


For this first world expo organised in the Middle East, Dubai has thought big, in keeping with its reputation. Under the unifying theme of 'Connecting Minds, Creating the Future', the pavilions of 191 participating countries are organised in three districts: sustainability, mobility, and opportunity. Like three blades of a propeller, these three sections are articulated around the Al Wasl Plaza, the biggest self-supporting dome in the world, placed at the site's geometric centre. Al Wasl, Dubai's former name, means 'connection', which is of course the central idea in this expo which aims to link all the world's regions so that they can exchange ideas and solutions to the great problems of our day – climate change, biodiversity, equal access to education and health, and the digital divide. For

the thematic division should not mask the unity of this expo's very ambitious purpose: to contribute towards positive and sustainable environmental, social and economic change on a global scale. By its infrastructures and innovations, the expo also means to serve as a model for a viable future. To give a practical demonstration of its concern for durability, the Emirate plans to keep many of the constructions and developments created for the exhibition. Eighty percent of them will thus stay standing and be converted for new uses. Forming a new urban quarter, this future 'District 2020' will extend the expo's founding vision by creating an 'ecosystem for connecting, creating and innovating'.

THE MOBILITY DISTRICT

BY JEAN-FRANÇOIS LASNIER



Page left and below:
**Détails of the
Mobility Pavilion.**



Will it be possible for men and goods to continue to travel everywhere and at all times if we want to reduce pollution and consumption of fossil fuels? Not that the Mobility District, where the France Pavilion stands alongside twenty-four other national pavilions, frames the question in that way. On the contrary, the idea is not only to preserve what is considered as given, but also to go ever faster, with the help of technology. The section therefore puts the emphasis on innovations liable to favour new forms of mobility (self-driving cars, etc.). The mobility issue goes beyond matters of goods and persons and also embraces ideas, whose accelerated circulation must be guided by the ideal of better access to knowledge. Finally, at a time when the Arab Emirates are developing a space programme and working towards a mission to Mars, tomorrow's mobility also looks to the stars. For space is not just a territory to be explored; it has also become a strategic locus in the deployment of communications infrastructures.

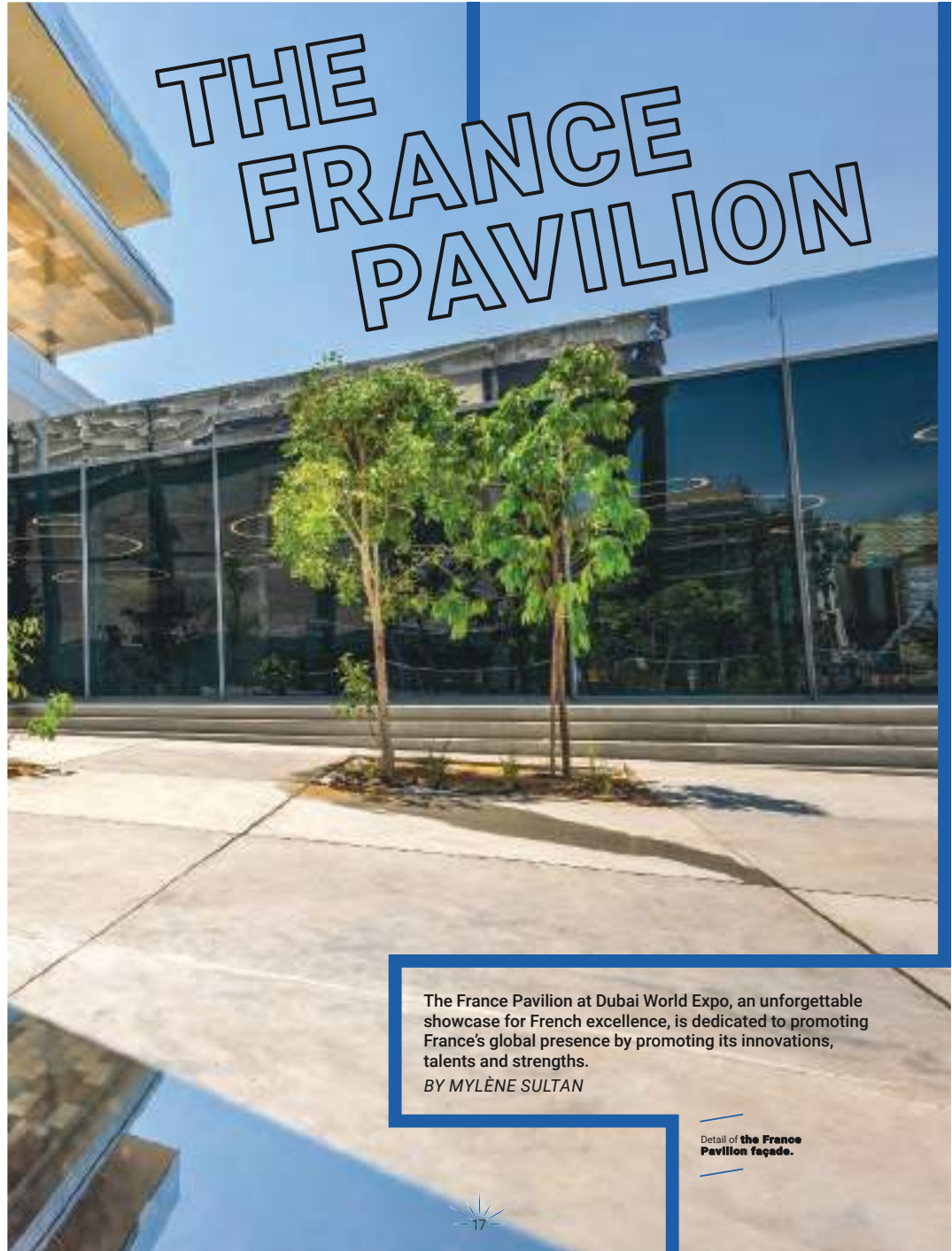
The Mobility Pavilion

by J.-F. L.

The Mobility District is dominated by the dynamic silhouette of the pavilion built by Foster + Partners. Its very architecture suggesting movement, it forms a sinuous line that adumbrates the three blades of a propeller, a helicoidal form virtually without beginning or end. The structure does, though, have an entrance through which visitors come to a number of propositions. Here they can find the biggest passenger lift in the world, capable of transporting more than 160 people at a time, or again a track 330 metres long, part of it underground and part of it overground, to be used for demonstrations of new modes of hi-tech transport.



Above:
AH - The Mobility
Pavilion built by
Foster + Partners.



THE FRANCE PAVILION

The France Pavilion at Dubai World Expo, an unforgettable showcase for French excellence, is dedicated to promoting France's global presence by promoting its innovations, talents and strengths.

BY MYLÈNE SULTAN

Detail of the France
Pavilion façade.

FRANCE LIGHTSPEED INSPIRATION CE

بسرعة الضوء

The theme chosen by the France Pavilion embodies with flair the ambition of Dubai World Expo: virtuous progress towards a better world.

'France, inspiration at the speed of light': what better slogan could there be to approach a world expo, an event whose vocation, from the outset, has been to promote the values of progress and universality? This ideal guiding thread symbolises at once a grounding in the best of the French cultural tradition and the allure of the future. It combines the innovative and optimistic philosophy of the Enlightenment with cutting-edge science, throwing down a bridge between the centuries.

In a few well-chosen words, the slogan also reveals the Pavilion's programme: a sequence dedicated to the most ambitious French innovations and creations in every field, in which the saga of humanity intertwines with the history of progress: the sciences, of course, from fundamental research to the most unexpected technologies; art and artisanship, in that they reveal man's creative genius. Education, which was central

to Enlightenment philosophy, continues to stand for the democratisation of knowledge.

This slogan reveals the ambitions of the France Pavilion: to elicit ideas, desires and emotions in visitors, to prompt a response, a commitment even, and place science and technology at the heart of our societies (in which regard it follows the ideas of eighteenth-century philosophers). But it means this in a way that is different; not Eurocentric but rethought for the global context.

And with urgency: 'Faced with the current pandemic crisis as well as the challenges of the ecological transition, new mobility and the digital revolution, this ambition today takes on a new meaning', asserts Jean-Yves Le Drian, French Minister for Europe and Foreign Affairs, further legitimising the decision to place the France Pavilion under the auspices of the Enlightenment of the twenty-first century. An omen of hope for tomorrow's world. **M.S.**

فرنسا، الإلهام

A BUILDING OF LIGHT

The France Pavilion, conceived by Atelier Perez Prado and Celnikier & Grabli Architectes, brilliantly embodies the theme of light chosen by France.

BY MYLÈNE SULTAN

In April 2021, when the Pavilion was erected on the site of Dubai World Expo, the designers of this vessel measuring 5,000 square metres felt great pride on hearing Franck Riester, Minister Delegate for Foreign Trade and Economic Attractiveness, say he 'had, here, the feeling of being welcomed'. A few simple words, but a great reward for this pair of architects' offices. Since summer 2018 they had been reflecting on the conception of a building that must represent France, its values and its art of living, and meet the objectives defined by a demanding remit for a structure that could be dismantled, was virtuous and designed for visitor comfort. And one that, of course, proudly embodies the values of national architecture, here in friendly competition with some 190 other pavilions. As a native of Marseille used to the hot summers of his home town, Jean-Luc Perez thought first of the sun, the wind and the extreme temperatures of Dubai, located in the middle of the desert. 'The first thing we pencilled in was a wall to the south in order to be protected from the

sandstorms', relates the architect. 'Later, we thought of that canopy on the roof which would provide the shade that is essential in these latitudes.'

AN IMMERSIVE EXPERIENCE

Decorated with trees for the cool, and with artistic propositions entrusted to artist Sèpand Danesh and to lille3000 to make waiting more fun, the Pavilion is ready for the multiple uses expected of it. The per-

manent exhibition is laid out on the ground floor, as are the temporary exhibitions and the restaurants and shops. The upper floor, with its imposing 40 metre-wide belvedere rising above the ensemble at a height of 21 metres, is hosting salons and an auditorium for professionals and the general public on the occasion of special events. The France Pavilion also houses treasures of environmental generosity. With energy autonomy of 70 % provided by its covering of solar tiles, conceived by

the Akuo company which transform solar energy into electricity, the building is equipped with a cooling system and its own system for processing greywater. Better, it is wholly demountable, and it will be relocated to the site of the CNES in Toulouse next spring. All these features have



5,000
square metres

The France Pavilion France is the 5th biggest pavilion at Expo 2020.

21m
high

The Pavilion is the 8th highest pavilion at Expo 2020 and offers a panoramic view over the site.

2,500
m² of solar
panels

on the façade and roof of the France Pavilion.

1,160
m² of gardens



The Energy Clock

What better way could there be of making visitors aware of the France Pavilion's commitment in favour of the environment, than displaying energy consumption in real time. This dashboard conceived by EDF and Schneider Electric presents concrete information: energy consumption and savings on that day, but also ecological actions, the date, weather, calendar, and of course the time (it is a clock, after all). This technological but also aesthetic innovation was awarded the *Observateur du design* 13 label.

Screens of the Energy Clock using the So Display system.

Detail of the LEDs.

been approved technologically, environmentally and of course in terms of regulations by Bureau Veritas, which has worked with the France Pavilion from the start.

All this is invisible. What visitors do see, however, as soon as they enter the space of the Pavilion, is an immersion, or even an 'invitation to walk around a space of moving light be-

tween heaven and earth', evoked by Jacob Celnikier. 'We have tried to plunge visitors into the vibration of light', says the architect, who explains that the skin of the Pavilion is run through with 20,000 LEDs (a piece of work by the BOA Light Studio). 'Light and space speak to everyone. These two elements therefore constitute the raw material of the project's conception, a material capable of touching every population and every cul-

ture', concludes Jacob Celnikier.

Finally, the wonderful cherry on the cake are the solar tiles that pull off the feat of being colourful and visible from a long way away, even from space! They represent nothing less than a fragment of the *Water Lilies* by Claude Monet, a wonderful painter – of light, naturally.

Musical signature: 'The Hours of the France Pavilion' For trumpet, chimes, piano and electric guitar

'This musical project came out of the double insight that a building must have a sound (its signature) and make its surrounding space (the World Expo) resound within it. I am therefore proposing a series of fifteen variations on the original chimes to be heard on every hour during the pavilion's opening times, that is, from 10 am to midnight. This proposal fits within the founding utopia of the Enlightenment, which sought to use the arts to connect humans to humanity, individuals to the world around them, in an increasingly acute awareness of earth and heaven.'

Franck Krawczyk, composer

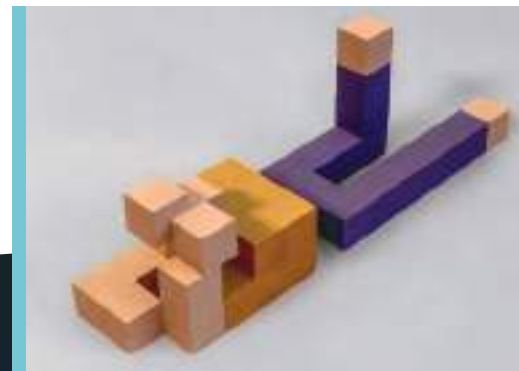
THE PROMENADE: A DOORWAY TO FRANCE

Artistic
propositions
by Sépand Danesh
and Ille3000
on the France Pavilion
promenade.



The aim of the artworks on the promenade is to encourage a leisurely approach during which visitors start to get an idea of what the France Pavilion is presenting.

BY MYLÈNE SULTAN



Below:
**Sépand Danesh,
Relaxation**, 2020.
Unique piece, acrylic
on wood assemblage,
28.3 x 12.1 x 13.5 cm.

Bottom:
**Sépand Danesh,
Flânerie**, 2021.
Paint on assembled wood,
300 x 110 x 80 cm.
View of the installation
on the France Pavilion
promenade.

Sépand Danesh *Play!*

At first sight, street furniture in a joyous array of soft colours, both good to look at and comfortable to sit on. From closer up, sophisticated, surprising sculptures, with a hidden QR code to send younger visitors off on an unusual hunt for clues. 'I thought up these monumental installations for children to give them a sense of artistic experiment', explains Sépand Danesh, a Franco-Iranian artist trained at the Beaux-Arts de Paris who is still capable of seeing with the freshness of a child.





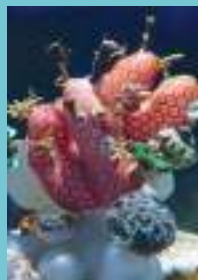
Textidream When textiles meet innovation

The second artistic proposal was entrusted to lille3000, which conceived 'Textidream', an exhibition about innovative textiles. It takes the form of seven artistic, poetic and scientific capsules relating to the major themes in the Pavilion: mobility, health, seas and oceans, the wind, scent, space and light. Among other things we can see here is the bodywork of a future vehicle in a composite of linen, prostheses made of basalt fibre, a lace dress sparkling to the rhythm of embroidered LEDs and a weave of optical fibres. 'Each capsule is a condensate of cutting-edge research and creativity', describes the curator of the exhibition and the person who conceived the Futurotextiles exhibitions for lille3000, Caroline David.

Left:
Prostheses in composite basalt designed by U-Exist, Bioman Capsule.

Below left:
Yiqing Yin, *Minimal* dress in liquid organza and pearls, Aroma Capsule.

Bottom left:
Jérémy Gobé, for the **Coral Artefact project.** Regeneration of the coral reefs. Nausicaä Imagery, Aquatic Capsule.



Left:
Cosmos Capsule, view of the installation on the France Pavilion promenade.

Naturally, it is an elegant bistro extended by a terrace, the symbol of a French-style art of living, that first greets visitors making their way to the France Pavilion. The promenade where visitors can wait in the cool shade from numerous native varieties of trees, also offers a foretaste of this France at the speed of light inside the building. This open-air vestibule of over 1,000 square metres was conceived by the two architecture firms – Atelier Perez Prado and Celnikier & Grabli Architectes – as a place of relaxation, protected by day and by night by a luminous canopy. In fact, visitors enter an immersive and dreamlike landscape, in an almost organic interaction with the Pavilion, the metal skin of which is inlaid with LEDs and is animated in keeping with the hours and seasons by a screen-play in light imagined by BOA Light Studio. In this extraordinary universe, various unexpected artistic propositions are presented to visitors: sculptures and trompe-l'oeil paintings of street furniture, conceived as a game for young and old by artist Sèpand Danesh, an exhibition dedicated to the innovative French textiles presented by lille3000; and photography exhibitions in connection with the successive thematic fortnights. Screens show works by students of the École de l'Image Les Gobelins, one of the most prestigious animation schools in the world. Rich and oneiric, the France Pavilion esplanade is like a promenade. Every day, at sunrise and sunset, an original creation by composer Franck Krawczyk transports the public to the frontier between Eastern and Western sounds.



AN EYE FULL OF FRANCE



Left:
Lavender fields in the South of France.

What finer way could there be of preparing to enter the France Pavilion than by passing through its various landscapes, its charming villages, its historical monuments and all the things that make the country beautiful? Screens in the Pavilion lobby will show films by The Explorers, a French initiative whose mission is to record the marvels of Earth in order to make them universally accessible on its digital platform. A bit like the teams coordinated by Albert Kahn, who photographed the world's riches in the early twentieth century, the Explorers teams travelled the length and breadth of France. The result? 'An inventory of the natural, cultural and human herit-

age of France', according to the founder, Olivier Chiabodo, who aims to unite as many people as possible in awareness of the riches and fragility of Earth's natural, cultural and human heritage. With their ultra-high definition visuals, these films made in partnership with the French regions, Atout France and UNESCO, will take visitors flying over the Mont Saint-Michel, the *manades* of Camargue, and the hilltop châteaux of Dordogne. All the makings of a guaranteed spectacular.

Top:
Avignon seen from the River Rhône.

REDEFINING PROGRESS PERMANENT EXHIBITION

'Connecting Minds, Creating the Future': the theme of this 34th World Expo reads like an injunction. More than ever, there is an urgent need to think, act and anticipate collectively, so that the future becomes synonymous with desire and not with fear.



drawings that are striking in their precision and didacticism, juxtaposed with projected images that invite us to travel through the history of progress, its crises and accelerations, this first space is a source of inspiration but also an introduction to the major subjects articulated by the Pavilion: mobility and openness to the world, the connection between nature and society, innovation and education.

ACTING

To progress, to develop, is also to move, to advance, to extend. All these synonyms define the space dedicated to mobility, echoing the theme of the Expo's geographical district, where the France Pavilion has chosen to position itself. In their dedicated spaces, six French companies reveal their approach to progress, with a completely free hand as to form and content. Their visions of the future, their proposals reconcile mobility and space, energy, the city, tourism and transport.

ANTICIPATING

To construct the future is to imagine and then conceive the tools whereby it can come into being and meet our desires, our expectations, our hopes. It is to build bridges between today and tomorrow, the possible and the utopian, to lay out new paths adapted to the issues of our day and to the expectations of both individuals and societies. The last space in the exhibition, conceived as a galaxy of the futures, invites visitors to travel through three planets that are devoted to what are priority issues both now and for the future: scientific research, education and art. Each star will reveal an initiative, a set of skills, a world of expertise in the attempt to answer the question, 'How, tomorrow, will we manage to live together on Planet Earth?'

Justine Weulersse
Curator of the permanent exhibition
Head of the France Pavilion's programme



Since their creation 170 years ago, it has been the role of world expos to show the world inventions, to share ideas and *savoir-faire* and to promote innovations in the name of progress. But how are we to define progress in 2021, in a world that is fragile and whose projections into the future have already been shaken by an unprecedented health crisis that is impacting the economic, political and cultural organisation and balance of our societies? How do we continue to desire the future when the 'the future is in crisis'? Is progress still 'a magic word' that 'makes the future a goal and an accomplishment' (Étienne Klein)?

The permanent exhibition in the France Pavilion takes visitors on an exploration of this ambiguous notion of progress, via three successive spaces, each one embodying certain ideas of progress, from the eighteenth century to the present.

THINKING

The starting point of this sequence, a symbol of the history of knowledge, is that kaleidoscopic product of the Enlightenment, the *Encyclopaedia*, compiled in order to 'bring together the knowledge scattered over the surface of the earth, to present its overall structure to our contemporaries and to hand it on to those who will come after us' (Diderot).

Featuring the 35 original volumes, some of them lying open to show

PROGRESS LIGHT, ENLIGHTENMENT

The original edition of Diderot and d'Alembert's *Encyclopaedia*, epitomising the spirit of the Enlightenment, is the starting point of visitors' progress through the France Pavilion. A powerful symbol.

BY MYLÈNE SULTAN

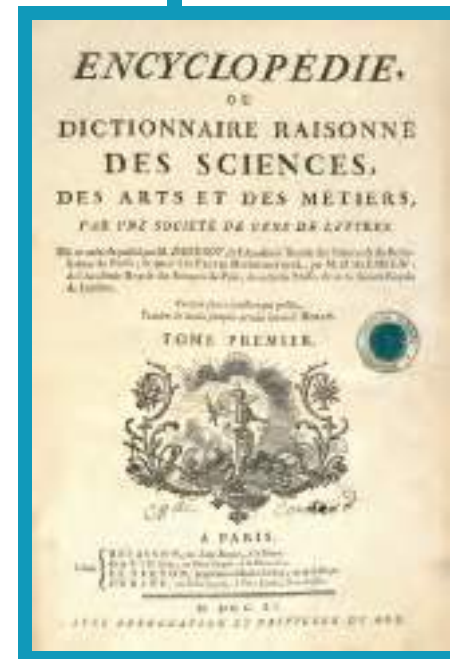


These thirty-five volumes of the *Encyclopaedia*, or *Systematic Dictionary of the Sciences, Arts and Crafts*, published in Paris between 1751 and 1772, are rarely allowed to leave the store rooms of the Archives Nationales. It is an original edition, a voluminous, large-format publication, each volume of which weighs several kilos. As an ensemble, it represents the quintessence of the Enlightenment spirit. It makes an admirable guiding thread, both rich and clear and coherent, an ideal choice for articulating the wide range of projects and achievements presented in the France Pavilion. 'That century was already concerned with what we now call the ecosystem', notes the historian of science and knowledge from the Renaissance to the Enlightenment, Stéphane Van Damme. 'There was the shock of the Lisbon earthquake on 1 November 1755, described by Voltaire in *Candide*, the exploitation of mines and forests. And some began to warn about the exhaustion of resources, among them Pierre Poivre (1719–1786), a physiocrat who observed the impoverishment of the soil on his missions of evangelisation to the Far East. It's a debate that exercised minds in that second half of the eighteenth century, as it does today.' »

AN EXHAUSTIVE INVENTORY OF KNOWLEDGE

The fact remains that the great dynamic of the age was the fascination with sciences, technology, culture and innovation – in short, the progress that, it was thought, would put an end to the world's suffering. As is explained by the totem that opens this space, backed up by portraits and illustrated plates, it is with the pharaonic project of the *Encyclopaedia* that the great story of the Enlightenment begins. This erudite adventure energetically undertaken by Denis Diderot and Jean d'Alembert involved the great names of the day, such as Voltaire, Rousseau and Buffon, Turgot and Daubenton (and some 150 other contributors) in an exhaustive inventory of knowledge. The idea was to ensure that 'the work of centuries past is not useless to the centuries which follow, that our descendants, by becoming more learned, may become more virtuous and hap-

Page left:
Jean-Honoré Fragonard,
Denis Diderot.
Oil on canvas,
81.5 x 65 cm. Collection
Musée du Louvre, Paris.



Left:
The first page of
the first volume of the
Encyclopédie,
or **Systematic**
Dictionary of the
Sciences, Arts and
Crafts by Denis Diderot
and Jean le Rond
d'Alembert, 1751.

Below:
'Tree of Knowledge
Plate', volume 1, volume
of tables (or volume 34)
of the *Encyclopédie*.





Above:
Louis Monzie, Reading at Diderot's House, engraving after Jean-Louis-Ernest Meissonnier, 1859.

Page right, top:
Volumes of **the Encyclopædia, or Systematic Dictionary of the Sciences, Arts and Crafts**.

pier, and that we do not die without having merited being part of the human race.' This says it all about an ambition that would in turn be pursued by successive World Expos, from the first of them, in London in 1851, up to the present expo in Dubai in 2021. Over the centuries, Diderot and d'Alembert's undertaking enjoyed considerable success. It has been much echoed, as in the great dictionaries published in the nineteenth and twentieth centuries, by figures from

Pierre Larousse to Élisée Reclus, or in the current rise of universal, participative encyclopaedias on the Google and Wikipedia models.

FROM SIMPLE INDIVIDUAL TO ENLIGHTENED CITIZEN

But beyond the generous sharing of knowledge, the transformative energy embodied by the *Encyclopædia* continues to militate for the ideals of progress. The 'Light, Enlightenment' space sets out to follow this heritage by

analysing mental representations, by breaking down the transformations. How has environmentalism developed, this awareness of our bond with nature, which has been particularly acute in recent years? How did we get from the taste for technology to the cult of engineering? How did the figure of the ideal world in the *Encyclopædia* migrate towards the cosmopolitanism that impelled man to explore space and enable him to gain access to the world from his com-

puter? Finally, how is Diderot and d'Alembert's pedagogical ideal embodied today? 'In the Enlightenment project, knowledge does not withdraw into itself, is not reserved for the few', recalls Stéphane Van Damme. 'Quite the contrary, it was conceived as something to be shared, the supreme idea being that it is education that makes it possible to lift individuals out of obscurantism, to transform them into enlightened citizens.' All these are thoughts which come from a long way back, but continue to nourish our present.



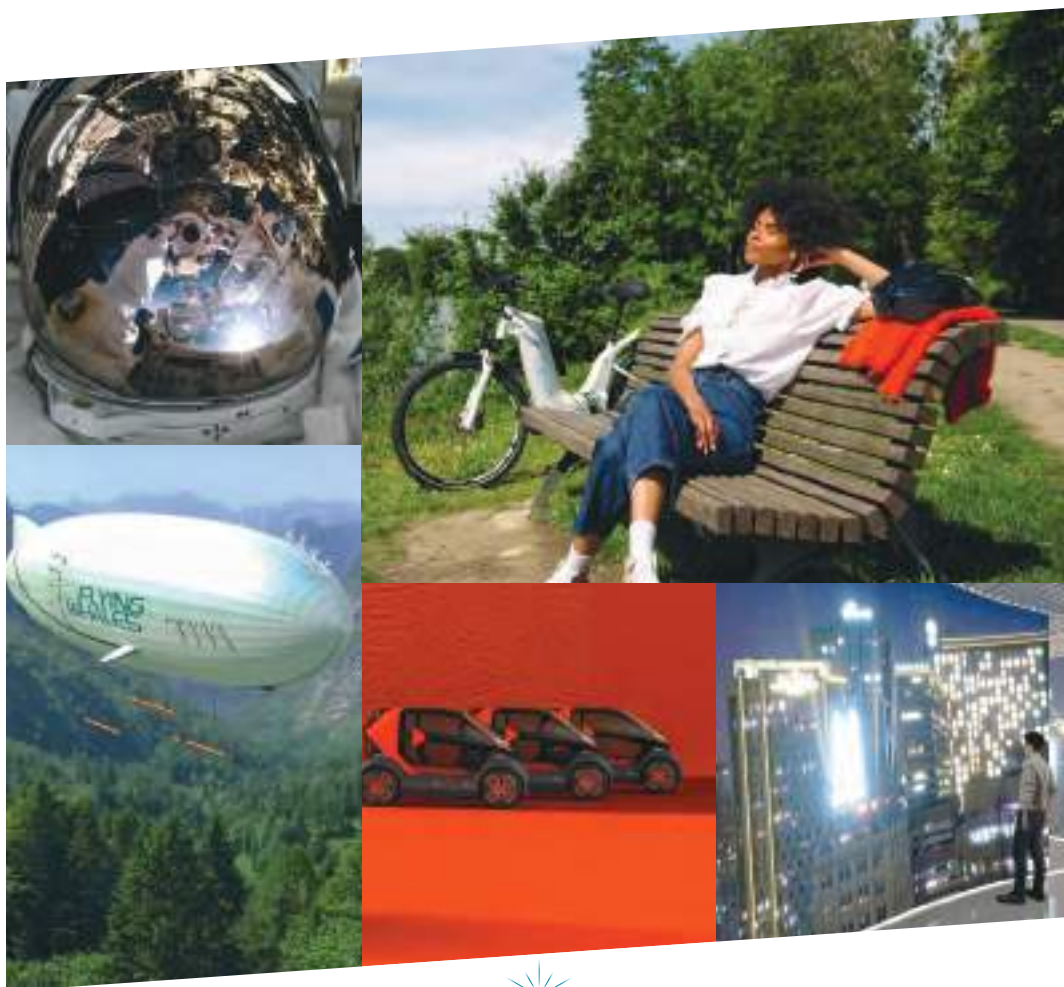
Below:
'Mosaic of Palestine', plate IV, 7th volume of plates in the *Encyclopædia*.



PROGRESS MOBILITY

The France Pavilion is located at the heart of the Dubai World Expo, in the 'Mobility' district, a space that questions connections in order to make the world progress, on both physical and digital levels. Over a century ago, the Paris Exposition Universelle of 1900 inaugurated the first Parisian metro line and the first escalator. In other words, the theme of mobility was already very much part of the idea of progress. In this permanent exhibition space, the France Pavilion presents a vision of mobility in the future with a series of innovative and sustainable projects that respect the environment and serve citizens, undertaken by major national players on land and in the sky.

BY MYLÈNE SULTAN



ENGIE and Paris Region present energy solutions to accelerate the region's transition towards carbon neutrality



Above:
Hydrogen bike
presented by ENGIE.

thane (buses), electricity charging stations, intelligent urban lighting, *ombrières* (intelligent shades/solar panels), solar-powered farms, heat grids, the use of data, and 3D modelling of the territory. All these intelligent green, and bespoke solutions will help to speed up progress towards carbon neutrality in Europe's biggest region (population: twelve million) while preserving its invaluable ecological and historical heritage.

'Transition énergétique X Région durable' is the title of the spectacular film being shown by Engie in association with the Paris Region to present the sustainable energy and mobility solutions put in place by the industrial group. Invited to take part in an impressive immersive journey, projected on a screen 18 metres wide and 4 high, visitors explore the Paris Region, fly over the Château de Versailles, the Saclay plateau, the future Olympic village of 2024 and Disneyland. They will discover transport driven by hydrogen (bikes and cars) and biome-

Page left, from left to right and top to bottom:
Mission Alpha.
Selfie of Thomas Pesquet's first spacewalk.

Hydrogen bike by ENGIE.

Aerostat by Flying Whales.

Mobilize EZ-1 prototype, 2021.

Simulation of **the Accor space** at the top of the France Pavilion.

EXPLORING SPACE by the CNES

View of the Earth
from the International
Space Station.



Naturally enough, what France's Centre National d'Études Spatiales (CNES) offers visitors is a journey into the universe. In this spectacular immersive experience, they will approach the International Space Station (ISS)

and its astronauts and discover its exploration of the Moon, Mars and Jupiter, those planets in the solar system that researchers at the CNES are particularly concerned with. On the concourse the CNES is also pre-

sending a photography exhibition with some remarkable images of Mars, Mercury, the ISS and Ariane 5. An immersion in a world of marvels.

MOBILIZE by Renault Group

What if each individual's action could change our collective reality? If, by shifting only a tiny part of our behaviour we could improve the quality of life for all? The monolith placed at the centre of the space occupied by *Mobilize*, a Renault Group brand, symbolises this field of possibilities, this collective desire for a better environ-

ment that we can each help to bring about. The message is clear: if we act together, our environment can change. With *Mobilize*, Renault Group sets out to meet the new needs of users and regions and attain its objective: to reach carbon neutrality by 2040. And the best way to do that is to develop the value of the circular

economy. *Mobilize* therefore goes beyond the motorcar and encourages the ecological transition by means of mobility and energy solutions that are flexible and sustainable, designed to be accessible to all. A small revolution leading towards mobility that is increasingly intelligent and respectful of the environment.

Detail of the **EZ-1 Prototype** by Mobilize, 2021.



LIMITLESS EXPERIENCE

by Accor



Imagine, discover, explore, savour, taste, play, sleep, work – Accor, world leader in hospitality, is dissolving the frontier between real and virtual with its multifaceted immersive labyrinth that plunges visitors into a dream world where universes mix: conceptual chalet and luxury suite, outstanding restaurant and idyllic setting, an unlikely alliance of snow and desert, day and night, a rooftop overlooking the world of the 5,100 hotels and residences in the ALL (Accor Live Lim-

itless) programme. Here, magnified, are new ways of living and working in the freedom of an unconstrained mobility. With this multisensory journey, a phantasmagorical incarnation of new ways of living, the magic of the digital makes Accor also the leader in augmented hospitality.

Simulation of
the **Accor space** on
top of the France Pavilion.

TOMORROW'S FREIGHT

by FLYING WHALES



Having been abandoned in the late 1930s, the aerostat, that symbol of world expos past, is making a comeback.

At once huge and light, capable of transporting heavy loads with only minimal environmental impact, this aircraft is the future of goods transport. Conceived in 2012 by the French company FLYING WHALES and still being fine-tuned, the LCA60T should enter the production phase at the company's Gironde factory in 2023, ready to be launched in 2024. Particularly suited to areas that are hard to reach or lacking in infrastructure, it offers countless uses.

Capable of carrying up to 60 tons of goods (whereas a helicopter usually stops at 5 tons, or 20 in some cases), the LCA60T can carry wind turbine blades and electric pylons and take construction materials to poorly served zones or remote islands. It can be used for humanitarian interventions.

Made buoyant by helium and not (inflammable) hydrogen, the LCA0T will be equipped with hybrid propulsion, which will later become fully electric. With a hold 96 metres long by 7 metres deep, these aerostats should also be able to carry field hospitals, bringing medicine to isolated populations in keeping with the major United Nations goal of medical care for all.

3D projection of the
LCA60T aerostat
by **Flying Whales**.

PROGRESS CONNECTING MINDS, CREATING THE FUTURE

The last space in the France Pavilion's permanent exhibition presents a vision of progress related to the theme of this Dubai World Expo, 'Connecting Minds, Creating the Future'. Conceived and designed as a 'Galaxy of the Future', this third space in the permanent exhibition is divided into three sub-spaces or 'Planets', each one embodying a key aspect of our shared construction of our planet's future. Science is embodied by the CNRS, which offers an immersive experience at the heart of cutting-edge research in Antarctica. The next planet, Education, takes Saint-Exupéry's Little Prince as our guide in the CRI's journey into the infinity of knowledge. After the CRI, finally, the Art Explora foundation takes us aboard its seaborne cultural craft to bring the Planet Art to remote populations and to democratise access to culture.

BY MYLÈNE SULTAN



PLANET SCIENCE At the heart of the Antarctic by the CNRS

Testing a prototype of the Mini-Subglacier experimental probe at the Concordia base in Antarctica.



Page left, from left:
Diving under the disintegrating ice cap near the Dumont d'Urville base in Adélie Land, Antarctica.

The CRI's Planet Education.

Simulation of the **Art Explora museum-boat**.

Cut off from the rest of the world for several months a year, subject to intense cold which borders on -80° in winter, Antarctica is like a window onto our planet and its mutations, making it an ideal location for research. France's Centre National de la Recherche Scientifique (CNRS) has had a base there for sixty years and is sharing the experience with visitors to the World Expo. In this immersive installation they will swim in the chilly depths like the divers in these frozen waters, hear the cracking of

the ice pack above and the cries of the sea mammals recorded by the scientists. Visitors will learn about the life and work of these researchers in the South Pole, see how the ice is like a history book relating the climate of past ages as well as the current changes, witness astrological observations, the launching of balloon-probes, and follow the march of the emperor penguins. A journey into a spotless world lit up by the dance of the southern lights.

PLANET EDUCATION by the CRI



It is the Little Prince who welcomes visitors to the Planet Education. Himself the guest of the CRI (Centre for Interdisciplinary Research), the hero who falls from the sky meets a new friend, *WeLearn*, an AI (artificial intelligence) tool capable of presenting the state of knowledge in every country and every field – art, sciences, technology, history, etc. Developed by the CRI team using the online encyclopaedia Wikipedia, this AI, or 'Satanav of Knowledge', presents a poetic imaginary journey over a hanging planisphere on which visitors can observe the countless connections between disciplines, men and cultures. Going beyond this immersive experience, visitors are invited to go online and pursue the subjects that interest them and the new ways of learning. And to discover how knowledge grows by being shared.

M.S.

**The Little Prince
and his rose** for the
CRI's Planet Education.

PLANET ART by Art Explora

Responding to the fact that 60 % of the world's population lives less than 60 kilometres away from the coast, the Art Explora foundation has devised a catamaran-museum that will be sailing the seas as of 2023, bringing art exhibitions to populations remote from cultural facilities.

This new kind of museum boat will be called ARTEXPLORER. On board will be annually renewed digital exhibitions and at each port visited an itinerant cultural festival will be organised with local partners, offering an experience of art in unique cultural activities: immersions, video projections, talks, exhibitions, performances, concerts, documentaries, etc. The model of this craft can be seen in the 'Connecting Minds, Creating the Future' space of the France Pavilion, accompanied by a panoramic film illustrating its innovative concept. Created in 2019 by Frédéric Jousset, the Art Explora foundation has taken on a twofold mission: to share the experience of art with the broadest possible audience, and to support contemporary work. Art Explora is also – and already – a platform for the discovery of art, with a European prize to encourage the sharing of art and culture, artists' residencies and a com-



Below:
3D projection
of the interior of
the Art Explora
museum boat.

munity of volunteers to help bring all this to the public. In addition to its museum boat, Art Explora is also using its space in the France Pavilion to show an interactive installation by artist Neil Beloufa and will be regularly enriching its offering with an artistic programme (dance, artists' films, creation of posters, etc.) in relation to the thematic fortnights at Expo 2020.

M.S.



Below:
3D projection
of the works
as they will be exhibited
in the museum-boat.

TEMPORARY EXHIBITIONS

The France Pavilion is organising a programme of five temporary exhibitions that will follow on throughout the event. Each is a journey into the heart of French diversity, excellence, and artistic *savoir-faire*.

BY MYLÈNE SULTAN

1 October – 1 November 2021

NOTRE-DAME DE PARIS, THE EXPERIENCE by Histoverly and L'Oréal



Above:
3D reconstitution of the
**Gothic choir under
construction in 1180.**

Below:
Making the **film
recreating
the construction
of the choir in 1180.**

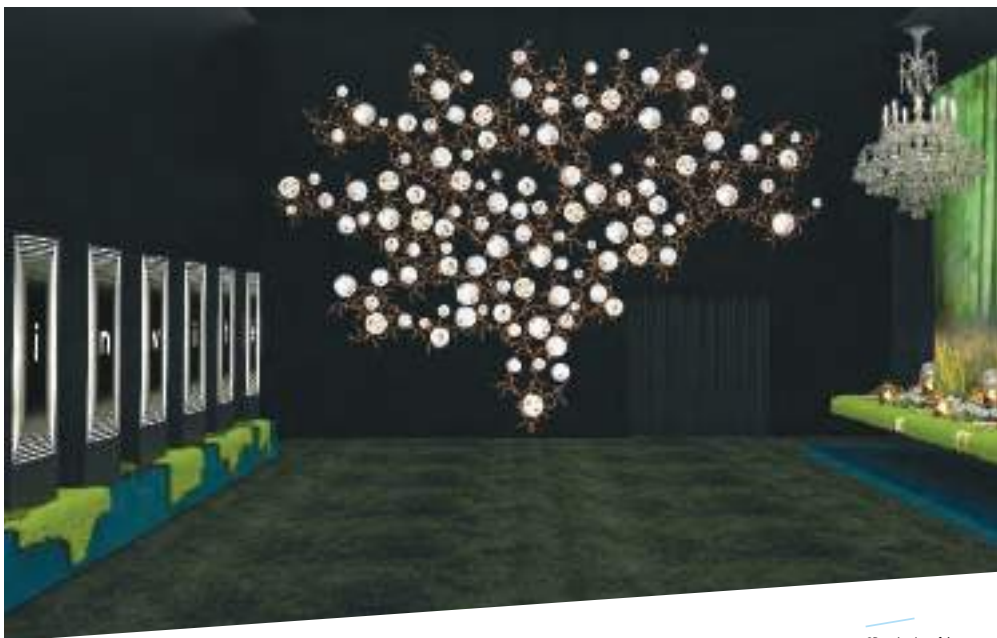


Witness the construction of Notre-Dame de Paris 850 year ago. Attend the coronation of Napoleon I in 1804. Stand beside the architect Viollet-le-Duc in August 1859 for the construction of the spire crowning the edifice.

To make these journeys in time, all visitors need is a HistoPad, an augmented reality tablet conceived by Histoverly, a French start-up which specialises in historical recreations. Those interested might like to know that these episodes from the long life of Notre-Dame de Paris will be completed by a major exhibition held at the Collège des Bernardins, Paris, in spring 2022, in partnership with the L'Oréal group, a major donor towards the restoration of the cathedral.

8 November – 6 December 2021

FRENCH ART DE VIVRE AND MODERNITY: A DREAM TO SHARE by Chalhoub Group



As a partner of the France Pavilion and leader of the luxury sector in the Middle East working with many French brands, Chalhoub Group is hosting an exhibition showcasing the finest representatives of the art of living in France, and in particular Christofle, Bernardaud and Baccarat, three mythical signatures of French luxury which for decades now have been a fixture in the Tanagra concept stores. This

immersive exhibition spotlights prestigious creations and emblematic objects in a spectacular design which takes visitors on a dreamlike, poetic journey conveying, ultimately, a contemporary vision of the great French tradition of arts of the table.

3D projection of the temporary exhibition, **'The French Art de Vivre and Modernity, a Dream to Share'**, by Chalhoub Group.

13 December 2021 – 14 January 2022

CHROMOSATURATION ROOM by Carlos Cruz-Diez

Carlos Cruz-Diez, Chromosaturacion (virtual view), Paris 1965/2013, echoing the France Pavilion's 'Light, Enlightenment' theme.

A very singular experience awaits visitors entering the artificial environment of this Chromosaturacion Room by Carlos Cruz-Diez, a French artist of Venezuelan origin who died in 2019. They will proceed through three chambers, each one saturated by a single colour – red, green and blue, respectively. And as they move, an interaction occurs with this world that is constantly shifting. The visitor goes from

contemplation as they enter into a particular relation with the work, becoming an actor. A pioneer of kinetic art, an artistic movement dating from the 1960s that explored the unstable, shifting nature of visual reality and perception, Carlos Cruz-Diez leads visitors on a strange aesthetic and sensorial journey dedicated to light. In collaboration with La Patinoire Royale - Galerie Valérie Bach.



21 January – 21 February 2022

THE GRAND PARIS EXPRESS PAVILION

by the Société du Grand Paris
and Dominique Perrault



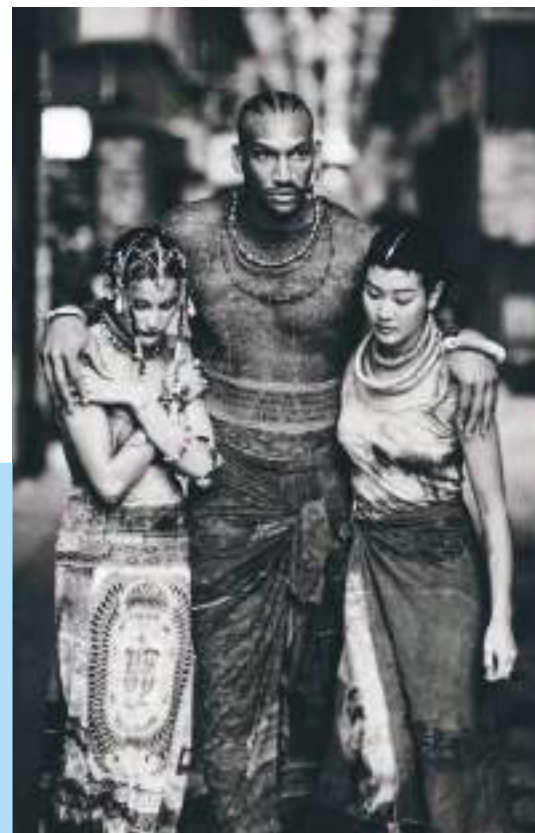
Here is the future of Greater Paris as if it had already happened. That is the idea of this touring exhibition conceived by the Société du Grand Paris and architect Dominique Perrault, evoking the biggest urban project currently under way in Europe, aiming to transform the Paris conurbation into a great global metropolis. Begun in 2011, the work includes the creation of four new metro lines, the

organisation of new quarters and the construction of 68 new stations, conceived by architects but also artists so as to inject an aesthetic, poetic dimension into these new urban poles. This immersive journey into the Paris of the future is a showcase for French *savoir-faire* in matters of architecture, transport, urban design and culture.

A 360° Immersion
in Grand Paris.

25 February – 31 March 2022

JEAN PAUL GAULTIER FROM A TO Z



**Ellen von Unwerth,
Laetitia Casta,
Vladimir McCrory
& Jenny Shimizu,
1994, Spring-Summer
1994, Ready-to-Wear,
'Tattoos' collection.**

When the most iconoclastic of French designers comes to Dubai, the result is a joyous, colourful retrospective, full of the offbeat humour and passion that have characterised Jean Paul Gaultier's work over the last... five decades. This exhibition, curated by Thierry-Maxime Lorient, explores

Gaultier's influences, from Frida Kahlo to Madonna, from Breton jerseys to skirts for men, and presents some thirty iconic pieces in a display studied with surprises and archive documents. Often inspired by the street, Gaultier's outfits are always rich in crossovers and metamorphoses, re-

flecting a spirit that is never happier than when subverting, reinterpreting and transgressing codes. But always with total respect for the exceptional *savoir-faire* of French haute couture.

THE BELVEDERE ART SEQUENCE

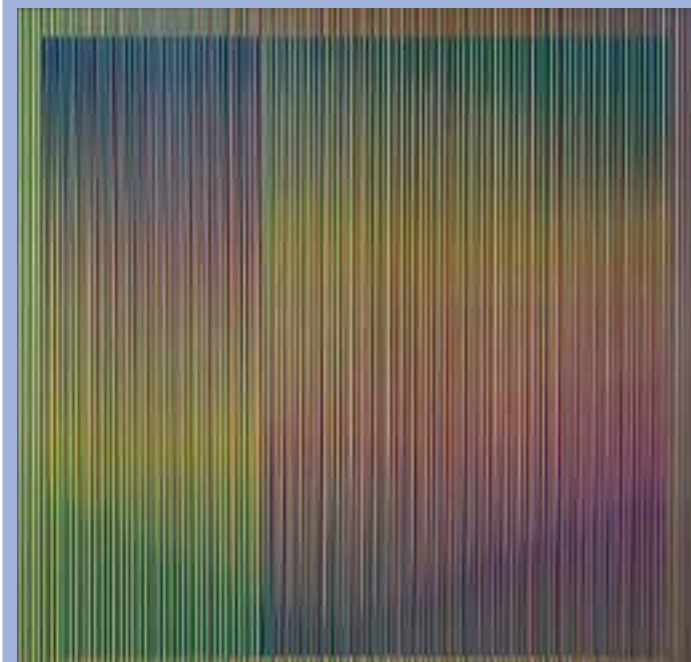
The Belvedere is the France Pavilion's event space, designed to host professional and public happenings, and features an artistic sequence specially designed to reflect the main themes of the Pavilion: Light, Mobility and Innovation. From its terrace, the Pavilion offers a panoramic view over the Expo site.

BY MYLÈNE SULTAN



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THE PLAY OF COLOURS BY CARLOS CRUZ-DIEZ



Carlos Cruz-Diez, Physichromie, 1961.
Paris 2014. Chromography on plastic and plastic strips, 150 x 150 x 6.5 cm.

The Belvedere is hosting several works by the Venezuelan-French artist Carlos Cruz-Diez, foremost among them the *Physichromies*. These pieces play with light and colour, changing in response to the viewer's movements and the intensity of the ambient light, in a veritable interaction with beholders. Also on show is a *Chromointerférence* table, recalling the experiments that originated by chance in

1964 when the artist was silkscreening a layer of colour. He saw that when he moved the transparent plastic film this created colour variations and interferences, bringing forth colours that were not physically present on the support. Carlos Cruz-Diez, who died in 2019, is a major contemporary artist and an important proponent of kinetic art.



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UTOPIA BY PHOTOGRAPHER JEAN-FRANÇOIS RAUZIER



Jean-François Rauzier is a pioneer of digital assemblage, a technique that has given rise to the concept of 'hyperphotography', which he has been developing over the last twenty or so years in a variety of monumental formats. For the France Pavilion, this globetrotter and lover of big cities, together with curator Nina Sales, has come up with *Utopia*, a sequence of fabulous frescoes inspired by the spirit of the Enlightenment, but revisited with twenty-first century technology. His complex digital constructions present cities that are ideal or surreal, stretching lengthways or cascading down, a mix of buildings and futuristic, even phantasmagorical ornamentation, from the infinitely big to the infinitely small, in a nonpareil urban journey.

Above and below:
Jean-François Rauzier,
excerpts from
La Ballade de Paris,
since 2010.
UV print on wallpaper,
250 x 910 cm.



INTERSTELLAR JOURNEY WITH IMMERTECH

If teleportation is your thing, then this is the machine for you! Immertech's Voyager is offering imminent departures to the pyramids of Egypt in the time of the pharaohs or to an evening at Woodstock in August 1969, a tennis tournament at Wimbledon, or a short walk on the Moon. Just settle into the 10 square-metre 'space capsule' and let the 360° aural and visual

immersion carry you away. Uneasy? 'Don't worry, the ground doesn't move!' reassures Stéphane Brard, the young engineer who founded Immertech. This start-up created in Nevers is hoping to convince businesses and individuals to acquire its Voyager apparatus on which friends can stroll down the Hall of Mirrors as easily as they would go to the cinema.

Immertech capsule.



MOBILIER NATIONAL: TRADITION REVISITED



At every big event where France features – prestigious salons, renowned fairs or official ceremonies – the Mobilier National is there. This ambassador of artistic crafts never misses an opportunity to promote French design – and not just from the past, for while this venerable institution was founded by Colbert in 1655, it is fully engaged with the twenty-first century. Here in the rooms of the France Pavilion it is presenting chairs designed by Philippe Nigro and distributed in a special partnership with Ligne Roset, a house rooted in the French heritage for 160 years. Also adorning the France Pavilion is a tapestry, *Amazonia*, by Jean Lurçat, woven by the Les Gobelins manufacture between 1957 and 1958. Its wonderful blue butterflies on a black ground symbolise the creativity, elegance and excellence of French *savoir-faire*.



Above:
Vie-à-vie designed
by **Philippe Nigro**
for the 'Hémicycle'
collection co-produced
by the Mobilier National
and Ligne Roset.

Left:
Confident by
Philippe Nigro for the
'Hémicycle' collection.

Top:
Jean Lurçat,
Amazonia, 1958.
High-warp tapestry,
596 x 255 cm.
Manufacture des Gobelins.

MAISON DUVIVIER CANAPÉS

Founded in 1840 in the department of Vienne, Maison Duvivier Canapés combines the excellence of French craftsmanship and the most advanced innovations of the furniture industry around four fundamentals: material, know-how, engagement and character. Maison Duvivier Canapés have been awarded the Entreprise du Patrimoine Vivant label (EPV, Living Heritage Company) in recognition of the skill passed on by its stitchers, saddlers and upholsterers from generation to generation, and its exclusively French production. As an associate partner of the France Pavilion, Duvivier Canapés offers its streamlined *Elsa* furniture, conceived by the designer and artistic director of the House, Guillaume Hinfray, to visitors to the Espace George Sand in the Belvedere.



Below:
Detail of the **Elsa**
armchair designed
by Guillaume Hinfray
for Duvivier Canapés.



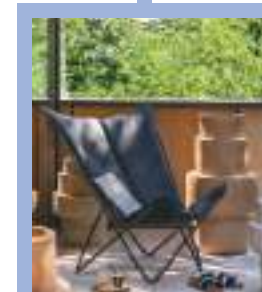
Above:
Hoger light, designed
by Stéphane Joyeux
for Roger Pradier.

Right:
Sphinx armchair,
Privilege collection
by Lafuma Mobilier.

ROGER PRADIER

As a sponsor of the France Pavilion, Roger Pradier is supplying the lighting for the Belvedere. Awarded the Entreprise du Patrimoine Vivant (Living

Heritage Company) label, the company is a French leader in the design and production of outdoor lighting.



LAFUMA MOBILIER

As a sponsor of the France Pavilion at the World Expo, LAFUMA MOBILIER is furnishing the Belvedere terrace. The outdoor 'Horizon' collection, conceived for cafés, hotels and restaurants and designed by the BIG-GAME studio, presents a comfortable greeting to visitors to the France Pavilion.

FRANCE IS ENGAGING WITH THE KEY ISSUES OF TODAY'S WORLD

Structured by twelve thematic fortnights, the events programme at the France Pavilion showcases fertile French initiatives undertaken to help reach the 17 Sustainable Development Goals defined by the UN.

BY MYLÈNE SULTAN

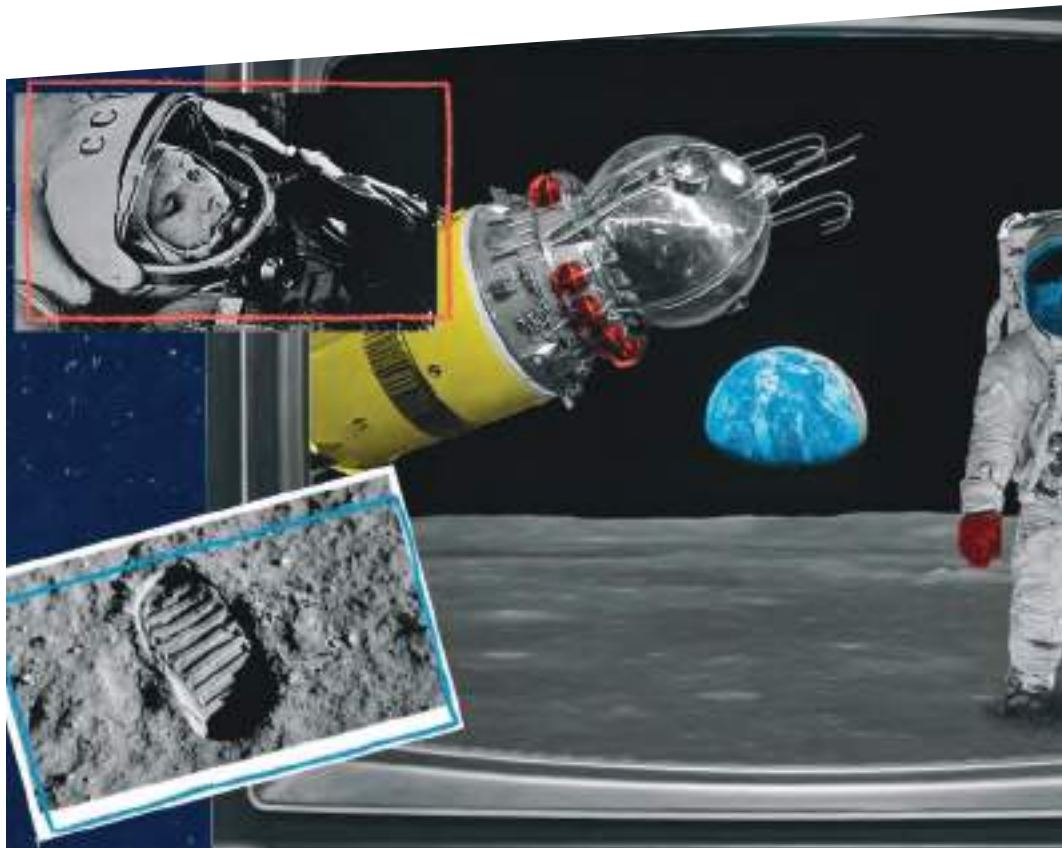
Megil Hafizi,
Spatial exploration, 2021,
motion design, 2D animation.



Protecting the oceans with Energy Observer

From 18 to 31 March 2022, the 'Oceans' fortnight will feature the legendary catamaran *Energy Observer*, an ecological transition laboratory designed to push back the limits of zero emission technologies. In Dubai, *Energy Observer* is offering documentaries on environmental issues, round tables and workshops about its missions. Its two ambassadors, Victorien Erussard, the boat's founder and captain, and Katia Nicolet, a PhD in submarine biology and expedition leader, will be on hand to talk with visitors. The presence of *Energy Observer* relates to the wider theme of the measures to protect and preserve the oceans taken by France, which has the world's second largest maritime space.

Energy Observer
photographed from a drone
on the River Maroni,
4 December 2020.





Clara Vallino,
Climet, 2021. Motion
design, 2D animation.

Integrated into the permanent programme which highlights France's strengths in the march towards sustainable progress, the programme of events follows the same guiding thread: to spotlight French initiatives to reach the Sustainable Development Goals (SDG) defined by the United Nations in 2015 in order to combine growth and development with protection of the planet. France has chosen to explore ten themes inspired by these SDG. The aim is to

stimulate public awareness of the great causes and challenges of the future, and to highlight the French ideas, initiatives and actions that are working in that direction. Installed for fifteen days, inviting key figures and guests and framing remarkable initiatives and one-off events (the 'Lightspeed Inspiration Days'), each theme is articulated around a strong backbone. On 1 October, to mark the opening of the World Expo, the emphasis will be on biodiversity. The

stakes behind this theme are now well known, of course: our ecosystems have become fragile and it is vital that we make a collective effort, because our very survival depends upon it. For example, by becoming aware of the damage done to fauna, flora – and human beings too – by light pollution (*Lightspeed Inspiration Day*, 9 October 2021); or by considering the role played by bees with the Compagnons du Miel, a cooperative that for over sixty years has been



The future of museums

by France Muséums

On 15 January 2022, France Muséums, the French national cultural consultancy and exhibition designer, is organising a day dedicated to 'The museum of tomorrow', addressing the future of museums, the values they represent and their role in confronting the major challenges ahead. The day will revolve around a masterclass, creative workshops and a symposium. And, from 15 December 2021 to 31 March 2022 in the Sustainability Pavilion, France Muséums, the Palais des Beaux-Arts de Lille and Chargeurs Creative Collections are putting on an eco-designed immersive experience focusing on a single masterpiece, Claude Monet's painting of *The Houses of Parliament in London*.

Claude Monet
*The Houses
of Parliament,
Stormy Sky*, 1904.
Oil on canvas 61.5 x 92 cm.
Collection Palais des
Beaux-Arts, Lille.



committed to ensuring the longevity of French apiculture. The same concern to preserve the environment can be found in the themes 'Acting against Climate Change' (4 to 7 February 2022), in partnership with Ragni, which specialises in conceiving and producing public lighting solutions, and 'Discovering, Preserving and Managing our Oceans for Sustainable Development', which will be an opportunity to discover *Energy Observer*, the famous

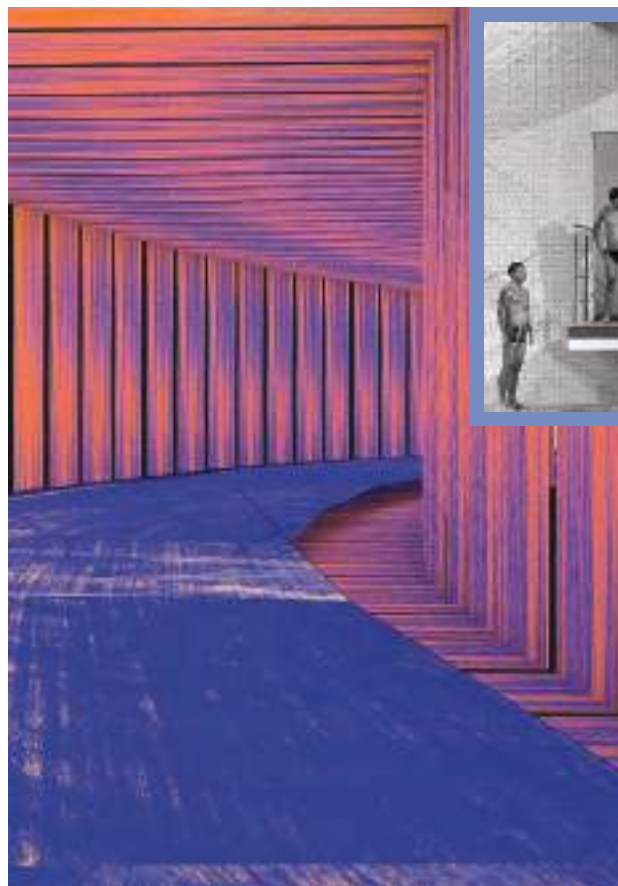
Responding to environmental issues with the Fondation Jacques Rougerie

Created in 2009, the Fondation Jacques Rougerie, which is taking part in the Space fortnight from 15 to 28 October 2021, supports the commitment of the younger generation in its desire to find a solution to the environmental issues of our century with its annual prizes for the best architectural projects, whether on land, under the sea or in space. Over the last twelve years, these competitions have made it possible to create a global bank of several thousand projects which continues to grow. This constitutes a unique resource for contributing to and imagining the world of tomorrow. The objective is to find the new Leonardo da Vinci or Jules Verne.

Agnès Laycuras-Gandar and Laura Guépin, JalePur, jury's favourite for the 'Architecture and the Problem of Rising Sea Levels' prize. Fondation Jacques Rougerie, 2013.



hydrogen boat that is sailing round the world using only self-generated energy (18 to 31 March 2022). There too, collective action is indispensable, notably to limit warming and to develop and implement new forms of technology that consume less energy. France has already taken important measures in favour of the oceans, which are essential both as a climate regulator and as a vital resource. In Dubai, the country's know-how in biotech will be illustrated by Greentech, a pioneer in plant-based technology that is producing active hi-tech ingredients based on natural resources, many of them from the oceans. Responding to the shrinking



of natural resources, the 'Consumption' fortnight (19 February–3 March 2022), held in partnership with Groupe Bel (La Vache qui rit, BabyBel, Boursin, etc.), whose ambitious sustainable growth strategy has secured it an excellent base in the region, and with its figurehead the pastry chef Jessica Préalpat, ambassador of the France Pavilion, will offer solutions and modes of production that respect the environment. The city, of course, is another key ecological issue. The fortnight dedicated to this theme (29 October–12 November) sets out to rethink the role of the urban model within the ecological transition (events of 3 No-

vember), but also in terms of mobility. In this regard, on 6 November the City of Design will spotlight the work of artists, institutions and companies that are calling into question our habits and culture of mobility. IGIENAIR, an expert in indoor air quality services, will be presenting its ZAACK sensors which are capable of continuously monitoring the air quality. Another theme linked to the UN's SDGs is health, and in particular access to care and the ageing of the population (from 21 January to 3 February, 2022), conceived with the Sanofi laboratories, which will be presenting their research and innovation activities. Another key area is educa-



Spotlight on sport and culture by Paris SportPhoto

Sport is one of the few spectacles capable of uniting populations. It reaches every kind of public. Paris SportPhoto was founded to magnify this phenomenon through the eyes of the world's leading photographers. Every year, this unique festival organises an international sports photography competition. Action photos, surprising views, reportage, extreme sports, off-piste – there is something for everyone. Maintaining a rare balance between culture and sport, the intrinsic qualities of this event make it a natural fit for the France Pavilion.

Maxim Korotchenko
Russia. Dive into the swimming pool of the water sports centre in the city of Astrakhan. 1st prize in the 'Hors Stade' category of the Paris Sportphoto competition.

Pauline Chan,
Cities, 2021. Motion design, 2D animation.





tion and learning for all (10–23 December 2021), which is more essential now than ever at a time when the pandemic is widening inequalities. Sport as a tool of public health, integration and insertion (26 November–9 December 2021), equality between the sexes at the 'Women' fortnight (4–17 March 2022), the construction of peace (13–25 November 2021) – to these themes which echo the major objectives defined by the UN will be added a sequence dedicated to artistic creation (24 December 2021–20 January 2022), during which numerous interventions, exhibitions, installations, projections and debates will illustrate the dynamism and attractiveness of the French cultural

Promoting French design by the Cité du Design

Based in Saint-Étienne, the Cité du Design fosters public awareness of the realities and uses of design through education (École Supérieure d'Art et Design de Saint-Étienne), promoting design culture, and supporting business and government in their transformations. Organised around the theme of Bifurcations, the Biennale Internationale Design Saint-Étienne 2022 is bringing together projects, designers and design professionals from all over the world to capture the current state of this field and its impact on societal, economic and environmental changes, all of which are themes that are addressed in the programme of the France Pavilion.

Espace,
Cité du Design, Saint-Étienne.

sector. Based in Dubai, Chalhoub is the natural partner of this month dedicated to creation.

Finally, because the primary ambition of a world expo is to question the future, a 'Space' theme is programmed in the autumn (15–28 October 2021), with two themed days: 'In the Distance' and 'Dream Odysseys'

Lucie Rajasse,
Europe for Peace,
2021. Motion design,
2D animation.



Achieving sexual equality with IWPA

Present during the 'Women' fortnight held at the France Pavilion from 4 to 17 March 2022, the French International Women in Photo Association (IWPA) will be presenting its mission of promoting sexual equality through this art form and highlighting the work of women photographers from every background and nationality. In Dubai, IWPA will be presenting on Concourse Road the work of twelve nominated and winning photographers from recent years, while the results of the 2021 prize will be announced on 12 March 2022.



Top and above:
Photographs by **Mara Sánchez Renero**
from the '**Hulkak**' series,
2016–19.

PRACTICAL GUIDE

France Pavilion Mobility District Dubai World Expo

1 October 2021–31 March 2022
Open every day from 10 am to 10 pm.
www.francedubai2020.com

Starting on 1 October, free online access to:
• The France Pavilion visitor experience (a guided or independent tour): <https://virtualexpo.france-dubai2020.com/>
• The France Pavilion events programme: www.francedubai2020.com

PROGRAMME

TEMPORARY EXHIBITIONS

- 'Notre-Dame de Paris, the Experience' by Histoverly and L'Oréal - 1 October–1 November 2021.
- 'French art de vivre and modernity: a dream to share' by Chalhoub Group - 8 November–6 December 2021.
- 'Chromosaturation Room' by Carlos Cruz-Diez - 13 December 2021–14 January 2022.
- 'Pavilion of the Grand Paris Express' by Société du Grand Paris and Dominique Perrault - 21 January–19 February 2022.
- 'Jean Paul Gaultier from A to Z' - 25 February–31 March 2022.

EVENTS PROGRAMME

- **Biodiversity** – Preserving and restoring biodiversity – From 1 to 14 October 2021.
- **Space** – Meeting the new challenges of spatial exploration – From 15 to 28 October 2021.
- **Cities** – Conceiving sustainable cities and territories for the future by promoting resilient infrastructure – From 29 October to 12 November 2021.
- **Peace** – Advancing peace, justice and security – From 13 November to 25 November 2021.
- **Sports** – Promoting physical and sporting activity for all – From 26 November to 9 December 2021.
- **Education** – Ensuring access to education and learning for all – From 10 to 23 December 2021.
- **Arts** – Embodying and supporting French artistic creation – From 24 December to 20 January 2022.
- **Health** – Supporting research and innovation in the service of health – From 21 January to 3 February 2022.
- **Climate** – Acting against climate change – From 4 to 17 February 2022.
- **Consumption** – Establishing sustainable modes of consumption and production – From 18 February to 3 March 2022.
- **Women** – Achieving equality of the sexes – From 4 to 17 March 2022.
- **Oceans** – Exploring, preserving and making use of our oceans for the purpose of sustainable development. – From 18 to 31 March 2022.

KEY DATES

2 October 2021 :
France Day.
24 January 2022 :
International Day of Education.
8 March 2022 :
International Women's Day.
20 March 2022 :
International Francophonie Day.

FOOD

- Restaurant Brillat-Savarin, by Sofitel.
- Paris-Versailles Café, by Cherrier.
- Kiosks on the promenade, by Cherrier and Ladurée.

SHOPS

- Official shop of the France Pavilion, run by the RMN.
- Lacoste Boutique.

Since 21 June 2021, a stamp celebrating the France Pavilion has been available from French post offices. Designed by the architects of the Pavilion itself, Atelier Perez-Prado and Celnikier & Grabli Architectes, and produced in partnership with the Poste, the France Pavilion stamp is designed to project distinctively French *savoir-faire*, the 'creativity of the artist/draughtsman and the precision of the printer', in the words of Erik Linquier, General Curator for France at Expo 2020 – Dubai and President of Cofrex.



Top:
Detail of **the LEDs**.

Left:
The France Pavilion stamp.

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INSTITUTIONAL PARTNERS



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Back cover:
Detail of the **France**
Pavillon façade.

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