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01

## ALMANACH

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### DESIGNERS' PERSPECTIVE ON THE RESOURCES OF THE CHARENTES REGION

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The ALMANACH exhibition is both an exhibition and a work tool for the region and the creators invited by the Foundation. Through the collection of materials and expertise, it provides a methodology for understanding the resources around us. It acts as the inaugural project for the new research and experimentation platform for art and regenerative design, which is being developed by Fondation d'entreprise Martell, five years after its inception.

Led by Olivier Peyricot with Lola Carrel, Valentin Patis, and Mathilde Pellé, the team of designer-researchers spent four months investigating, collecting, and analyzing across the region. With the river Charente as both a thread of life and a common thread, they met with many different local people (institutions, businesses, networks, artisans, residents...). Two objectives:

To identify the local resources – natural and industrial, material and immaterial – for the purpose of creating new imaginaries.

To explore the processes of production and interconnection of the resources, to pave new ways towards a more resilient future.

This contributory exhibition will welcome residencies and encounters over a six-month period, and will act as a permanent living archive. This project considers how the Foundation located in a context that is rural yet industrial, prosperous yet remote, can establish itself as an agent for the dynamism and transformation of its region.

Exhibition from June 30 to December 31, 2023 / 2nd floor.  
You can find the latest program of events and residencies online at: [www.fondationdentreprisemartell.com](http://www.fondationdentreprisemartell.com)

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02

### Garandea, block of gypsum

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Presented here in its raw state, gypsum can be reduced to pebbles or powder. It can be dehydrated to create plaster – a material whose consistency varies depending on the amount of water that is added. Finally, as production waste (plasterboard, staff, etc.), it becomes a new type of resource for which possible uses are being explored.

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03

### Robin Bourgeois, DTER, SAI 39 bench, 2021

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*Laminated beech plywood, steel*

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SAI 39 is composed of 99% industrial scrap. The legs and seat

are made from box-folding components recovered from a local cardboard factory (SAICA PACK, Châteauneuf-le-forêt, 87).

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04 **Ovive, crushed oyster shells**

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Due to the huge quantities of shells in the region, mineral processing is an important resource here. Ovive uses oyster shell waste for a variety of applications, from livestock farming and agriculture to landscaping and public works.

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05 **“Gabarre” rudder blade**

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*Made using 18th-century techniques as part of a European integration project in 2000, oak, on loan from Jean-Jacques Delage, Maison des Gabarriers, Saint-Simon*

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Rudder blades enabled the *gabarres* (flat-bottomed river boats) to be steered, and this part still bears the marks of intensive use. The assembly techniques are typical of the skills of the workshops in Saint-Simon, a village of *gabarriers* (boat masters) whose reputation was well known all along the river Charente. Social history and technical innovations positioned this river-based activity, combined with the vineyards, at the heart of the region's development.

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06 **Robin Bourgeois, DTER, SAI 39 bench, 2021**

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*Laminated beech plywood, steel*

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SAI 39 is composed of 99% industrial scrap. The legs and seat are made from box-folding components recovered from a local cardboard factory (SAICA PACK, Châteauneuf-le-forêt, 87).

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07 **Turiasaurus femur**

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*Angeac-Charente, Carrières Audoin, Berriasian, 140 million years old, Archaeology Museum of Angoulême.*

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Discovered in 2010, this Charente sauropod is one of the world's largest known dinosaur species. Its bones are scattered all over the site, embedded in layers of gypsum – a typical geology of the Charentes region.

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08

49m3

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With water fed into the river Charente from the Touvre, Né, and Seugne on the left bank, and the Antenne and Boutonne on the right bank, the river's average flow per second is 49m<sup>3</sup>. To give the public a means of comparison, we have illustrated this abstract notice through volume.

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A filmed almanac of the Charentes: from the mouth to the source

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*Film, sequence of still frames, 30 minutes*

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With each still frame, we can hear the river and examine its subtle variations in daylight and the dark of night. This art of observation refers back to the long history of ecology and to an eye that needs to be trained: what appears to be unspectacular contains intense and discreet life.

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09

Encounters

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*Sound shower, 14 minutes 34 seconds*

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*Interviews conducted by Mathilde Pellé and Valentin Patis in Charente.*

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Julien Chaduteau, Manager Martell vineyard, Javrezac; Jacques Cocollos, oyster aquaculturist, Bourcefranc-le-Chapus; Franck Fougère, sylviculturist, Mosnac; Mathieu Labrousse, Charente Fishing Federation, Gond-Pontouvre; Rémi Marcotte, founder of Les Jardins Respectueux, Châteaubernard; Jean-Philippe Mineau, mollusc farm of Ile Madame, Port-des-Barques

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These voices represent the voice of local players who are linked to a specific area. They are influenced by and also have an impact on the space around them. Their relationship with the area was explored through similar questions, revealing ties and unique connections. Their sensitive perspective highlights different notions of the resource – whether sentimental, a refuge, or an economic opportunity. Their common goal: the preservation of their spaces.

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*CARTEL CARTO Table état major*

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Thirty possible maps of the region

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A map is a representation whose objectivity remains relative. Dictated by conventions that form both a restrictive framework

and constraints that are conducive to overcoming them, the maps displayed here are also objects of graphic design and interpretation, illustrating the vision of the person who composed them.

In this exhibition, the region is seen as the starting point of the project as well as the project's base, but also as a stratification of the necessary resources of which the region is composed. It also substantiates the permanent conflicts associated with sharing resources and with major environmental issues.

At the same time, by focusing on a geological feature, a raw material, or an activity, the maps presented here are themselves subjective representations of the experiences and imaginations needed to illustrate a region. Therefore, before venturing into the creation of this new subjective cartography through the prism of the resource, the designers chose to draw on these existing representations and offer visitors a discovery that is not exhaustive but is multifarious.

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11 Simon Rayssac, *Le repos*, 2018  
oil on canvas, 140 x 170 cm

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Through his canvases, Simon Rayssac explores his surroundings and takes a singular look at an area that he travels through every day. His painting, one of a series, reflects a long-term practice: one day, one canvas, two formats. The subjects he paints depict the farming world, the countryside, and natural elements. Rayssac invites us to picture ourselves in this environment and feel very simple states that span time and eras – whether resting after working in the fields, the freshness of a morning mist, walking by a cool stream, or even a circle of snails... An ode to the fleeting nature of moments and emotions, his paintings are reminiscent of idyllic nature or intense sensations, transporting us to a dreamy Arcadia.

In this painting, one of a series of three, Simon Rayssac portrays a farmer with his tools, sitting on a bale of straw. Although the gesture itself is not depicted, it is easy to imagine. The tool – at the center of the painting – changes from one canvas to the next. It alludes to the work involved and emphasizes the demanding bond between man and the land.

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12 Loubier

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*Terracotta, mid-19th century, on loan from Benoit Lacoste*

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These ceramic roof windows included a pane of glass. The predecessor of the velux window, they were produced throughout the 19th century. Although this one is round, it is an exception as

most *loubier* tiles were rectangular.

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Produced by ceramicists in the hamlet of Bujoliers, this intricately crafted dormer is typical of production in the region.

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13 Dominique Marchais, *La ligne de partage des eaux* (The Watershed), 2014

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*Film, 108 min*

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The notion of a “watershed” – an area of land sloping towards the sea, comprising the entire irrigated area and not just the course of the river – has largely influenced our way of understanding the region. In his film, Dominique Marchais observes the Loire watershed and connects the various issues affecting this region by meeting people who live, work, act, and think close to the river. He shows the contemporary landscape as a force field that continually decomposes and recomposes itself due to the effects of the activities of local players and sectoral logics.

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14 Alexandre Joly, *Sablier III*, 2022

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*Wall installation - Hauteville-Lompnes limestone 115 x 74 x 12.5 cm*

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This slow rotational movement inside a block of two-colored limestone reminds us of the long time period of geology and evokes a sensitive perception outside of our usual attention framework. Here, the artist pursues a quest for meaning through powerful, timeless materials.

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15 #2 Working the land

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*> Block of soil, Domaine de Galiene*

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Soil samples provide us with a wealth of information about the region. They give insights into temperatures, soil life, and geological components as well as the way in which the land is processed. This sample from the Galiene estate illustrates the changes in winegrowing practices that are adapted to the preservation of ecosystems as well as to climate change.

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*Agrozouk model, Atelier Paysan, 3D print, 2021, on loan from the Museum of Decorative Arts in Bordeaux*

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Founded in 2009, the Atelier Paysan cooperative strives to

promote the inventiveness of farmers' knowledge and take back control of the tools designed for working the land. By sharing agricultural practices, farming inventions, and generic knowledge, its aim is to find other economies and other ways of producing small-scale, environmentally-friendly agriculture.

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16 #5 Tools

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*Foraging and harvesting tools: gudgeon spear, chainsaw guide and chain, resin pot, oyster harvesting knife, vine secateurs, pruning shears, bird trap, fish spear, eel speer, forestry compass, hiller attachment for a tractor, pickaxe, bow, forestry hammer, on loan from Franck Fougères, Mosnac*

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Tools represent the link between human activity and the land, between the explorer and their object of study. The tools grouped together here are used for foraging and harvesting. Hunting, fishing, picking, and cutting are all activities during which a person captures and sometimes analyzes and measures elements in their environment in order to collect a resource.

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17 Suzanne Husky, La noble pastorale, 2016/2017

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*Tapestry, 203 cm x 247 cm  
Courtesy of the artist and the Galerie Alain Gutharc collection*

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This tapestry is an adaptation of a medieval pastoral scene and features a tree harvester and an activist trying to interrupt the activity. The delicate characters of the medieval original are replaced by serious environmental and political issues of today. The dreamlike space of the forest is replaced by a confrontation between those who exploit nature and those who defend the non-human world.

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18 Mathias Mareschal, Failles, 2022

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*Stoneware castings (fired at 1,260 degrees)  
FRAC Poitou-Charentes Collection*

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At low tide, Mathias Mareschal roams along the Atlantic coastline and molds the flaws that appear when the ocean retreats. It is during the firing process that the colors become visible, revealing the foreign bodies trapped inside during molding. From pesticides to pharmaceutical products, from heavy metals to diverse plastic waste, from shells to limestone, these patterns bear witness to the state of the coastline.

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19 Raphaël Zarka, L'Oisellerie no. 1, 2022

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*Ink and gesso on cardboard, framed, 59 x 43 cm, courtesy of the artist and Galerie Mitterand*

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Raphaël Zarka, L'Oisellerie no. 2, 2022

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*Ink and gesso on cardboard, framed, 59 x 43 cm, courtesy of the artist and Galerie Mitterand*

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In the course of his investigations into rhombicuboctahedrons, Archimedean solids whose formal complexity fascinates him, Zarka has been discovering enigmatic sundials in the British countryside and in France since 2001, constituting the starting point for his series of gnomonic sculptures. New examples of gnomonic monuments were added to the artist's repertoire, including *L'Oisellerie* (2022) from Château de l'Oisellerie in Charente. The two original instruments, which are both ornamental sculptures and functional objects, share a common denominator – they are both made of stone and of an interlocking of polyhedrons whose surface is covered with mysterious patterns that seem to originate from a form of esoteric language (circles, hearts, triangles, crosses, trapezoids).

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20 Suzanne Husky, Christina Valverde, Barrages (Dams), 2023

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*Film, duration 24 minutes*

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Cooperation with beavers! This is the motto behind Suzanne Husky's film. When we think of the water cycle, we do not think of beavers and the millions of tons of water they hold back in the water tables. Yet by almost eradicating this species, we have dramatically dried up our continents. The 2022 IPCC report (Intergovernmental Panel on Climate Change) calls for cooperation with beavers as a solution to global warming. This means working with beavers, letting them get on with their task creating their prodigious ecosystems that regulate pollution, restore riparian areas, and hydrate landscapes, allowing lush vegetation and increased biodiversity to emerge, and also reducing the scale of deadly floods, sustaining low-water levels in summer, and reducing fires.

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21 Studio DOTS, stork's nest, part of the filmed performance Stork Fiction, 2022

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*Pine wood, oak wood, linen textiles, hemp ropes*

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Studio DOTS, Stork Fiction, 2022  
*Film, duration 9 minutes 30 seconds, Directors / Mehdi & Nourddine Sli / Domaine de Boisbuchet (Lessac, France) / Les Mondes Nouveaux artistic program*

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*Authors: Daniel Parnitzke, Evey Kwong, Hadrien Vénat, Jasmin Sisti, Laura Drouet, Léone Salinas Muñiz, Olivier Lacrouts, Pollyanna Moss, Wendy Owusu*

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Belgian philosopher Vinciane Despret suggests that the creation of narratives of anticipation – narratives combining fiction and reality – enables us to imagine new forms of cohabitation between humans and non-humans. Inspired by Despret's proposal, Stork Fiction is a performance of anticipation in which a group of humans from the near future dance and build symbolic wooden nests to celebrate the arrival of white storks in the Charente estuary and their annual migrations, which have been interrupted as a result climate change.

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22

#1 Bees

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*Rachel Carson's book, Silent Spring, first edition, 1963*

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In 1962, American scientist Rachel Carson published a manifesto blaming the extinction of species on the use of DDT (dichlorodiphenyltrichloroethane; a pesticide that was widely used at the time). Years later, a great many birds and insects continue to disappear, and the silence surrounding this phenomenon remains glaringly obvious.

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*Beehive, plastic board and wooden hive body, around 2015, on loan from Benoit Lacoste*

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Contemporary beehive, waiting for bees. The dramatic decline in the number of insects is partly due to the use of harmful pesticides. However, there are other alarming factors that remain unexplained, such as the decline in the amount of nectar produced by certain common flowers.

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23

#3 The presence of ceramics

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*> Broken pieces of Limoges porcelain, Royal Limoges*

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Beyond the geological and natural elements, a region's identity is shaped by the activities practiced within it. The city of Limoges has evolved around the whiteness of porcelain, which has enabled



it to prosper. Today, industrial production and art production continue to develop and have a strong influence in the region.

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*Anonymous, gourd, 13th / 14th century; jug, fourth quarter of 13th century / first quarter of 14th century; vase (large pitcher), probably 14th century, glazed terracotta, La Chapelle-des-Pots, on loan from the Museum of Art and History in Cognac*

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The ceramics from La Chapelle-des-Pots represent another type of production that has made a lasting impression due to its green color, for which the ceramics are renowned worldwide. This medieval form of production was revamped a number of times before slowing down and disappearing in the mid-19th century, in the face of competition from industrial production.

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24 Didier Fiúza Faustino, Exploring Dead Buildings  
2.0, 2015

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*Metal exploration armor and film, 8 minutes 48 seconds, courtesy of the artist and Galerie Filomena Soares, Lisbon. With the support of AA - Architectural Association, Institut Français, 12th Havana Biennial, and BayVista Production*

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An explorer, equipped with a video device attached to his metal armor, builds a sensitive archaeology of the School of Ballet, a now-abandoned building in Havana designed by Vittorio Garatti in the early 1960s. Didier Faustino builds his own tools for perceiving a supposedly dead space, and in it he finds a precious resource: new critical imaginaries for architecture.

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25 #4 Coastal residues

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*Residues, samples taken from a forest, Oléron, samples taken from the river, Cognac*

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Coastal beaches are an obvious area for waste management issues as waste collects there that has been generated through local activities along with residues that have been transported by the ocean. Among the natural residues are many plastic items that have become part of the ground. This indelible human presence is the result of unsustainable forms of consumption and production in many sectors, from industry and fishing to aquaculture, tourism, and private individuals.

Faced with the need to define the space in which we evolve during our investigation, administrative segmentations and the tendency to divide agricultural land into parcels are the first frameworks that we are confronted with. However, these drawings do not allow us to consider the social, economic, and cultural exchanges that shape a region. Whether administrative, historical, or natural, we believe the different representations must be compared in order to reveal the region's multiple layers.

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### Erosion

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*Developed by Valentin Patis for his Sedimentation 2019 project.*

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The circulation of the water in the river Charente has shaped the land as much as it has been shaped by man. The erosion device presented here establishes the link between the land and the water. It introduces a major problem associated with agriculture – the fact that bare ground encourages erosion and runoff.

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### Flooding

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Three basins one after another simulate the layers of a flood.

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Flooding conjures up images of human disasters and the numerous floods caused by the river Charente, as well as a phenomenon related to this risk: the preservation of wetlands, which are victims of increasing artificialization. These buffer spaces form reserve areas within the region and, as they are less exploited, they make way for greater biodiversity.

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### River mouth

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A point where three types of water (ocean, river, and rain) meet, the mouth of the river Charente also symbolizes the meeting point between the three prominent ecologies: wine-growing land, the river, and the ocean. This encounter sits at the heart of various environmental issues as its imbalance poses a danger to all the surrounding biodiversity. The silt at the bottom of the basin represents sedimentation – the perpetual shaping of the river banks.

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## Route traced by the river Charente

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In the course of our explorations, we came to perceive the river Charente as an ensemble of superimposed geological, sedimentary, and biological layers, as well as historical, economic, and narrative layers. It is a means of transporting goods and waste, but also imaginaries – as a major resource, both for energy and materials.

Shifting the focus, considering the river Charente as a possible reading of the landscape, means questioning the region on the basis of the element of water and all the socio-ecological issues that accompany it.

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## Simulation of the hydrology of the river Charente

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These three basins, both autonomous and communicating, allude to the water cycles, the porosity, and the interconnection of these Charentais environments. The circulation of water, which has shaped the land – while also being shaped by the hand of man – is central to our understanding.

Three typical river ecologies are simulated here: erosion, flooding, and the mouth of the river. They resonate with the evocation of the three great founding ecologies of this region: the ocean, the river, and the land, whose characteristics outline a bio-regional area.

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28

## Oyster shells

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*Exhibits: oyster shells, oyster shell grit*

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*Person(s) and company(ies) met: Ovive*

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Today, oyster cultivation on the Charente-Maritime coastline accounts for the sale of 45,000 to 60,000 tons of Marennes-Oléron oysters each year, equating to 50% of French production. Unconsumed oyster waste is an abundant resource. It is sometimes centralized and recycled as mulch or as animal feed supplements.

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29

## Traditional objects

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*Exhibits: Anonymous, washtub, 19th / 20th century, glazed terracotta, Cognac Museum of Art and History*

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*Anonymous, finial, 19th century, glazed terracotta, La Chapelle-des-Pots*

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*Person(s) and company(ies) met: Cognac Museum of Art and History*

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In the Saintonge area, utilitarian terracotta creations, such as tableware, everyday objects, and elements used in construction, have helped to distribute characteristic repertoires of form. The concentration of artisans and expertise in certain villages combined with access to clay and glaze resources have given rise to specific, recognizable styles. For instance, the green ceramics from La Chapelle-des-Pots or the *bujours*, which – similar to washtubs – are used for washing clothes, and feature patterns that are characteristic of the hamlet Les Bujoliers.

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30

Salt

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*Exhibits: coarse salt*

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*Person(s) and company(ies) met: Musée des Salines, Ile d'Oléron; Cooperative des sauniers, Ile de Ré*

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In the 17th century, there were 85,000 crystallization ponds on Ile d'Oléron. In the 19th century, the activity experienced a decline, and today there are just 250 salinization ponds. Gradually, they were transformed into oyster beds and rearing ponds, as well as fish farming ponds. In the 20th century, the salt-making trade almost disappeared, but is now enjoying a renaissance. This is thanks in particular to policies aimed at preserving wetlands, where salt is a resource both as a product and also as an environmentally-friendly activity.

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31

Oyster bags

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*Exhibits: used oyster bags*

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*Person(s) and company(ies) met: Jacques Cocollos*

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The collection process involves collecting young, developing oysters known as spat. Oyster farmers use collectors for this, which the oyster larvae attach themselves to and grow. The small oysters are then detached, sorted, and bagged. These bags sit at the heart of oyster production, but have a limited lifespan which means they have to be changed on a regular basis. Several initiatives have been launched in order to reuse them. Parking slabs designed by "Conchy l'Innov" have been installed in a car park at Bourcefranc-le-Chapus, near one of Charente-Maritime's primary oyster-farming ports.

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32

## Wool

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*Exhibits: composition of a wool mattress, wool roll, raw fleece*

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*Person(s) and company(ies) met: Sabots de laine, Laine et compagnie*

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The development of synthetic fibers has compromised the wool industry in France. In some cases, it is even considered to be a waste product of the sheep industry. Many skills and tools have been lost. However, in the Périgord region, several companies are looking to revitalize this local, environmentally-friendly industry, having recognized its potential. The creation of mattresses in successive layers of wool is one remarkable example.

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33

## Cooperage

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*Exhibits: oak staves*

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*Person(s) and company(ies) met: Tonnellerie Leroi*

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Barrel production, which was and still is an integral part of cognac production, was soon developed close to the wine cellars. As a result, cooperage was perfected in the town of Cognac and the surrounding area. This expertise requires the use of French oak merrains (staves), which are pieces of wood cut from logs. The leftover wood from the logs is used in other areas of production, as railroad sleepers, pallets, firewood, and so on.

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34

## Wool

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*Exhibits: needled tablecloths, raw fleece*

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*Person(s) and company(ies) met: Sabots de laine*

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The development of synthetic fibers has compromised the wool industry in France. In some cases, it is even considered to be a waste product of the sheep industry. Its use as a fiber has more or less disappeared and the product is now generally only used for mulching or composting. Many skills and tools have therefore been lost. This is an industry that is trying to make a comeback, as demonstrated by Cécile Brunet-Maisonnier, a breeder, whose spinning and needling creations are on display here.

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35

## Porcelain

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*Exhibits:* polluted porcelain disc, broken porcelain, crushed porcelain, porcelain mold

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*Person(s) and company(ies) met:* Royal Limoges, ENSA Limoges

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In 1768, the discovery of kaolin deposits around Limoges all of a sudden brought about the industrial revolution in the region. Today, the majority of the French kaolin quarries are closed. The production of porcelain is still going strong thanks to imported raw materials as well as the quality, robustness, and finesse of Limoges porcelain, which is known around the world.

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36

## Tiles

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*Exhibits:* tiles, broken tiles, clay

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*Person(s) and company(ies) met:* Monier, Artgila

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The first tile factories were established in Roumazières-Loubert at the end of the 19th century, following the discovery of clay deposits nearby and the arrival of the railroad. The process for producing tiles, which were originally molded by hand and fired in coal-fired kilns, was gradually industrialized. The Roumazières tile factories are a major hub for this industry in France. One particular factory (Monier) has the capacity to produce 3,600 tiles per hour.

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37

## Walnuts

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*Exhibits:* walnut shells, residues of pressed walnut kernels

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*Person(s) and company(ies) met:* La Noyeraie des Borderies

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In 1990, the cognac crisis led to the uprooting of part of the cognac vineyards. For the region, this event triggered the need to find new resources. It was at this time that La Noyeraie des Borderies walnut farm was established. The walnut oil production process generates a number of waste products that are already used for animal feed or for compostable materials, but could also be used for other purposes.

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38

## Ropes

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*Exhibits:* synthetic and linen ropes, knots

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*Person(s) and company(ies) met: Corderie Palus, Tête de Noeud*

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La Corderie Royale in Rochefort was built between 1666 and 1669 and for three centuries it supplied the navy and its ships with hemp ropes. Although production at La Corderie Royale has now ceased, nautical activities still play an important role in the towns of Rochefort and La Rochelle. Expertise in ropes and knot is still prevalent in the area. Designer Marielle Nussbaumer, featured here, designs and produces custom-made knots for the marine recreation, military, and industrial sectors.

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39

Glass

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*Exhibits:* broken glass, bottles, industrial glass molds

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*Person(s) and company(ies) met: Verallia*

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A major turning point in the history of glassmaking in Cognac came with the invention of a glass-blowing machine that did not require human breath. Thanks to this process, the Verallia factory has become one of the largest in France. Production has developed in line with the tremendous growth of the wine industry in Aquitaine.

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40

Chestnut

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*Exhibits:* furniture made of chestnut wood

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*Person(s) and company(ies) met: Pascal Raffier, UPCB*

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Chestnut wood, a natural resource of the Périgord forests, has been cultivated since the 8th century. Sought after for its oak-like density and its resistance to fungal growth, it is used in basketry, carpentry, and joinery. In the 19th century, many chestnut groves disappeared due to the decline in the consumption of chestnuts, which saw them replaced by other plantations such as pine trees. Today, the industry is striving to revitalize itself and preserve expert skills such as braiding and strapping.

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41

Saint Sauvant

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*Exhibits:* cutlery items, saddles, marquetry, bamboo weaving

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*Person(s) and company(ies) met: Christophe Morin, landscape designer / Mano Liska, cutler / Benoit Lacoste, saddler / Elodie Proust, cabinetmaker*

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Saint Sauvant, a commune in the Charente-Maritime department, is home to a plethora of artisans and skills. A real solidarity has developed between the artisans in the village. The Charentes region boasts a wide variety of unique and distinctive artisanal crafts. Saint Sauvant has been chosen to represent this concentration of skills.

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42 Benoit Lacoste, saddler

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*Horse harness saddle, leather from Gal tannery, around 2005*

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Like all Benoit Lacoste's handcrafted pieces, this saddle, which was made using 19th-century techniques, in vegetable-tanned leather and hand-stitched with hemp thread, is based on traditional expertise handed down from father to son. He sometimes reuses vintage parts, as seen here with the buckle parts.

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43 Mano Liska, cutler

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*Folding knife, Damascus steel and mammoth ivory, 2020*

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The blade of this knife is made of steel using random Damascus layers and mosaic Damascus layers. The originality of Mano Liska's work lies in the fact that he makes the steel for these knives himself. He carries out the process of damascening – the superimposition of several layers of steel – by hand in the forge. He also shapes the handle out of precious and sometimes extremely rare materials, such as this mammoth ivory that was found in Alaska.

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44 Elodie Proust, cabinetmaker

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*Boxes made of recycled wood, 2020-2023*

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Wood resources and the scarcity of certain species are the subject of examination by Elodie Proust, a cabinetmaker who works with recycled furniture boards, which she selects, prepares – by planing, cleaning, and recutting – and assembles in her productions. This way, she helps to preserve a heritage that disappears every year in landfill or is incinerated.



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45 **Christophe Morin, landscape designer**

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*Woven bamboo dome, 2023*

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From the village of Saint-Sauvant and his experimental garden, Christophe Morin creates landscape structures. His work is in conjunction with the natural environment he has been observing for several years through his own plantations. He gets involved locally by creating landscape elements in the village, in connection with his neighbors' gardens.

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46 **Tannery**

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*Exhibits: hides with defects, production scraps*

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*Person(s) and company(ies) met: Tanneries de Chamont*

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Vegetable tanning relies on natural, biodegradable tannins to make the hides rot-resistant. Unlike mineral tanning, the advantage of this tanning method, which is becoming increasingly rare in France, is the production of recyclable leather. In France, despite strong demand from the luxury goods industry, the sector is experiencing difficulty due to the poor quality of the animal hides.

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47 **Domaine de Boisbuchet**

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*Exhibits: result of "The Man and the Tree" workshop conducted by Andreas Engesvik at Domaine de Boisbuchet in 2015*

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*Person(s) and company(ies) met: Mathias Schwartz-Clauss*

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The result of a workshop carried out on the Boisbuchet estate, which was founded by Alexander Von Vegesack, then curator of the VITRA Museum in Germany. For the last 25 years, the estate has combined design and research activities with an ecological agricultural project. Several orchards planted on the estate prompted the designers to devise – in a matter of days and with very few materials – as many ways as possible of extending the arm to pick fruit.

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48 **Paper**

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*Exhibits: sheet of paper*

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*Person(s) and company(ies) met: Moulin Duverger, Angoulême*

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## Paper Museum

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Initially, the development of the paper industry in Charente relied on the use of hydraulic power, and therefore on the river. A distinction can be made between two manufacturing processes: the production method shown here, where various fibers are used to produce pulp (rags, linen, hemp, bamboo, etc.), and industrial production, where wood pulp is used as a raw material.

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49

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### Charentaises

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*Exhibits: rolls of fabric, offcuts, assembled Charentaise slippers from L'Atelier Charentaises*

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*Person(s) and company(ies) met: L'Atelier Charentaises, Atelier-Musée du tisserand et de la charentaise.*

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The Charentaise slipper is a symbol of the region and was originally designed to protect feet when wearing wooden clogs. They were initially produced using recycled felt offcuts from the paper and military textile industry in La Rochefoucauld. Production was jeopardized by several events: the arrival of competition from overseas, the disappearance of the paper industries, and the end of the production of army uniforms. Today, efforts are being made to preserve this expertise and safeguard the skills and the machines associated with it.

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50

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### Vineyard waste

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*Exhibits: uprooted vines*

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*Person(s) and company(ies) met: Domaine de Galienne*

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The renewal of vines (uprooting) gives rise to a waste product to which regular consideration is given regarding potential ways in which it can be used. Whether as shavings for mulching or heating, sculpted wood, or woodwork objects, vine stock is an irregular raw material and a real challenge for creativity.

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51

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Eric Tabuchi and Nelly Monnier, Atlas des régions naturelles (Atlas of Natural Regions) 2017-2023

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*Laminated photograph on dibond, 50 x 65 cm*

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Bords, Rochefortais, 2022

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Saint-Fort-sur-le-Né, Cognaçais, 2022

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Aigrefeuille, Aunis, 2019

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Tusson, Ruffecois, 2017

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Saint-Même-les-Carrières, Cognaçais, 2018

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Corme-Royal, Romanesque Saintonge, 2022

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Brouage, Rochefortais, 2022

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Haimps, Romanesque Saintonge, 2019

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The *Atlas des Régions Naturelles* has a documentary dimension and is more functional than fictional, defining small areas of land whose boundaries are based on their natural characteristics (rather than administrative departments). It is a long-term documentary project.

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52

Emmaüs

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*Exhibits: selection of objects*

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*Person(s) and company(ies) met: Emmaüs Cognac*

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Second-hand objects represent a huge deposit, some of which, by not sending them to be scrapped, continue to circulate and are still of use. This selection from Emmaüs in Cognac, Angoulême, and Saintes, offers a glimpse into objects with a regional reference, including information, expertise, activities, and local passions.

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53

Placo plasterboard

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*Exposed parts: plasterboard, plaster waste.*

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*Person(s) and company(ies) met: Placo factory*

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The Placo factory opened in 1972 near the gypsum quarries of Cognac. Demand for plasterboard in the building and renovation sector has soared over the last few decades and, as a result, the factory has doubled its production capacity. A classic and standardized product in industrial design, plasterboard is now a fundamental component in the building and construction industry and is used worldwide. Its future is linked to energy policies and ecological issues, positioning this industry as a major player.

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54 **Gypsum (wheelbarrow)**

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*Exhibits:* Gypsum powder (plaster), gypsum pebbles

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Goniopholis skull mold (Cherves de Cognac, Carrières Garandeau, Berriasian, 143 million years old), on loan from the Museum of Archeology in Angoulême

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*Person(s) and company(ies) met:* Garandeau

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The discovery of gypsum deposits in the region led to the creation of an open-pit quarrying operation. When gypsum quarrying operations have come to an end, ponds form. This is strategic as the production of plaster requires large quantities of water. The various geological veins discovered in the ground enable the gypsum to be extracted with a varying degree of purity. Some of it is used to produce fine plasterboard, while some is forwarded for use in other industries (cement, fertilizers, etc.).

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55 **ALMANACH – A LIVING ARCHIVE**

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**The creation of a tool for the future**

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The original request made to the designer-researchers to identify, collect, and analyze the local resources arose from the need to develop a tool for the creators who take up a residency in Cognac. The Foundation is in fact focused on rolling out an artistic and cultural program that is situated within its context.

Through this permanent, contributory archive, the Foundation has a means of preserving the memory and keeping track of the investigatory work carried out for the exhibition *Almanach - Designers' Perspective on the Resources of the Charentes Region*. Through this new archive in progress, the Foundation is embarking on an initiative to structure the resources and contacts collected from across the region.

This initial classification serves as the basis for the compilation of a heritage of documents and materials destined to be used by researchers, designers, artists, thinkers, and scientists who take up a residency here. Visitors will also be able to consult the archive upon request. It will be supplemented and updated on a continual basis with new additions including complementary research and voluntary contributions. This space brings together the documentation that has been gathered to anchor projects locally as well as the archive of completed projects.

The fruit of a wide-reaching collection exercise conducted within a limited period of time across the Charente and Charente-Maritime departments, this collective knowledge tool fits with the current trend for designers to work closely with the context, while

integrating the production of knowledge by means of a research approach.

It is also a way of highlighting a paradox of the determination to archive and collect for the purpose of research, which involves setting aside and protecting, while the approach entails shifting perspectives, sharing knowledge, as well as the manipulation and even the merging of resources.

Access to the information here is intended to be direct and manipulable. By classifying it into themes, the boxes can be easily consulted by the public and professionals alike.

Making the resources that surround us as accessible as possible forms part of a technical democracy approach. The public can add to the debate and learn about the processes involved, while the designers reveal the correlations they have identified between resources and expertise. To avoid repeating the same mistakes over and over again, resilience and eco-responsible approaches to projects require a documented memory of the processes. A means of making the players responsible or integrating them in the best way possible into ecological and socio-historical contexts.

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56

## Spirulina

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*Exhibits:* spirulina

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*Person(s) and company(ies) met:* Spirulina de Haute Saintonge

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Spirulina is a multicellular cyanobacteria related to “blue-green algae”. This micro-organism grows in water and requires nutrients, salt, and, above all, bicarbonate. One area of development is currently being explored in partnership with the cognac industry, whereby tests are being carried out to transform the large quantity of carbon dioxide produced by the *eaux de vie* into bicarbonate in order to grow spirulina.

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57

## Wall of subjective resource exploration tools

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Developing tools within the scope of a project is part of the skill and methodology of design. We wanted to present the public with a series of tools for exploration and investigation that have been developed by designers, enabling them to take a subjective or programmatic look at the object they are researching. These tools are primarily tools of perception, which sometimes help to change a point of view and sometimes impose a specific framework upon a person's perspective. This reminds us – in a study of scientific objectivity conducted by Lorraine Daston and Peter Galison – that scientific objectivity is, in any case, transformed by the subjectivity

of the observation tool and the chosen medium of restitution.

Whether tangible or intangible, the results of sampling and collecting from the environments encountered during the exploration enable us to multiply our points of view on the region. While some designers have chosen to adapt their tools to a very specific resource, others have used tools similar to a Swiss army knife to gather sensitive extracts as well as diverse information (materials, objects, images...) simultaneously.

The Almanach team of designers assumed absolute subjectivity as creators and, as part of their investigations, also built their own tools to put their own perspective of the region's resources to the test.

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58 Didier Fiúza Faustino, Exploring Dead Buildings  
2.O, 2015

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*Metal exploration armor and film, 8 minutes 48 seconds, courtesy of the artist and Galerie Filomena Soares, Lisbon. With the support of AA - Architectural Association, Institut Français, 12th Havana Biennial, and BayVista Production*

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An explorer, equipped with a video device attached to his metal armor, builds a sensitive archaeology of the School of Ballet, a now-abandoned building in Havana designed by Vittorio Garatti in the early 1960s. Didier Faustino builds his own tools for perceiving a supposedly dead space, and in it he finds a precious resource: new critical imaginaries for architecture.

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59 Mathilde Pellé and Valentin Patis, Soil Cores, 2023

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*Photographic device, scale, camera  
10 photographs of soils from Charente, printed 80 x 80 cm*

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The aim of this photographic survey, carried out for the Almanach exhibition, was to capture different types of soil in Charente. Similar to the soil cores extracted by scientists, these photographs are packed full of precise information about the area: flora, organic matter, minerals, drought, insects, traces of mankind, etc.

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60 Oscar L'hermitte, Revolvograph, 2014

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*Modified digital camera, 3D printing, rotary motor*

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The revolvograph is a digital camera designed to create abstract color patterns by operating it at 1,500 rpm. For each frame of video, the camera performs a complete revolution on itself. The

effects created are abstract patterns of moving colors in concentric circles. This tool enables the designer to “sample” color ranges in any space: describing our environments through light and color.

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61 Léon Bernard, *La bohème en tandem* & Nina Durel, Lo Ceccotti, Ateliers Mobiles, 2022

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*Serge Lhermitte, program manager, La Fabrique Du Milieu, ESACM 2022*

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*Tandem: painted steel frame extension, 17” wheel rim, sculpted “Grand Prix” motorcycle tire. Bicycle drawing table: Francesco Moser, extension made of iron, plywood, and plexiglass*

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Serge Lhermitte, photographs of Ateliers Mobiles, 2022

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*Photo, print on dibond, 50 x 65 cm*

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The Ateliers Mobiles (mobile workshops) were designed and conducted by students focused on eco-social, natural, and landscape issues, confronted with different social and professional backgrounds. At the end of a five-day itinerary, with 25 km of climbs and descents each day, the specially equipped bikes enabled them to work and transport their equipment as well as move their own bodies.

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62 Ludwig Van Sckell, 18th century  
*Reproduction of an engraving, 18th century, Heidelberg Library*

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For this 18th-century German landscape architect, walking was a method that helped him to design landscapes destined to be visited and lived in. As he roamed through the countryside, he used a walking stick, which also served as a measuring and design tool. He used it to draw directly on the ground. This method allowed him to give free rein to his imagination and his first impressions of a site.

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63 STICKS

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*This device is a visual collection of archetypal elements from the Charentes region. Ranging from anecdotal to commonplace, this composition allows us to identify typologies of forms. Through this hypothesis of classification, these sticks offer reflection centered around the collection of forms from a region. Designed to be held*

*and handled, their purpose is to contribute towards the visitors' reflections and associations of ideas.*

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## #1 Bridges

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The diverse shapes of the bridges and constructions on the river Charente demonstrate a constant search for different solutions that enable people to cross the river without affecting navigation on the water. One of the emblematic bridges in this selection, Pont Transbordeur, was built in Tonny-Charente in 1842. Standing 25 meters high, it allows large vessels to pass through, reinforcing the role that the river plays in commerce.

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## #2 Caulker's tools

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Caulking irons, adzes, mallets, and boatmen's knives are some of the tools that were used to caulk the flat-bottomed *gabarre* boats that once traveled along the river Charente. These tools, which can be dated back to the 16th century thanks to a caulking emblem in Saint-Simon, have changed very little since then. This technique consisted of filling gaps in a boat's hull with oakum (loose fibers obtained by untwisting old rope) before covering it with pitch, resin, or tar to make it waterproof.

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## #3 Bottles

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The many different shapes and sizes of cognac bottles are a reminder of how the fierce competition between the cognac houses has given rise to remarkable creativity in the variety of shapes and in the evolution of glassmaking techniques.

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## #4 Soil scraping tools

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The identity of this region has, in part, been shaped by working the land, and winegrowing has made the region successful. The hard surface of the ground – whether hermetically sealed against water infiltration or covered by numerous forms of biodiversity – is constantly scraped, plowed, and fragmented by agricultural tools in various shapes and sizes that are adapted to these tasks.

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## #5 Straddle tractors

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Unique yet closely adapted to the region and its winegrowing resources, straddle tractors form part of the Charentais landscape. Although their shapes may seem identical, to an expert eye, each of these vehicles has its own characteristics that need to be understood.



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## #6 Structures on the river

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There are many structural installations along the river Charente. In 2022, there were 19 locks in service, 28 pound locks, 9 automated dams, 26 main reservoirs, 18 fishways, and 15 canoe passes. They form the connection between the river, the land, and the ocean, but also between the river and the people who live on it or cross it.

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64

ERNESTO OROZA  
(July 3 to July 23, 2023)

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Cuban-American designer-researcher Ernesto Oroza is interested in the architectures of necessity and technological disobedience that connect design and society in times of economic and political crisis. He produces and distributes speculative models and research through a variety of publishing methods, exhibitions, collaborative practices, documentaries, and unorthodox forays into architecture and object design.

The residency project is conceived as the second part of a research project carried out in Miami, for which the central text was summarized under the title *Thirteen ways to look at a salvage yard*, published in *Tabloid #9* by Miami-Dade Public Library (2010) and *Notes sur la Maison Moirée*, Cité du Design publications 2013.

The designer will analyze some of Cognac's resources and places of material culture, in particular Emmaüs, where hundreds of objects of varying types and from various periods are gathered. Their origins, uses, and forms of distribution unveil human actions, urban forces, eras of technology and consumption, and social and economic relations. One fundamental aspect of this project is to establish a diagrammatic relationship with the methodologies and registers that provide information for the Almanach exhibition.

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65

Simon Rayssac

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Pour regarder les nuages, 2021, oil on canvas, 46 x 55 cm

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Balade en bâton dans le ruisseau, 2021, oil on canvas, 46 x 55 cm

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Étude de ciel brumeux, 2019, acrylic on canvas, 46 x 55 cm

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Autour d'un bâton (les escargots), 2021, oil on

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## canvas, 55 x 46 cm

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Through his canvases, Simon Rayssac explores his surroundings and takes a singular look at an area that he travels through every day. His painting, one of a series, reflects a long-term practice: one day, one canvas, two formats. The subjects he paints depict the farming world, the countryside, and natural elements. Rayssac invites us to picture ourselves in this environment and feel very simple states that span time and eras – whether resting after working in the fields, the freshness of a morning mist, walking by a cool stream, or even a circle of snails... An ode to the fleeting nature of moments and emotions, his paintings are reminiscent of idyllic nature or intense sensations, transporting us to a dreamy Arcadia.

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## LUCILE VIAUD

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Lucile Viaud's research is centered around creating glass from natural resources and local by-products. This process is known as "géoverrerie". Based on her study of the sites (observation and collection of natural resources), she experiments with different glass compositions. To describe her work, Lucie Viaud uses the neologism "géoverrerie" – the idea that glass can reflect the natural and human characteristics of the region through the region's raw materials that compose the glass.

Her residency as part of the Almanach project will enable her to continue developing her research into "géoverrerie" – using materials found in Charente and continuing the work that she began in 2021. The river and the minerals, sediments, and rocks contained within it form the basis of the glass used in her designs.

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### Lucile Viaud, Géoverreries des Charentes, 2021

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The pieces and material samples presented here are the outcome of Lucile Viaud's "géoverrerie" research. The approach is illustrated by a series of samples, going through the various stages of the process and all the way through to the commercial result. "Fusions", for example, are numbered to enable the origin of each piece to be referenced. Each piece therefore contributes to the repertoire of her research and can feed into future experiments. The components of the regions explored create variations in color and texture in the glass, reflecting a specific geology and biodiversity.

Developed with the support of Hennessy.

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67 Lucile Viaud, *Géoverreries*, 2018 to present day

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Coffee table 1: samples and research for *géoverreries* from different regions: Rouergue and Ile du Ponant.

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Low table 2: commercial pieces.

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High table 3: samples and research for *géoverreries* from Charente.

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Research project conducted with the support of Hennessy.

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68 Sulpie, foosball tables

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*Solid wood, plywood, chipboard, steel, aluminum, 2023*

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As a unique manufacturer of foosball tables, Sulpie, a local company, has developed original expertise in the design and assembly of this fun object, not to mention a socially responsible business approach. Presented here in a montage of raw, untreated materials, the company looks at what makes an object finished, while taking into consideration the raw material of its resource.

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69 JEAN-BAPTISTE CLAVÉ, COLLECTIF DTER

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Faced with future regulatory constraints, the recovery of industrial scrap and co-products for non-energy related purposes, and in particular the use of the circular economy offer companies interesting solutions: reduction of waste treatment costs, potential returns on investment, and improved corporate image.

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In a first step, DTER's activities involve identifying and thinking about the status of materials within the waste life cycle. Based on a framework and a defined protocol that enables them to conduct their research over a vast area, DTER has already studied several sectors. The SAI 39 bench designed by Robin Bourgeois using recycled box-folding components is a reference to the research conducted by the collective in the cardboard industry.

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Recovering industrial scrap opens up a wide variety of forms, and requires ingenuity in envisaging ways in which they can be transformed. This approach calls for technical skills that vary according to the materials involved, as well as specific tools. The overall aim is to reduce the tonnage of industrial and artisanal waste by designing and creating viable and marketable objects.

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## COLLECTIF PJÖRKALLA

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The Dodola project is carried out by Pjörkkala, a young collective based in Ljubljana, Slovenia. This collective's work combines cutting-edge technologies and the observation of vernacular traditions. With this project, the aim of their research will be to create a ceramic water filter adapted to its environment, incorporating the possibilities offered by 3D printing.

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Through their residency, they hope to continue their research, while proposing an object that adapts to its environment – in this case the river Charente – while raising awareness of the problems associated with the pollution of waterways. Based on the characteristics of the site and the organic materials found there, the first step will involve researching the composition of the filters to improve their porosity while using local elements. This residency will also be able to draw upon and visualize the scientific elements and results published by research institutions in relation to the river Charente, with a view to widening their research.

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Collectif Pjörkkala, Dodola: water filters, 2022

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*3D print mineral composite*, Ljubljana Biennial of Design 2022

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Objects in the process of experimentation, the complex-shaped water filtration modules displayed here are made of clay mixed with organic matter. The firing process is designed to increase the porosity of the object, while the gyroid structure of the object increases the available filtration surface.

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## RAPHAËL ZARKA

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Study model of the L'Oisellerie 2022 sundial

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Artist's study documents 2022

In the course of his investigations into rhombicuboctahedrons, Archimedean solids whose formal complexity fascinates him, Zarka has been discovering enigmatic sundials in the British countryside and in France since 2001, constituting the starting point for his series of gnomonic sculptures. New examples of gnomonic monuments were added to the artist's repertoire, including *L'Oisellerie* (2022) from Château de l'Oisellerie in Charente. The two original instruments, which are both ornamental sculptures and functional objects, share a common denominator – they are both made of stone and of an interlocking of polyhedrons whose surface is covered with mysterious patterns that seem to originate from a form of esoteric language (circles,

hearts, triangles, crosses, trapezoids).

In the exhibition, these objects are represented by marquetry paintings created using ink and gesso. Raphaël Zarka will take up residency at Fondation d'entreprise Martell to continue his investigation in the region and carry out surveys of other sundials, particularly in Saintes, Cravans, Retaud, and Fombrauge (Gironde).

The many historical, commercial, and cultural links between Scotland and the Cognac region may help us to better understand the simultaneous existence of this type of object in these two distant lands. On the work table, a preparatory cardboard model of the L'Oisellerie sundial gives an indication of the object's scale. The photographs and sketches from the artist's research in Scotland and the Charentes region are grouped together, like a sketchbook.

Design des mondes ruraux: Ecole des Arts  
Décoratifs in Nontron

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#1 A delocalized Post Master's program serving  
rural areas, by and for design

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In transition, a concentration of the present-day major issues can be found in rural areas, making them more acute than elsewhere. These issues include mobility, public services, an aging population, health, the digital divide, food, forms of social contact, work organization, and so on. Design, which attaches great importance to usage, has a fundamental role to play in the little-explored fields of application in the rural sphere. It is on the basis of this analysis that ENSAD, which is dedicated to the arts of living and inhabiting, created the *Design des Mondes Ruraux* program (designing rural worlds) for 2021.

The site of this experiment is in Nontron in the Dordogne, and its characteristics make it an ideal location for experimentation. First, the phenomenon of decline (abandonment of built heritage, demographic decline, aging of the population, and withdrawal of public and private services). Second, centrality, which results in the construction of its own ecosystem, outside the logic of satellization or peri-urbanization, meaning that the town is obliged to develop its own cultural, medical, and educational offering. And finally, a tradition of craftsmanship and manufacturing, in particular, expertise and solidarity networks which can give rise to regeneration dynamics.

Conceived and implemented in collaboration with local authorities and local players, the program consists of immersing a team of young designers in a rural area for one school year and

assigning them with commissions from local players or major operators, focusing not only on local issues but also on rural life in general. The program acts as a residency, a laboratory, a design office, and an incubator all at the same time.

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## #2 A committed methodology: collaborative and investigative design

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The decision to assign designers in the field was prompted by the need for residents to take ownership of projects over the long term. Commissions enable us to build on existing objectives formulated by local players in order to anchor a project in specific issues.

In its second year, the program has developed into three projects, which are presented here:

- **Mobility:** Observation of the single traveler and the need for cars due to the absence of public transport and trains. What if school buses were used to transport employees and food?
- **Water:** The issue of water and its uses concerns its geographical position as well as the cultural and political histories of the location. Faced with the public policies issued by the state, while preserving local characteristics, how can we design the common and concerted management of water use at the heart of this complexity?
- **Territorial identity:** Make the identity of the town of Nontron visible in its public spaces. How do the residents and elected officials perceive the town's identity? What part of its history, landscapes, architecture, and expertise make it unique today?

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## DESIGN DES MONDES RURAUX

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*"In 2021, the École des Arts Décoratifs in Paris will launch its "Design des mondes ruraux" program (designing rural worlds) in Nontron, Dordogne. It consists of a training program for six to eight students who are selected following a call for applications, as well as a laboratory and a design office. Whereas in the past, the figure of the local artist was undervalued to a large extent and considered the result of failure and an inability to establish themselves internationally, it is now completely acceptable for artists to concentrate on rural environments while also adopting a national or international focus.*

*In this respect, the teaching must endeavor to deal with the major crisis of habitability in which we find ourselves, by helping to make the world more habitable. In other words, more welcoming, more attractive, and more sustainable.*

*By this I mean a concept that both broadens what we mean by art, by including design and everything associated with the*

*creation of new forms, and also responds to the idea that there is no art more urgent than that of living and inhabiting the world.*

*In the present day, rural areas are subject to strong contradictions. On the one hand, they act as a catalyst for a certain number of social, political, and economic tensions, which are connected to the shared feeling of a withdrawal or weakening of public services and, more broadly, of economic and social life, accompanied by a lack of consideration for specific lifestyles by the public authorities, as though rural areas were or had been blind spots or left behind by modern times and government policies.*

*On the other hand, rural areas are enjoying a resurgence in attractiveness, particularly among a population that is concerned with environmental issues and a more harmonious way of life. This trend has been accentuated as a result of the pandemic. Insofar as society is in the process of recomposing itself, services are being reinvented, and new uses for the world are being sought and anticipated, rural areas can be perceived as real laboratories for social innovation or, more simply, for the art of living, linked to the important issue of our time – habitability.*

*From this perspective, the new ecological situation is being revealed in rural areas. In the countryside more so than in the city, every day we experience the inseparable bond between nature and culture, and the fact that we have to create a common and habitable world with non-humans. Or, in the words of Pierre Charbonnier, a philosopher close to Bruno Latour, “the land is both what we live on and where we live”.*

Emmanuel Tibloux

Director, Ecole Nationale Supérieure des Arts Décoratifs

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