

lille—design

platform  
for design-based development

# the greatest design experiment

02

Dream big, mobilise,  
play design!

08

Becoming  
World Design Capital

10

An opportunity for France

12

What is a  
World Design Capital?

16

Some history  
World Design Organization  
key events

20

Lille Métropole  
by numbers

26

Submission  
the making of

42

Programme  
design as a process

45

An inclusive  
and cross-disciplinary  
approach

46

Co-design  
a gift from the heavens?

50

The greatest  
design experiment  
a design-driven process  
of change

54

République du Design  
Proofs of Concept  
and charter  
for a sustainable region  
2017/2020

58

Public policies design  
a metropolitan laboratory

60

1, 2, 3  
programme of events  
2020

76

Didier Paris  
on metamorphosis  
and hybridisation

82

A territory shaped  
people and projects

# lille—design

## paper

Lille  
Métropole  
World  
Design Capital<sup>©</sup>  
2020

# n°3

And so the journey begins.  
Let's combine our empathy,  
solidarity and ambition  
to build on this wonderful  
opportunity in support  
of Lille Métropole,  
World Design Capital 2020!

**Gilles Rougon**

French board member of the  
World Design Organization (2015-2017)  
APCI and EnsAD board member  
Collective Innovation Catalyst,  
Innovation Hub, EDF R&D

# Lille Métropole, World Design Capital 2020

by Damien Castelain,  
President, Métropole Européenne de Lille

## Vocation

At the very core of our bid lies the capacity of our region and of its stakeholders – its inhabitants – to transform our future.

Central to who we are, our pioneering approach is driven by the desire to transform and redefine our heritage. The permanence of our history is proof that at each turn we managed to reinvent our industries, our landscape, our geographic space and our society in response to the issues facing the world.

Faced with the challenges of the 21st century, Lille Métropole has chosen the path of the third industrial revolution. Like the two that preceded it, this revolution, made necessary by the energy transition and digital technologies, is changing the world and the way we live, produce, consume and travel. It is the story of our region's encounter in 2013 with Jeremy Rifkin, author of The Third Industrial Revolution. Over

the last 4 years, more than 700 concrete initiatives have already made it clear that our region is progressing towards an economy that is more creative, more frugal in its consumption of resources, more responsible and more collaborative.

We are builders and entrepreneurs, eager to regenerate land. In a world in transition, we move forward, laying each stone without certainty but with the strength of our convictions.

This resilience is our strength, and it underpins the positioning and initiatives that make up our 2020 World Design Capital bid.

Our region is in a state of flux, resolutely turned towards the future. And in support of this bid, it has mobilised all of its forces as part of a cooperative project targeting transformation and the invention of new models.

We believe that design is the key to this metamorphosis. It provides methods and skills that are essential, inspirational and informative when it comes to seeing through profound social, societal, economic and environmental changes. It can act as a safeguard for the humanisation and appropriation of these changes.

We want to lay down the plans for a new society by spreading design practices across the region and inviting all members of the public to participate.

## Dream big

While we are the caretakers for the heritage of the past generations, we also want to open up new paths for future generations.

A new world is welling up. We imagine it to be a fairer, simpler and more beautiful world. And we chose to embrace design because it is a tool of empathy and also to engage in a new form of collective and practical experimentation.

Our bid reflects the energy, digital and environmental transitions in a way that favours our businesses and industries, our urban planning and housing, and the living standards and services available to our residents, but it also reflects social innovation, the modernisation of our public and private bodies, and new forms of creativity.

## Our WDC 2020

Welcome! We are delighted you could come to Lille Métropole WDC 2020.

The scope of Lille Métropole WDC 2020 is the scope of the Lille metropolitan area, this cross-border – and Euro-metropolitan – zone. This makes it part of the greater Hauts-de-France region.

With this far-reaching project that is Lille Métropole World Design Capital 2020, our aim is to make this Euro-metropolis the world's greatest collaborative design agency. We will be deploying a design approach on a massive scale, covering an area with 2.1 million inhabitants.

Lille Métropole WDC 2020, the greatest design experiment. We will establish this region as a world reference for design by inviting designers, citizens, entrepreneurs, researchers and artists close to home and from around the globe to join us in the quest for new solutions.

Through this identity, we hope to serve as a “pilot territory” for all forms of design exploration and across all fields of interaction.

Design is a tool for social cohesion. Our aim is to rise to one of the greatest challenges facing humanity: to mobilise our ability to work together and shape the solutions of the future.

## Mobilise

In 2004, Lille became European Capital of Culture. It demonstrated its capacity for initiative and mobilisation, showcasing its youthfulness, dynamism and creativity.

The public embraced the event. 9 million participants. 824,000 spectators. 17,000 artists involved as ambassadors. 2,500 exhibitions and celebratory events. Visitors from across Europe. 4,000 journalists hosted to cover the event. The region's appeal was on display, with a strong impact on the economy, jobs and tourism.

Our bid as Lille Métropole WDC triggered wide interest in design as a driver of our reputation and economic growth and as a way to revise current approaches and behaviours.

The key to success is collaboration between politicians, businesses and the creative world. We have united all of these strengths across the region in support of this project. Now, let's do it!

There will be a before and after Lille Métropole WDC 2020's bid. Regardless of the outcome, it has generated momentum.

## Play design!

Our project belongs to researchers, architects, designers and regional experts, but also to residents, citizens, students and all those who cherish this region. Our approach is *design for all*.

In order to successfully promote this culture, we will be inviting stakeholders to “play design”. As part of the creative process, play is vital. It is by facilitating recreation and pleasure that new ideas emerge, giving rise to new scenarios.

With our Lille Métropole WDC 2020 project, we have opted for a design approach that is accessible, visual, sensorial, virtual and manual. Design is a medium that will help businesses, local authorities and citizens to reconnect with the essential elements.

Play and conviviality underpin our Lille Métropole WDC 2020 project.

## Transform

This is a project for a region undergoing transformation. In order to succeed, establishing a design culture is our priority – across all business sectors and for all of the region’s contributors.

Our challenge today is to explain design and to situate it in context. We want to create interactions between designers and entrepreneurs and between designers and public services. The idea behind this is to enable all of these parties to be autonomous, to develop their abilities and integrate the methods initiated through design into their activities.

Beyond design, we want to meet three major challenges: create and innovate differently, contribute to behavioural changes, and make public policies more agile.

We believe that the success of design will become concrete when its effectiveness is proven.

With this in mind, the Design Management Chair that we intend to establish will provide a research framework to give structure to the way we measure change and value. This initiative will continue in the long term.

## Co-elaborate

Our bid is one of prospective and applied design. This project will involve the rollout of a range of rhizomatic measures that will facilitate circulation between ideas, projects and research.

As part of a Human-to-Human approach involving co-elaboration and co-design, the project stakeholders will interact and work together to resolve problems and look for solutions based on a design process: EMPATHY, DEFINE, IDEATE, PROTOTYPE, TEST... AND TRY AGAIN!

This approach will draw on the strength of existing measures and actions.

In 2020, projects jointly developed in this way will form the foundation for the events held. It will be a stage within a longer journey, and the combination of these experiments (and their measurements) will showcase our transformation process.

## Together as World Design Capital...

Throughout its history, our Euro-metropolis has always drawn on the strength of creativity by inviting key figures from the worlds of design and architecture to team up with local professionals, with dynamic results: Euralille, Stade Pierre-Mauroy, Parc Mosaïc, Metropolitan Square (in progress).

We are aware that design, in all of its dimensions, makes a positive contribution to the reputation and competitiveness of our region and our businesses.

And yet the ways in which design is appropriated and implemented vary across our region, as elsewhere in the world.

We want to change things.

That is the objective behind our Lille Métropole WDC 2020 project. It is to do things differently. To act rather than demonstrate. To participate rather than watch. To test rather than theorise. To mobilise rather than individualise.

## ... let's mark a turning point in this transition period

The designation as World Design Capital will allow us to accelerate the pace of change in our region.

Today we are undertaking a process of transformation on a vast scale. And we intend to establish our design approach and the tools we use in the long term, developing and extending them across the region and beyond WDC 2020. This will be just one stage on a long journey, marking a turning point in our transition.

Being selected as World design Capital will place Lille Métropole at the centre of the global debate about change and make it a veritable nerve centre for design. And not just as window dressing but truly allowing people to experience change!

It is an experiment in which we invite you to participate here and now.

Together.

# becoming World Design Capital

The WDC programme provides a platform to highlight and share best practices in urban design-led innovation that addresses areas such as public transportation, sustainable infrastructure, changing demographics, mobility, safety, renewable energy, transparent and inclusive governance, among many others.

It recognizes those cities that have effectively used design to reinvent themselves, creating attractive places for people to live, work and visit.



"I was impressed by the quality of the bid submitted by the beautiful city of Lille. As a strategically located metropolis in the heart of Europe, Lille Métropole is uniquely placed as an intellectual, cultural, economic and creative hub of significance to the sub-region and beyond.



The submitted bid references the creative traditions and rich heritage whilst showcasing the catalytic benefits of embracing human-centred design thinking at cityscale. Additionally, the bid is well researched and excellently presented in a number of volumes in a readable and user-friendly format.

I wish the organisers, city governance, citizens and local design community of Lille every success going forward."

PROFESSOR  
MUGENDI M'RITHAA



## becoming WDC

As the global organization for industrial design, we are passionate about positioning design as a positive agent for change. With 140 members in 40 countries across 6 regions, we share a common vision of design's ability to create a better world.

We are immensely proud of our World Design Capital® (WDC) programme, which showcases design's inextricable role in improving urban quality of life.

More people than ever before now live within the built environment.

As the impact and complexity of rapid urbanization dawns upon the human family, we are cognizant of the need within our industry to tackle such imperatives as environmental degradation, social inequality, and the myriad other challenges associated with 21st century living that were not traditionally within the purview of industrial design a mere generation ago.

WDC is more than just a year-long programme of events. It is a global movement of cities that shows how design can, and does, help to reinvent a city. The success of WDC lies in the fact that WDC cities go on to become prominent design hubs, co-creating design-led innovation and urban policies that continue to make a difference in citizens' lives long after the WDC year comes to an end.

As we launch our new brand as the World Design Organization, effective 1 January 2017, and celebrate our 60th anniversary year, we aspire to enhance all peoples' quality of life. We seek to

be more inclusive, echoing the evolution and interdisciplinary nature of the practice of industrial design today, and to leverage our strength, working together to design a better world.

As the African proverb says:  
If I run alone, I can run faster; but if we run together, we can run further.

We need to run farther, faster, together. I encourage you to join us!

PROFESSOR  
MUGENDI M'RITHAA

President of the  
World Design Organization

World Design Organization senator

# Lille Métropole, World Design Capital 2020

# An opportunity for France!



BY GILLES ROUGON

French board member of the World Design Organization (2015-2017)

APCI and EnsAD board member

Collective Innovation Calalyst, Innovation Hub, EDF R&D.

For me, Lille Métropole's designation as World Design Capital 2020 marks both the recognition of a high-quality bid and the commitment of many different groups (community of designers, various politicians, businesses, training platforms, innovation ecosystems, regional planning structures, etc.) with the ambition to demonstrate the multiple facets of design's added value when it comes to transforming a territory.

As an elected board member (2015-2017) of the World Design Organization (WDO) from France, I would first of all like to remind readers of this country's contribution to the essence and values of this global NGO as early as 1957, with the industrial aesthetics of Jacques Viénot.

When Helsinki was designated World Design Capital in 2012, the idea emerged in lille—design of submitting a bid from the Hauts-de-France region. Pierre-Yves Panis, now Head of Design at Philips Lighting and a WDO board member from 2011 to 2015, then arranged a meeting between representatives from Lille Métropole and the WDO board, with the support of the French design community.

Since I was elected in 2015, I have observed at regular meetings held with other WDO members from France, from the oldest and most respected (APCI) to the most recent (SDS Sustainable Design School), not to mention Ensai, EnsAD, Fédi, Strate Ecole de design, and the International Design Expeditions in Belgium, that every one of them supports this bid by the Euro-metropolis.

More broadly, I am delighted that many members of the design community

not only in the Hauts-de-France region, but from Flanders (Kortrijk) and across France, in all the diversity of their practices (product design, services design, numeric design, public services design, design management, etc.) and business activities (design promotion, education, enterprise, research, entrepreneurship, etc.), from the most experienced to the youngest among them, have already got involved in this collective, proactive and generous project.

As a French citizen, I would also like to thank figures from across the political spectrum, whether Métropole Européenne de Lille (MEL) who promoted the project, the city of Lille, the Hauts-de-France regional council, or the many ministries who backed the bid (Culture, Economy, and of course the office of the Prime Minister), for their invaluable support.

Finally, make no mistake: being designated World Design Capital must not be seen simply as a communications opportunity for 2020, as a way to internationally showcase specifically French design practices appreciated around the world.

In a world facing sweeping change, shaken by great challenges and much uncertainty, the ambition underpinning

Lille Métropole's bid, "Lille Métropole WDC 2020, the greatest design experiment", is a fantastic opportunity which I invite all of you to take up, regardless of your profession, so that beginning now and extending beyond 2020 we can build an example of French savoir-faire when it comes to concrete innovations to create a world that is fairer and more sustainable and safeguards progress for all.

And let's spare a thought for the excellent submission by Sydney, Australia. I feel we must use the dynamic of this World Design Capital 2020 to open up to the world and invite Sydney, the rest of the WDO community and anyone with passionate enthusiasm to get involved and move forward together.

And so the journey begins. Let's combine our empathy, solidarity and ambition to build on this wonderful opportunity in support of Lille Métropole, World Design Capital 2020!

For France.  
For Europe.  
And for the whole world...

# What is

With more than half the world's population now living in cities, design has become an increasingly fundamental tool for making cities more attractive, competitive, efficient, livable, and sustainable.

The World Design Capital® (WDC) is designated every two years by the World Design Organization to recognize a city's innovative use of design to strengthen economic, social, cultural and environmental development. Through a year-long programme of design-related events, WDC provides a platform to showcase best practices in design-led urban policy and innovation, increase civic engagement, as well as attract business and tourism.

First launched in Torino (Italy) in 2008, WDC has also been awarded to Seoul (South Korea) in 2010, Helsinki (Finland) in 2012, Cape Town (South Africa) in 2014 and Taipei in WDC 2016. Mexico City will be WDC 2018.

# a World Design Capital?

## WORLD DESIGN ORGANIZATION

Founded in 1957, WDO (formerly Icsid) is an international non-governmental organization that promotes the profession of industrial design. We advocate industrial design driven innovation that creates a better world, engaging our more than 140 member organizations in collaborative efforts and international programming: World Design Capital®, World Design Talks, World Design Impact Prize, World Industrial Design Day, and Interdesign. We have United Nations Special Consultative Status. Visit [www.wdo.org](http://www.wdo.org).

## WHAT ARE THE OBJECTIVES OF THE WDC PROGRAMME?

- Showcase a designated city's use of design to reinvent itself and improve the quality of life of its citizens
- Promote a city and its design community on the international stage
- Increase public awareness of the power of design to strengthen economic, social, cultural and environmental development
- Inspire other cities to use design as a strategic tool to grow and prosper
- Create an international network where cities share best practices in innovative design
- Ensure a design legacy flourishes in a designated city long after the WDC year ends

## WHAT DOES IT MEAN FOR A CITY TO RECEIVE THE WDC DESIGNATION?

A city that becomes a World Design Capital can expect to:

- Gain visibility as a hub of creativity and innovation
- Attract investment, tourism and civic pride
- Strengthen economic development
- Improve the quality of life of its citizens
- Position itself as an international leader in design
- Build its global image, and join an international network of design-effective cities.

## THE WDC NETWORK OF CITIES

Since its inception in 2008, the World Design Capital programme has accumulated many success stories and achievements. A global network of cities is emerging, facilitating dialogue and knowledge sharing about the power of design to tackle some of the world's biggest challenges.



I think design is consideration, communication, culture, leisure, pleasure and economy. So, if I put it into one sentence, design is everything.

Oh Se-hoon,  
Mayor of Seoul  
(2006-2011)

WDC told the story of our region's identity, examining its history, industrial tradition and business through the lens of design and used design to present the local region in a fresh light.

Sergio Chiamparino,  
Mayor of Torino  
(2001-2011)

## WDC SELECTION COMMITTEE 2020

Every cycle, five international experts in the fields of design, urban planning, and economic and social development are appointed to the WDC Selection Committee. The WDC Selection Committee meets to review all applications, create a shortlist and ultimately select the World Design Capital.

### Stéphanie Allard — Associate Vice-President - Sales & Convention Services, Tourisme Montréal

Stéphanie Allard is Associate Vice-President at Tourisme Montréal (TM), Montréal's Visitors and Convention Bureau. Before joining TM in February 2017, Ms. Allard held the Position of Vice-President – International Organizations at Montréal's economic development agency, Montréal International, from 2009 to 2016. An economist by training, Ms. Allard is a seasoned international business development strategist and former Canadian diplomat. Ms. Allard's past assignments abroad include the positions of Canadian Ambassador to El Salvador; Political Counselor & Coordinator for Canada's Participation in the 2008 G8 Summit at the Canadian Embassy in Moscow, Russia; Consul, Senior Trade Commissioner & Deputy Head of Mission at the Canadian Consulate General in Milan, Italy, and Trade Counsellor & Deputy Head of Mission in Bogota, Colombia.

### Emilio Cabrero — WDC Mexico City 2018 Director General

Emilio Cabrero studied Architecture at Anáhuac University in Mexico City. In 1990, he founded the multidisciplinary firm C Cúbica Arquitectos with his partners Andrea Cesarman and Marco Coello. C Cúbica conceptualized the first Center for Architecture and Design in Mexico City (CAD) and opened their showroom Artelinea. In 2009, Emilio with

Andrea, Marco and Jaime Hernández established Design Week Mexico to promote design and creativity as key change makers for social, economic and cultural development. DWM offers a wide range of proposals, exhibitions, conferences, installations and documentaries that generate dialogue between professionals, students and the general public. The Government of Mexico City and Design Week Mexico bid for and won Icsid's World Design Capital designation for 2018. Through WDC 2018, DWM seeks to promote "responsible design for the city".

### Zach Caceres — Executive Director, Startup Cities Institute

Zach Caceres is Executive Director of the Startup Cities Institute, which promotes a new approach to urban rehabilitation, governance, and development where neighborhoods compete and collaborate as startup enterprises. He is formerly the Director of the Michael Polanyi College at Universidad Francisco Marroquín. Currently, he is developing an online video game, Startup Cities Online, where players collaborate to rebuild a blighted city by rebuilding neighborhoods one building at a time.

### Mugendi M'Rithaa — WDO President 2015 - 2017 Professor, Industrial Design, Cape Peninsula University of Technology

Prof. Mugendi K. M'Rithaa is an industrial designer, educator and researcher at the Cape Peninsula University of Technology. He studied in Kenya, the USA, India and South Africa and holds postgraduate qualifications in Industrial Design and Higher Education, as well as a doctorate in Universal Design. He is widely traveled and has taught in Kenya, Botswana, South Africa and Sweden and is passion-

## becoming WDC

WDC will help us ensure design permeates across all aspects of our megalopolis, since it is only through design that we can achieve real change.

Emilio Cabrero,  
WDC Mexico City  
Director General

The WDC designation opened up remarkable opportunities for our city and we feel deeply honoured to (have) joined this distinguished group of World Design Capitals.

Jussi Pajunen,  
Mayor of the city  
of Helsinki from 2005 to 2017

There is no doubt that World Design Capital played a pivotal role in raising the profile of Cape Town on the world stage.

David Green,  
CEO, Victoria & Alfred  
Waterfront

Using WDC 2016 as a platform, the city government is now actively incorporating into the city's administrative system the abundant innovative skills of local design professionals and creativity from the people of Taipei.

Beatrice Hsieh,  
Taipei's former  
Commissioner of Cultural  
Affairs

## WHAT ARE THE CRITERIA FOR SELECTING A WDC?

- A city's existing design assets
- A city's plans for using design to renew itself
- The ways in which citizens benefit from the use of design in city planning
- The capacity to organize and finance a year-long programme of design events
- The mobilization and participation of the wider design community and large sectors of the population and visitors
- The fostering of a wider dialogue on urban revitalization strategies

## HOW TO APPLY

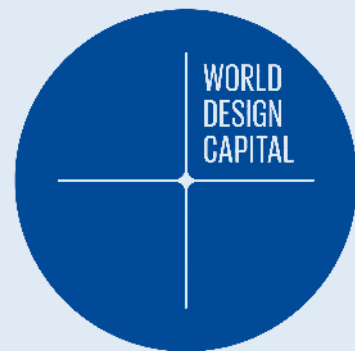
The title of World Design Capital is open to any city in the world that can demonstrate its commitment to design as a powerful tool to strengthen economic, social, cultural, and environmental development. It is given to those cities that have most effectively and creatively used design as a tool for progress. Cities must clearly demonstrate how their government, industry, educational institutions, designers, and population are working individually and in concert to revitalize and reinvent their urban environment.

ate about various expressions of socially conscious (and responsible) design, including: Designerly Strategies for Mitigating Climate Change; Design for Social Innovation and Sustainability; Distributed Renewable Energy; Indigenous Knowledge Systems; Participatory Design; and Universal Design. Mugendi has a special interest in the pivotal role of design thinking in advancing the developmental agenda primarily on the African continent. He is associated with a number of international networks focusing on design within industrially developing (or majority world) contexts. Mugendi is also Africa's first President of the World Design Organization™, formerly known as the International Council of Societies of Industrial Design. Much of his work focuses on the importance of WDO in supporting the aspirations of younger designers worldwide.

### Andrew Tuck — Founding Editor, Monocle Radio Host, The Urbanist, Monocle 24

Andrew Tuck is the founding editor of the global magazine Monocle and is the host of The Urbanist, the Monocle 24 radio show dedicated to making better cities. The programme has explored such themes as how to run a city hall, gentrification, Olympic city legacies and green space, and has featured interviews with the world's leading urban thinkers and mayors. Andrew is also the editor of The Monocle Book Collection, including The Monocle Guide to Better Living, and the ever-expanding Travel Guide Series. Prior to joining Monocle, Andrew was the executive editor of the Independent on Sunday newspaper in the UK and also ran their Sunday and Saturday magazines.

## World Design Organization: a brief history



Since the idea to create an international body representing the interests of industrial designers was first presented more than 60 years ago by Jacques Viénot, the World Design Organization (formerly the International Council of Societies of Industrial Design) has been working with the sector and its end users to shape a world in which design can enhance our economic, social, cultural, and environmental quality of life. The organization quickly set about establishing a definition and standards for industrial design and took on a role as a contributor to development projects that used design for the betterment of the human condition, securing special consultative status with UNESCO in 1963, a role that has been strengthened in recent years as the WDO has renewed its vision and mission in support of the UN's 17 Sustainable Development Goals.

Back in the 1950s, its founding members represented many different facets of industrial design. Jacques Viénot himself embodied its roots in both the artistic and commercial worlds, having worked extensively for major stores in Paris before turning his attention to the artistic essence of high-quality and aesthetically noble products. His 1941 publication *La République des Arts* came out in favour of a union between the arts and industry, and in the 1950s he worked to establish the “laws of industrial aesthetics”, a text drawn up by architects, industrialists, stylists and philosophers, a reflection of the rich and varied industrial design that would be defended by the Icsid, founded

in 1957. Today, as part of its WDC 2020 bid, Lille Métropole wants to pay homage to Viénot's vision and influence, through the République du Design initiative, which will comprise a consortium of complementary design skills, bringing together anthropologists, ethnologists, sociologists, ergonomists, doctoral researchers, citizens and urban planners, as well as SMEs and representatives from industry, public authorities and local groups, serving as a joint governance structure of Lille Métropole WDC 2020.

Viénot's fellow founding members brought a wealth of design experience to the table. Peter Muller-Munk, who served as the Icsid's first President, owned an industrial design firm that was particularly renowned in the realm of consumer goods, perhaps best known for the art deco Normandie Pitcher. Architect and designer Misha Black, who took over from Munk in 1959, is the man behind many of London's iconic features, from the Westminster street signs to the upholstery used on London Underground trains, as well as several exterior designs of British Rail locomotives. Enrico Peressutti, an Italian architect, urban planner and designer, most notably worked on the Torre Velasca in Milan and was a prolific writer who addressed a wide variety of themes, from the function of materials to planning regulations and even “moral training” for architects. He served as Vice-President of the Icsid. Hungarian-born Pierre Vago, who founded the International Union of Architects (UIA) in 1948 and served as Icsid Secretary Treasurer, was responsible for the striking Basilica of Saint Pius X in Lourdes. He was also one of the architects behind the 1970s university campus in Villeneuve d'Ascq, part of the Lille metropolitan area. Finally, industrial designer Sigvard Bernadotte (Icsid President from 1961 to 1963) produced an eclectic range of iconic items, including the silver Bernadotte jug and the Red Clara can opener.

## becoming WDC

### Key events in the history of the Icsid/WDO

**1957** — International Council of Societies of Industrial Design officially founded on 29 June at a special meeting in London

**1959** — First Icsid congress with 23 members from 17 countries

**1963** — Icsid granted special consultative status with UNESCO

**1971** — First Interdesign workshop in Minsk, consolidating the organization's role as a driving force for international collaboration

**1973** — Kyoto Congress, attended by 2,000 delegates, brings the Western and Asian design worlds together for the first time on Asian soil

**1985** — First joint Interdesign on basic medical equipment for developing countries, run by Icsid, UNESCO and Icoграда (International Council of Graphic Design Associations)

**1992** — Icsid addresses the issue of intellectual property and design protection at the World Congress in Ljubljana

**1995** — Education and corporate pillars added to the organization's constitution

**2003** — Icsid and Icoграда unite to create the International Design Alliance (IDA), a strategic venture between the international organizations representing design

**2007** — Launch of World Industrial Design Day to mark the Icsid's 50th anniversary

**2008** — Torino nominated first World Design Capital

**2012** — The first World Design Impact Prize is awarded to the Community Cooker

**2013** — The IDA is dissolved in order to focus on developing innovative models for international collaboration with organizations closely aligned with the industrial design profession

**2015** — Icsid renews its longstanding commitment to design for a better world at its General Assembly, where it also decides to adopt the name World Design Organization and become more accessible and open to the wider design community

**2016** — First World Design Talks, workshops that address local challenges with global relevance—such as rapid urbanization, climate change, and migration—from a design perspective

**2017** — Icsid officially becomes the World Design Organization and revitalises its vision and mission in line with the UN's 17 Sustainable Development Goals

## Past World Design Capitals

### **WDC TORINO 2008**

This gave Torino an opportunity to shape itself as a prominent city of design, communicating the importance for modern cities to use design as a tool to respond to urban challenges. With over 340 initiatives, including exhibitions, conferences, workshops, design activities, congresses, and fairs, as well as extensive press coverage, Torino was able to attract new investment, bring increased visibility to the city and create a model of urban public/private networking that has affected public administration, companies, designers, opinion leaders, schools, and citizens.

### **WDC SEOUL 2010**

Seoul demonstrated impressive urban design leadership and implemented a concrete plan to achieve economic, social, and cultural development through design. Under the theme of “Design for All”, the city held many events to highlight its increasing design focus and growing prominence in the global design community. Its status as WDC in 2010 increased its brand value to USD 800 million and led to the creation of the Dongdaemun Design Plaza (DDP), now a major urban development landmark of South Korea. It also helped the city to reach no. 9 on the 2010 Global Urban Competitiveness Index.

### **WDC HELSINKI 2012**

Through the theme of “Embedded Design”, Helsinki showcased innovative design as a fundamental tool to address the everyday needs of citizens. With massive participation, the city used its WDC status to introduce design as a permanent and significant component of the city’s development. It strengthened its citizens’ understanding of the

value of design, increased interest in urban development, and enhanced Finland’s reputation as a design nation on the international stage. Beyond 2012, it also launched Design Driven City to ensure the WDC legacy continued well after the designation.

### **WDC CAPE TOWN 2014**

Cape Town, Africa’s first WDC, recognized that it faced many challenges that could benefit from design as a problem-solving tool. Through its theme “Live Design – Transform Lives”, the city sought to establish a legacy that would enable it to make better, smarter decisions to ultimately improve the everyday lives of its citizens. It successfully democratized design, showcasing the value of design thinking and participatory design processes at the neighbourhood level, touching thousands of people in over 81 of the 111 Wards. For every Rand spent on WDC, Cape Town generated another 2.46 Rand. Cape Town was also named #1 of 52 places to visit on the New York Times 2014 list.

### **WDC TAIPEI 2016**

As a city which, in just 50 years, reinvigorated its urban landscape to include a sophisticated transit system, specialized medical care and a bustling cultural infrastructure, Taipei adopted the theme “Adaptive City — Design in Motion” to demonstrate the ways cities with limited resources can adapt to meet citizens’ demands, using design-led innovation to reinvigorate a city, pursue continual change in urban governance, raise citizens’ quality of life and create a forward-looking city with design vision. It ran a year-long programme of events, including a series of urban regeneration projects.

## Next in line

### **WDC MEXICO CITY 2018**

The newest addition to the WDC network is Mexico City. It is one of Latin America’s most creative and diverse cities and boasts a vibrant and entrepreneurial design community that is using design thinking to build a liveable city, embracing old and new in its plans to showcase innovative design in urban planning, healthcare, communications and security programmes, bike sharing, and urban gardens, parks and playgrounds. Under its WDC status, regeneration will take place in low-income areas around the city, where the aim is to transform lives through design. The year will also include a rich agenda of activities that provoke thought and action among Mexico City’s creative community and the wider public.

In the 21st-century era of megacities, we face the challenge of creating sustainable coexistence. In Latin America, over 80% of the population will be living in cities by 2020. This coexistence is only possible if we recognise that good design is an integral part of life. Its impact speaks volumes about how we relate as a society. The stated mission of WDC Mexico City 2018 is to rethink the future and connect the dots between design, the economy, education, innovation, culture and cities in order to generate a sustainable future and plant the seeds for a more equitable, diverse and transparent society. In

## becoming WDC

a spirit of openness, the city wants to generate a network of knowledge and exchanges, inviting leading countries in design and creative thinking to share their experiences and best practices, thus establishing a dialogue between the creative community, business leaders and government representatives.

**The 4 core values for this WDC programme are:**

1. Generate opportunities: design’s potential for economic development
2. Better quality of life: design’s role in creating better spaces and more liveable cities
3. Preserve what’s valuable: conservation of cultural heritage and infrastructure to promote and protect public spaces
4. Transform with respect: rethink and rebuild the future from our present context

**The 6 themes for this WDC programme are:**

1. Housing
2. Mobility
3. The city’s identity
4. The environment
5. Public spaces
6. Creative economy

**With a programme that includes academic, cultural and local design elements, as well as signature events, the calendar for WDC Mexico City 2018 promises to be rich and varied:**

#### **March**

- Opening Ceremony
- International Design Conferences
- Network of Cities Meeting

#### **April-May**

- International Design Experience

#### **October**

- International Design Week Forum
- International Design Spotlight
- Convocation Ceremony

## ¡Buenos días Mexico City!

We wish Mexico City a fantastic year as World Design Capital 2018!

We look forward to visiting you. Our thoughts will be with you all the way.





230,000

inhabitants in Lille

1.2 million

inhabitants in Lille Métropole

35 %

under 25 years old

110,000

students

90

## Lille Métropole: Europe on a human scale

At the very core of northern Europe, Lille Métropole is located less than an hour and a half from major economic and financial centres such as London, Paris and Brussels. With 90 towns and villages and 1.2 million people, Lille Métropole is at the centre of Europe's largest hub in terms of population. It extends across the border with Belgium, constituting a "Eurometropolis" of 2.2 million people.

Lille Métropole is an intermunicipal public authority, established by law on 31<sup>st</sup> December 1966. It includes more than one million citizens on a territory which is both rural and urban, made up of big towns and villages.

Lille Métropole has a strong identity, it is an urban and rural area, where nature and agriculture mix with art and architecture.

Lille Métropole is responsible for several key areas: urban and rural planning, culture, household waste, sustainable development, water and sanitation, economic affairs and employment, public spaces and the road network, Europe and international appeal, housing environment and housing, urban affairs, nature and living environment, sport, tourism, transport and mobility, accessibility for disabled people, crematoriums.



90

towns and villages  
in Lille Métropole

€213 million  
invested in real estate  
in 2016

2

TGV train stations

26 million  
passengers a year

1 million +

becoming WDC

### LILLE MÉTROPOLE IS FRANCE'S YOUNGEST METROPOLIS

Lille Métropole includes 90 towns and villages and 1.2 million people. It extends across the border with Belgium, constituting a "Eurometropolis" of 2.2 million people.

- 1.2 million inhabitants (Lille Métropole)
- 2.2 million including the Belgian area
- 160,000 border crossings a day
- Youngest population in France:  
36% of the population is under 29

### WHERE IT ALL HAPPENS

This is an area of great economic diversity. There's a palpable entrepreneurial vibe inspired by a plethora of start-ups and large university campuses. It's also the European capital of mass retail and distance selling, fertile ground for innovation with competitiveness clusters in the health, agri-food and environmental sectors, as well as technical textiles, transport and materials, making it a prime location that's proving increasingly attractive to major companies.

### ECONOMY

- 80% of France's large companies have a presence in Lille.
- The Lille region (Hauts-de-France) is France's third largest in terms of attracting foreign investments over the last 20 years: 1,300 foreign companies have already moved to the region, representing around 10% of the total number of foreign companies in France.
- 110,000 jobs in foreign-owned businesses:  
1 in 11 employees works for a company with international owners.
- France's leading destination for entrepreneurship among cities with over 500,000 inhabitants.
- 3rd French region for international trade:  
2,000 exporters and 3,000 importers.
- 15 international head offices.
- 1st French city for retail HQs, with 80 brands based in Lille.
- 3rd largest business district in France.
- 1st French region for family business (Auchan, La Redoute, 3 Suisses, Boulangeries Paul, Leroy Merlin, Lesaffre, Damart, Décathlon, Rabot Dutilleul, Cristallerie d'Arques, café Méo, Doublet, Roquette, ...).
- 4 clusters (PICOM for retail, I-TRANS for rail, automobiles, logistics and intelligent transport systems, UP-TEX for technical textiles, and NSL for nutrition, health and longevity).

### RESEARCH & DEVELOPMENT

- 120 patent applications (2010)
- Nearly 10,000 people work in R&D in the Lille region
- €783 million spent on in-house R&D
- Major research institutions in the Lille Region include:
  - > CNRS (Centre National de la Recherche Scientifique), France's national centre for scientific research;
  - > INRA (Institut National de Recherche Agronomique), the national institute for agronomic research;
  - > Institut Pasteur de Lille, a foundation for research and public health.
- 4,600 researchers and academics
- Over 300 public and para-public labs, including CNRS, BRGM and INRETS
- Over 60 sector-specific technical centres, including ADRIANOR, CREPIM, CRITT M2A, C3 and IEMN
- 85 private-sector laboratories specializing in industrial research





1 million +  
tourists a year

± 8000  
hotel rooms

15  
headquarters  
of international groups

80  
headquarters for companies  
with more than 500 employees

230 000

## QUALITY OF LIFE

Whether you've moved here through a job transfer or by personal choice, living in MEL is to experience the delights of our beautiful region.

Lille Métropole is both thoroughly European and true to its traditions. Combined with Tournai and Katrijk to form a eurometropolis, Lille is known for its cultural vibrancy.

Former European Capital of Culture (2004), it's also the perfect base for getaways to London, Brussels and Amsterdam. But the Lille of Europe is also the Lille with its Grande Braderie (famous flea market). With plenty of bars to enjoy, not to mention the procession of giants and a range of traditional forms of entertainment, this is a culture that is firmly rooted in history.

Lille Métropole has all the advantages of cosmopolitan urban life just a stone's throw from the countryside, with its leisure activity centres, rambling paths and sites of historical interest. With a population of over one million, this is a constantly evolving metropolis with ongoing efforts to improve local districts, in keeping with its commitment to the environment and to improving the quality of life for inhabitants.

## EDUCATION

- Various childcare solutions: day care centres (including one bilingual), multipurpose day care structures, kindergartens, crèches, etc.
- France's 2nd biggest academy
- Over 4,300 schools with a mix of public and private establishments
- Many European sections, as well as arts or sports specialisations as early as primary school
- 2 bilingual private schools from nursery school to international secondary level and an international curriculum in the public sector
- France's 2nd biggest university structure with 110,000 students, 3,000 academics and 250 research laboratories
- Public university (Lille 1, Lille 2, Lille 3) and private university (Catholic University of Lille)
- 8 business schools including EDHEC, IAE, SKEMA and IESEG
- 19 engineering schools including HEI, ICAM, Polytech'Lille and ENSAIT

## LEISURE ACTIVITIES FOR EVERYONE

- 180,000 hectares of parkland and green areas
- 2 leisure centres which include a lake
- A free zoo in Lille
- Beaches just one hour from Lille

For over 10 years, Lille Métropole has been a key player in the region's sports environment by supporting sports facilities, clubs and events

- 300 sports clubs covering all activities and disciplines
- Quality infrastructures: the new Pierre Mauroy stadium, the new "Stab" velodrome, Palais Saint Sauveur and 2 Olympic swimming pools
- High level clubs: LOSC and VAFC (football), TLM (volleyball), ESBVA and LMBC (basketball), LMR (rugby) as well as athletics, tennis, etc.
- International events: Paris-Roubaix, Tour de France, semi-finals of rugby's Top 14 in 2014, Davis Cup finals in 2014, Supercross de Bercy in Lille in 2014, European basketball championship in 2015 and the European football championship in 2016, 25th IHF Men's World Championship, etc.

## A GREAT PLACE FOR SHOPPING

- 3 complementary town centres: Lille, Roubaix and Tourcoing
- Lille, brands and luxury capital: Vieux Lille (luxury, fashion, design, art galleries), pedestrian town centre, Euralille commercial centre, department stores (Printemps, Galeries Lafayette), 3,900 boutiques and 900 cafés and restaurants
- Roubaix, the bargain town with 170 factory outlets (L'Usine, McArthur Glenn)
- Tourcoing, a town centre dedicated to home equipment
- On the first weekend of September every year, the Grande Braderie de Lille attracts 2.5 million visitors from all over Europe!
- Many street markets (e.g. Wazemmes and Place du Concert in Lille, Epeule market in Roubaix)



# making of

Because we are pleased and proud of this bid and our place in the final alongside Sydney, we have decided to look back at the different stages of the bid process, culminating in the visit by two members of the World Design Organization, an opportunity to appreciate the potential of our region and the potential of all those who developed this project.

The following making-of, richly illustrated, looks back at the highlights of Lille Métropole's journey to its designation as World Design Capital 2020.

The key dates – and the iconic initiatives they represent – are the milestones along this journey that allowed us to firmly establish and enrich our bid.

The incredible level of mobilisation, both in person and online, by our metropolitan residents, economic stakeholders, public representatives, citizens and of course members of the community of designers and architects, breathed life into our bid, ensuring it was received favourably and ultimately giving it shape.



## It's official, Lille is a candidate city to become World Design Capital in 2020!

As soon as the President of Lille Metropole, Damien Castelain, announced the city's bid as 2020 World Design Capital, a publicity campaign was launched with painted messages across the pavements of the wider metropolitan area.

The stencils were placed at several of the city's iconic locations: railway stations, La Grand'Place, in front of company premises, local authority buildings, schools, universities, museums and cultural centres.

20.01  
2017



## making of

lille—design at La Condition Publique to discuss Lille's World Design Capital bid with designers from the region.

The President of Lille Metropole, Damien Castelain, announces the World Design Capital bid to local companies

06.03  
2017



07.03  
2017



## Sending of the bid dossier to the World Design Organization in Montreal

31.03  
2017



Guillaume Delbar, Vice-President of Hauts-de-France region and Lille Metropole comes to the lille—design business club to discuss Lille's World Design Capital bid.

14.06  
2017



> Faubourg 132, group of designers based in Roubaix:

*"For World Industrial Design Day, we are speaking out to highlight our commitment to more sustainable and reasonable consumption practices."*

29.06  
2017



> Alexandre Garcin, Deputy Mayor of Roubaix, head of sustainable development and digital technology:

*"For World Industrial Design Day, Alexandre Garcin discusses the zero waste initiative."*



> lille—design :

*"Happy World Industrial Design Day to all designers, artists and entrepreneurs who think outside the box."*

> MOFFI – Lille-based start-up specialised in space management for workers on the move:

*"For World Industrial Design Day, MOFFI is making a commitment to more sustainable and reasonable consumption practices."*





## Lille shortlisted to become World Design Capital in 2020!

12.07  
2017

> Damien Castelain,  
President of Métropole  
Européenne de Lille :

*“Lille shortlisted to become  
World Design Capital in  
2020! Welcome to the World  
Design Organization.  
We are ready!”*

> Gilles Rougon –  
Collective Innovation  
Catalyst at EDF and Board  
Member of the World  
Design Organization:

*“Lille shortlisted to  
become World Design  
Capital in 2020”*



## A city evaluation visit from the World Design Capital organizing committee

17-18.07  
2017

## making of



17.07  
2017

### • WORKING BREAKFAST AT THE MÉTROPOLE EUROPÉENNE DE LILLE (MEL) PANORAMIQUE HALL

Presentation of visit  
schedule. Brief outline  
of Eldorado project  
characteristics. Walk on  
the terrace, following  
the breakfast.

MEL  
Damien Castelain, President  
Bruno Cassette, General Manager  
Nicolas Sokolowski, Director  
in charge of communication,  
protocol and media  
Pauline Gessant, Office  
of the President

lille—design  
Philippe Remignon, President  
Caroline Napheyi, Director

WDO/WDC  
Dilki de Silva,  
Secretary General WDO  
Gianfranco Zaccai, Chairman of  
the WDC Organizing Committee

### • MAJOR PLANNING ACHIEVEMENTS, MAJOR VENUES

Euralille district  
with Fabrice Veyron-Churlet,  
Director of SPL Euralille ;

Presentation of WAAO,  
Center of architecture  
and town planning  
with Odile Werner, Director

Zénith de Lille / Lille  
Grand Palais

with Marie-Amélie Ammeux, Director  
and Stephane Kintzig, Director

Tri Postal

with Caroline Carton, lille3000



A city evaluation  
visit from  
the World Design  
Capital organizing  
committee



17.07  
2017

**Gianfranco Zaccai,**  
Chairman of the WDC  
Organizing Committee

Gianfranco Zaccai  
is the chairman of  
World Design Capital  
Organizing Committee.

He co-founded Continuum  
design firm in 1983 and  
serves as its Chairman,  
President and Chief  
Design Officer.

He is known for  
championing a holistic and  
highly integrated approach  
to innovation research,  
design, and development.  
His vision has resulted in  
highly successful category-  
defining products including  
the Reebok Pump and  
P&G's Swiffer. Continuum's  
long-term strategic  
partnership with the  
Herman Miller Company  
has focused on developing  
innovations in healthcare.

Gianfranco Zaccai has  
lectured at MIT, Harvard  
Business School, the  
Politecnico di Milano,  
the Australian Academy  
of Design, and the  
Tamasek Polytechnic  
in Singapore. He is  
Chairman of the Board  
of Directors of the Design  
Management Institute.

Gianfranco holds degrees  
in industrial design from  
Syracuse University and  
architecture from the Boston  
Architectural College. In  
2007, he was awarded  
an honorary doctor of  
arts degree from North  
Carolina State University.  
In 2009, he received an  
honorary doctor of fine arts  
degree from Syracuse.

• HCA MEETING  
MEL MEETING ROOM

Work meeting to  
discuss budget, contract  
and organization

**lille—design**  
Caroline Napheyi, Director

**MEL**  
Bruno Cassette, General Manager

François Béraud, Deputy General  
Manager in charge of legal affairs

Romain Roguet, Deputy General  
Manager in charge of finances

Baker & McKenzie Cabinet

• LILLIAD LEARNING  
CENTER INNOVATION  
(VILLENEUVE D'ASCQ)

Discussion of regional  
specificities in  
relation to design

Julien Roche, Director of Lilliad

Eric Devaux, Director of ENSAIT

Brigitte Borja, Researcher in Design

Stéphane Vincent, General  
Delegate of the 27th Region

Luiza Vaulot, LaM

**lille—design**  
Philippe Remignon, President  
Caroline Napheyi, Director

**MEL**  
Bruno Cassette, General Manager  
Nicolas Sokolowski, Director in  
charge of communication, protocol  
and media  
Pauline Gessant, Office  
of the President



17.07  
2017

• CULTURAL  
LOCATIONS AND  
DESIGN INNOVATION

Villa Cavrois  
(Croix)

Tour of site with Paul-Hervé  
Parsy, former Administrator

Musée La Piscine  
(Roubaix)

Tour of museum with Gilles Guey,  
Director of Culture in Roubaix

La Condition Publique  
(Roubaix)

Tour of site with Jean-Christophe  
Levassor, Director



• CULTURAL MEETING  
CAPACITY OF THE  
METROPOLITAN AREA  
TO ORGANIZE MAJOR  
CULTURAL EVENTS

(Lille City Hall)

Welcome by Martine  
Aubry, Mayor of Lille

Introduction by Damien  
Castelain, President of MEL

Presentation of lille3000

Presentation of the major cultural  
venues of the metropolitan area

Support of the cultural  
sphere to the candidacy

Didier Fusillier,  
Artistic advisor of lille3000

Olivier Sergent, Director  
of two Maisons Folie in  
Moulins and Wazemmes

François Bou, Conductor of the  
Orchestre National de Lille

Bruno Girveau, Director of the  
Palais des Beaux-Arts, Lille

Caroline Sonrier, Opera Director

Marie-Laure Fréchet, President  
of Mange-Lille Association



• COCKTAIL WITH  
THE DESIGN,  
ARCHITECT  
AND INDUSTRY  
COMMUNITY

Lille Metroplittain Museum  
of modern Art,  
Contemporary Art and  
Raw Art (LAM),  
Villeneuve d'Ascq

Informal meeting with  
design professionals from  
the metropolitan area

Reception by Sébastien  
Delot, Director of the LaM

Jean-Charles Caillez, Vice-  
President in charge of Innovation,  
Catholic University of Lille

Marie Pleintel, Les Nouveaux  
Commanditaires

World Design Organization  
intervention

**Dilki de Silva,**  
Secretary General WDO

Dilki de Silva was  
appointed Secretary  
General of World Design  
Organization (ex ICSID) in  
2003 and is responsible for  
the financial and overall  
operational performance of  
the organization: capacity  
building, strategic planning,  
membership relations, and  
partnership development.  
She is also a consultant  
for various companies and  
organizations, and lectures  
on SME development,  
capacity building, and  
international partnerships.

Dilki de Silva started her  
career as an intern for  
the World Bank, followed  
by several managerial  
positions in the UK and  
Canada. During her work  
in international economic  
development with the  
city of Toronto, she was  
instrumental in bringing  
international relations to  
the top of the city's political  
agenda. She holds a BA  
in Business Administration  
majoring in Economics and  
International Relations from  
New England College, USA.



18.07  
2017

(...) As you will have gathered, the precept "alone, I go faster, together we go further" is embedded in our DNA. Within our institutions, sharing is essential to shape the future, innovate and glow. And today, it is naturally together that we present Lille's bid as "World Design Capital".

I thank you for your attention."

**FRANÇOIS DUTILLEUL,**  
President of lille—design family Club  
Chairman of the board, Rabot Dutilleul

(...) I am very pleased to welcome you to Lille on behalf of our Business Club. Around 100 companies have operated for several years as part of lille—design Business Club. Our goal is to spread a culture of design throughout our companies, and to communicate in order to develop this culture outside the Club. At lille—design Business Club, members can talk about best practices and share their experiences, discuss business experiments, projects and investments. Through lille—design, the Club also offers training and consulting to members.

(...) Dear Dilki and Gianfranco, At lille—design Business Club, we very much hope that Lille will be chosen as the World Design Capital in 2020. From the beginning, we strongly supported city's application. In Lille, we anticipate World Design Capital status as an accelerator and catalyst to help our companies to transform themselves, to progress, and to develop. We were very pleased to be selected as a finalist, but we really look forward to a successful bid and serving as 2020 World Design Capital!

We are ready! Our Business Club is ready. (...)

**ALAIN GILLES,**  
Designer of Billards Toulet's  
new soccer table Extract

When designing this new soccer table, we wanted to take the soccer table out of men's bars or basements and transform it into a contemporary statement piece for a very different part of the market. A piece that could stand in a living room without being a pain to look at or in a boutique hotel for instance.

(...) We took inspiration from modern football stadiums and added a lot of controlled curves to the casing that contains all the technical elements. We wanted to make sure that the light would caress it delicately and make it feel lighter. The casing is no longer wooden but made out of a thermoformed shell that required investment in a mould. All the detailing on the piece was simplified or removed in order to make it as pure as possible, hence its name.

(...) Nevertheless, the general outline of the soccer table has been maintained since after all it is part of our childhood memories.

**YANN ORPIN,**  
President of the Greater Lille Chamber of  
Commerce and Industry (CCI Grand-Lille)

"(...) Back in 2013, APCI, the French bureau for the promotion of industrial creation, asked CCI Grand-Lille to host the annual meeting of ICSID. What a great idea that was: as you all know, this Chamber of Commerce is engaged in transforming its business model around design. The CCI Grand-Lille's elected officials and its administration jointly developed the strategy for this mandate placing design at the heart of its core values. Design is clearly a key to the modernisation of CCI Grand-Lille. We will be hosting something between 1000 and 1500 start-up entrepreneurs here on our premises at the CCI Grand-Lille beginning in October.

What makes this approach so relevant to our territory? 62,000 companies operate in Greater Lille. 80% of the largest French companies are present here and many international groups are based in our region (Bonduelle, Lesaffre, Auchan, ...). There are also a hundred or so companies who employ more than 500 people, including La Redoute and Décathlon. Some of them have already integrated design into their strategy. Our territory also hosts a great many gems such as Ankama, OVH and Giroptic.

The many business incubators and leading facilities also reveal the economic vitality of the area. They have proved resilient and have come up with innovative products and services to create a novel world with all the stakeholders, through the integration of design at every step of their development. This is why we are branded "French Tech".

## • BREAKFAST WITH ECONOMIC REPRESENTATIVES

Lille Chamber of  
Commerce and Industry

Meeting with partners,  
economic stakeholders  
and Club lille—design

Reception with :

Yann Orpin, Director of CCI  
Grand Lille,

Philippe Remignon,  
President of lille—design,

François Dutilleul,  
President of Business Club  
lille—design,

World Design Organization  
intervention

Short presentation  
of 5 companies :

Billards Toulet (Nicolas Poulain  
et Alain Gilles designer), Gares  
& Connexions (Nicolas Bernard),  
Giroptic (Richard Ollier),  
DOURDIN (Stéphane Delecroix),  
URBIK (Frédéric Bonin)

Walking coffee

## making of

## A city evaluation visit from the World Design Capital organizing committee

18.07  
2017

## • DESIGN & INNOVATION

Euratechnologies  
(Lille)

Tour of site with Pierre  
de Saintignon, President  
and Raouti Chehih, Director

Start'up : LASSO, GIROPTIC

Decathlon  
B'Twin Village (Lille)

Tour of site with Simon  
Hadjidimoff, Design Director

## • PRESS CONFERENCE

Atrium of the Palais  
des Beaux-Arts, Lille

Reception by Bruno Girveau,  
Director of PBA Lille

Philippe Remignon,  
President of lille—design

Damien Castelain, President of MEL

Martine Aubry, Mayor of Lille

Guillaume Delbar,  
Vice-President of Hauts-  
de-France region

WDO intervention

## • DESIGN EXPERIENCE

Saint-Sauveur station /  
La Ferme Urbaine (Lille)

Tour of site with Thierry  
Lesueur, lille3000

Fives Cail (Lille)

Tour of site with Fabienne  
Duwez, Director of Soreli and

Djamel Klouche, Architect

• VISIT  
OF BUDA DESIGN  
Designregio Kortrijk  
is the platform for  
creativity, innovation  
and entrepreneurship for  
the region of Kortrijk

Presentation of Budafabriek  
in the Budalab (Fablab)

by Hilde Bouchez, member  
of Board of Directors

Participants :

Maka De Lameillieure of  
Antwerp Management School

Dominiek Callewier, member of  
Board of Directors, Biennale Interieur

Stijn Debaillie, coordinator,  
Designregio Kortrijk

Jessy Van Durme, designer

Mike Matheeussen, TEN,  
design & engineering

Diner with the Belgium supporters  
of the application of Lille Metropole:

Philippe Remignon,  
President of lille—design

Caroline Naphegyi,  
Director of lille—design

Damien Castelain, President of MEL

Nicolas Sokolowski, Director in  
charge of communication,  
protocol and media, MEL

Pauline Gessant, Office  
of the President, MEL

Vincent Van Quickenborne,  
Vice-President of Eurometropol  
and mayor of Kortrijk

Hilde Bouchez, member of Board  
Directors of Budafabriek

Dominiek Callewier, member of  
Board Directors of Interieur

Stijn Debaillie, coordinator,  
Designregio Kortrijk

Victor Jurado, in charge of  
communication, lille—design

D. Castelain

The evaluation committee from the World Design Organization began visiting the sites of the Lille metropolitan area this morning.

D. Castelain

*“Hundreds of you got involved to welcome the evaluation committee from the World Design Organization. Our warmest thanks to you all!”*

MEL

Meeting with cultural stakeholders from the Lille area involved in the city's 2020 World Design Capital bid.

PREFET NORD

Lunch with partners at the Nord prefecture in support of Lille's World Design Capital bid

MEL – Fives Cail

The World Design Organization's evaluation visit continues this afternoon. Here they are visiting Fives Cail – a former industrial site being converted into a sustainable and mixed neighbourhood

## making of

MINISTRY OF CULTURE

*“Lille has been shortlisted to become World Design Capital in 2020”*

Loïc Delhuvette, director of Eurometropolis agency Lille-Kortrijk-Tournai

*“The Eurométropole supports Lille's bid as 2020 World Design Capital”*

07  
2017

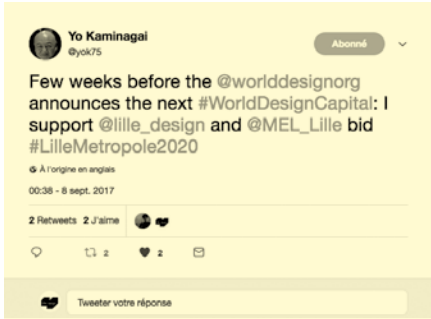




07  
2017

07  
2017

09  
2017



When we have known that Lille Metropole has been shortlisted for becoming World Design Capital in 2020, we launched a social media campaign on Twitter and Facebook.

Between the 12th of July and 8th of september, lille—design posted on Twitter 127 messages related to Lille Metropole World Design Capital.

Between the 12th of July and 8th of september, Métropole Européenne de Lille posted on Twitter 92 messages related to Lille Metropole World Design Capital.

219 messages related to Lille Metropole World Design Capital has been post on Twitter by lille—design and Métropole Européenne de Lille.

Between the 12th of July and 8th of september, 300 messages related to Lille Metropole World Design Capital has been posted on Twitter.

According to our reportings, all messages related to World Design Capital has been retweeted 7000 times.

We estimate that 20 000 people has seen our messages related to the Lille Metropole World Design Capital on Twitter.



# programme: design as a process

## 2017/2020

Lille Métropole stands out from other candidate cities in part through its implementation of an **ongoing design process** rather than the presentation of a completed outcome. And in part through the capacity of its **citizens to commit to a shared ambition**.

Our year as European Capital of Culture in 2004 was proof of this. On the opening night, 750,000 people took to the streets to celebrate the official launch together.

A total of 9 million visitors travelled to exhibitions, attended shows and crisscrossed the streets and towns of the city and the wider region.

But in contrast to Lille 2004, this time **local residents will be more than visitors, they will be the driving force behind the city's World Design Capital status**.

by lille—design



# NEITHER FORM NOR FUNCTION. THE FOUNDATION IS THE MAN'S NEED!

Jacques Viénot

## programme

Since 2013, our region has been following a path to sustainable economic development based on a master plan that takes as its reference the principles of the third industrial revolution set out by Jeremy Rifkin: Rev3 is the name used to describe this general approach.

For us this is about reinventing our public policies, the development of our towns and cities, the way we improve our public spaces and support the energy transition, leading to new production methods and new ways of feeding and protecting our fellow citizens. It is about creating a society of services that is inclusive and can provide our children with a sense of optimism going forward.

The three-year period from 2017 to 2019 will include a range of events in celebration of the increasing role played by design in the region thanks to its World Design Capital designation, thereby illustrating the best way to transform the world: this will be the greatest design experiment ever rolled out across such an expansive region, both in terms of its social diversity and the scope of its human activities.

All of the commitments made to lille—design and MEL by companies when the bid was launched in March 2017 (in the form of “POC Books”), as well as the work produced under the TRIPOD II and RESID (residence and emergence of innovative design solutions) initiatives, represent the beginnings of this catalogue. The UN’s Sustainable Development Goals are widely addressed, as illustrated in the dossier of our bid.

As part of our bid, the series of events to be held between now and 2020 have been designed in such a way that the impact of our design approach to the innovation process can gradually extend to all of the region’s stakeholders: entrepreneurs, local authorities, cultural and educational stakeholders, and citizens generally. What started out as a pilot experiment will ultimately lay down deep roots, embedding the design approach in all of the region’s component parts, thereby demonstrating the long-term success of the initiative undertaken by lille—design and Lille Métropole.

A “Design Republic”, founded in October 2017, will see the implementation of a governance approach that draws on the talents of all and incorporates design at all levels: urban planners, anthropologists, designers, researchers, entrepreneurs, citizens and local elected representatives. It will work to safeguard the creative ecosystem by combining diverse skill sets. It will support the Proofs of Concept (P.O.C.), key indicators of feasibility. These concrete experimental initiatives will be in line with the 17 United Nations Sustainable Development Goals.

**Philippe Remignon**  
President  
of lille—design  
CEO Director  
of VILOGIA

For my part, I am honoured that the company for which I am responsible, Vilogia, has already initiated several P.O.C.s. These include HEP® (Habitants à Energies Positives), an urban “smart city” project that incorporates the pillars of Rev3 in the Mouvaux Escalette garden estate, as well as the new Jean Prouvé lodge that Vilogia has been working on for two years with a team of designers and a local metal construction company with a view to creating a modular housing unit inspired by the old model. This innovative approach ensures the continuity of the original structure and respects the mindset of Jean Prouvé. Our final POC relates to a project to integrate 3D printing into the construction of an individual home. The objective is to evaluate the benefits of using 3D printing in a building project compared to the traditional construction process.

An inclusive and cross-disciplinary approach to design clearly underpins our Lille Métropole WDC 2020 bid, an approach that all economic stakeholders, political decision-makers, universities, cultural contributors and citizens generally are encouraged to adopt in support of change.





## Co-design, a gift from the heavens?

By Pierre Giorgini,  
rector at Université Catholique de Lille



Alain de Vulpian tells us that a humanist metamorphosis is underway: “It is taking place to the benefit of those who are becoming more autonomous, more perspicacious, better able to follow their own personal path in an increasingly complex environment; because now emerging from the social fabric – once a mass of modernised individual packages – we are seeing interactions between people in networks who are changing and organising their lives in their own way; because hierarchies and the domestication of man by man are unravelling; and because cooperation is triumphing over competition”. De Vulpian sees this as a gift from the heavens – or the intelligence of the living. With this optimistic perspective, he even suggests that this metamorphosis is preparing us to rise to the deadly environmental and geopolitical challenges accumulated under our rationalist folly.

The dizzying transition that we are now experiencing on a planetary scale, driven by the digital transition, cannot, in the eyes of a political leader or company director, be reduced simply to the increased capacity of technical information management tools. It is in fact at the core of an anthropological revolution.

In social terms, we are shifting from an organised and pyramid-like world, in which the knot is more important than links, to one that is meshed and cooperative, in which links take precedence over the knot. We are shifting from organised collaboration to open “co-elaboration” in a series of ecosystems, with the emergence of new democratic forms. The equality of each individual’s “supposed” dignity is no longer an Enlightenment aspiration but an on-the-ground reality driven by online media and networks.

This is the era of the cult of short timespans and transparency. We are seeing the end of the sanctuarisation of the private sphere, with the emergence of purely moral criteria that triumph over law – a risk for democracy as we know it.







Organised systems have learned to centre their processes on their beneficiaries: clients and users. They must now learn to include beneficiaries as partners in their own right, to co-design processes that are centred on the benefits these beneficiaries expect. This is true of the client, the patient, the student and the citizen. Clients want to play a role as empowered consumers and even, with the dawn of 3D printers and tech shops, as consumers/designers. Patients, fuelled by medical information online, are increasingly claiming a status as partners in the healthcare system, while citizens are calling for more participatory forms of democracy.

We will need to deviate from our path if we are to prevent humanity as a whole from crashing. Deviate towards a new alliance between the sociosphere, the technosphere and the biosphere. This shift will come from the bottom up, from underground, the seat of new and unique alliances driven by economic resilience, creative innovation, networking between stakeholders, art, poetry and spirituality.

In response, value-creators, transmitters of knowledge, entrepreneurs at the heart of the market economy, social entrepreneurs, rural dwellers and farmers are already co-designing solutions outside the traditional systems. They are creating third places which are generating the conditions needed to reinvent the world.

So yes, co-design in the sense of inclusive “co-elaboration”, or joint development, that driver of a new alliance between the technosphere, the sociosphere and the biosphere, is indeed a gift from the heavens, the vitality of the living.



programme

Pierre Giorgini has been director of the Catholic University of Lille since 2012. In 2016, he published the book-event “La fulgurante récréation” (with Nicolas Vaillant, édition Bayard) following a previous book “La transition fulgurante” (Bayard 2014). He is an engineer by training. He has held various positions within France Télécom and ANPE, and has been a management consultant. He was promoted to the rank of Officer of the Légion d'Honneur in 2014.





# Lille Métropole, World Design Capital 2020

# the greatest design experiment

## A DESIGN-DRIVEN PROCESS OF CHANGE BASED ON A MODEL OF OPEN INNOVATION

### A wonderful ambition to be achieved:

1 — By transforming 3 essential areas like the economy, society and the environment. We will experience the fruit of our transformation. Together we will physiologically evaluate the progress we desire. We will naturally study the systemic nature of our stakeholders and the reasons why they function together. We will stimulate awareness, helping people to understand the nuanced interactions that make it all work. This is the basis for our desire to work together to imagine the kind of future we want.

2 — By stimulating the value of anthropological observation, which

allows us to respect the practices of others, and to use it as the basis with which to collectively imagine new experiential scenarios that point to a shared utopia. This will then allow us to produce models for everyday services linked to all aspects of the economy, society and the environment. We need to evaluate them in real time, looking at how they relate to one another, if we are to adopt the complex whole as part of a natural process. We need to steer them towards progress, eliminating glitches and conducting further experiments as needed. For there is consensus based on objective shared experiences. It is design which, because it develops out of our everyday lives, gives

From an operational perspective, the objective is to rally this dynamic network of forces on the march in support of the bid, a network of stakeholders committed to societal, economic and environmental challenges.

Since 2013, the region has been committed to a sustainable approach based on the master plan for Jeremy Rifkin's third industrial revolution (renamed REV3 in our region).

How can we reinvent our public policy and the development of our cities, improve our public spaces, accompany the energy transition, and come up with new ways of producing, feeding and sheltering ourselves? What training can we offer our children? What kind of society of services is on the march?

Our programme will endeavour to face these challenges. The events organised will promote these shared efforts to the widest possible audience.

Lille Métropole WDC 2020 will help acclimatise regional stakeholders to design in the long term through the adoption of new practices and the creation of tools and open innovation spaces.

What begins with a pilot scheme will ultimately make the region a reference in the field of design, and this World Design Capital bid will support the long-term implementation of the design initiatives launched by Lille Métropole in partnership with lille—design and involving all stakeholders.

This Lille Métropole WDC 2020 is a design-driven process of change based on a model of open innovation!

Beginning in 2017, we are engaging regional stakeholders (companies, local authorities, citizens, training and research institutes, and cultural destinations) in a grand design initiative. The aim is to identify innovative and sustainable solutions and to accompany this experimentation through design management.

We asked Christophe Rebours, the president of InProcess, to describe the overall approach of the design process we wish to trigger :

- By giving impetus to the transformation of the key functions that make the city what it is
- By using the reality of current uses as creative vectors for all values
- By embracing all stakeholders of a new kind of agency.

us an appetite for the theoretical foundations: the question, the process, and the discipline.

3 — By getting all kinds of individuals and organisations on board, for it is the collective dynamic that produces an exemplary demonstration. We have the natural advantage that our iconic companies already have an in-built sense of innovation: Bonduel, La Redoute, Décathlon, Damart. Built into companies of all sizes, as well as associations, etc. These serve as epicentres which will light up to address the 3 shared concerns. It is here that the design process will activate lines of energy that will merge individual with collective interests.

This is simply because:

- each of us, based on our origins, is an entity that contributes to the natural network of activities in the region on different scales,
- each of us already has a certain legitimacy in the role we play in these 3 essential areas,
- as with all living organisms, the connections between us are latent and need only be stimulated to reveal our collective intelligence.

Outcome: without engaging in any theory on all scales across the region, we will empirically understand that:

**Design provides us with desirable life experiences because it is a process that serves humans whereby designers are intent on uniting us to transmit skills.**

This metropolitan area is a pioneer in many fields (social support, housing, renewed cities, blue and green links, renewed cities, transportation), a region of experimentation par excellence, one that draws on the resources of design to pursue its metamorphosis and come up with prototypes for innovative solutions. For Lille Métropole and the Eurometropolis (Lille-Kortrijk-Tournai), the World Design Capital bid is an opportunity to serve as a pilot



region for design-driven change.

This will involve leading an exploratory design process from 2017 to 2020 – and beyond.

The mobilisation of all citizens, whether individual contributors, entrepreneurs, employees, company directors, schools, universities, towns, third places... is the cornerstone of this project. This network of stakeholders is the prototype for a new kind of design experiment, deployed across the entire region. The idea is to use this living laboratory, this vast design agency, to conduct experiments on improvements and solutions for the economic, social and environmental challenges we face.

Companies, public stakeholders, training and research institutes, cultural destinations and of course citizens are the primary protagonists of this design experiment. Each one will draw on their own skills and resources to propose one or more experiments, thereby making a concrete contribution to change. The many different forms and expressions of design will come to the fore: product, service and strategy design, management, communication, urban design, co-design, etc. All of the designers working in the metropolitan area and eurometropolis will make their creative processes, methods and tools available to

all those with a project to offer.

This WDC 2020 is intended as a pilot project driven by regional stakeholders. By 2020, it will have become the largest scale design experiment ever. The shared objective of all stakeholders is to design, shape and experiment with a world that is made more just, more beautiful and more virtuous by design.

## programme

### POC process

With a view to ensuring lasting solutions, we feel it is just as important to understand how they are developed as the outcomes themselves. This means that the design approach in itself needs to be studied and analysed. The design process will come up with a whole range of tools for recording the initiatives and traces of these works in progress: workshops, scrapbooks, i-films, questionnaires, images, logs, videos, maps, sketches, etc.

Each POC will bring together all of the materials needed to conduct the experiments. During the World Design Spotlight, POC feedback and user test results will be analysed and modelled.

A group of experts and amateurs will be responsible for submitting a white paper and putting together a MOOC on the design approaches of the 100 best POCs which will be used to build the future of our region, to be selected during the POC Awards.

### POC book

When compiling the dossier for the WDC bid, lille—design and Lille Métropole already took the opportunity to test an initial set of POC Book actions on 150 companies in the metropolitan area. 46 companies have signed the POC book to engage in the World Design Capital process. Over the next few months, the POC Book will target all categories of stakeholders: companies, local authorities, training and research institutes, cultural destinations and citizens.

The POC Book for Entrepreneurs, the first one to be tested on regional stakeholders, is presented in the form of a manifesto and concrete proposals for experimentation by companies, employees and local authorities.

We refer to these experiments as solution prototypes, or Proof of Concept (POC), evidence that an idea or solution is feasible. These POCs will be developed by local authorities, companies, citizens, training and research institutes, and cultural destinations, and will be supported by the tools and skills of designers. Each POC will bring together a network of stakeholders, thereby facilitating cooperation, interdisciplinarity and shared practices. lille—design will coordinate and facilitate relationships between innovative project founders, creative contributors and design managers.

Christophe Rebourts,  
President of InProcess

InProcess is the strategic innovation agency for Fortune 500 companies that want to evolve their models. We design people-inspired innovation to energize their next business, service and product.



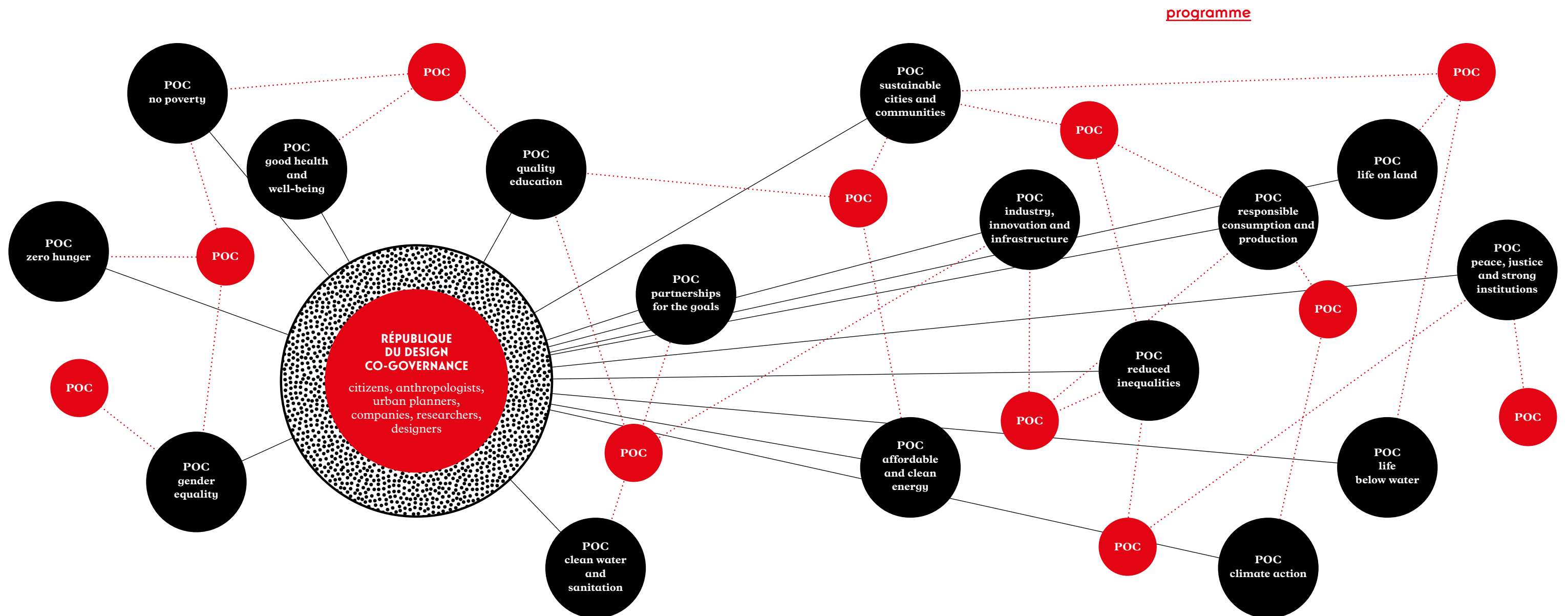
2017/2020

programme

# République du Design

To mark the 60th anniversary of the World Design Organization on 16th October 2017, Lille Métropole and lille—design established the “République du Design” (Design Republic) in honour of the *République des Arts* set up by Jacques Viénot, a founding member of the International Council of Societies of Industrial Design (ICSID).

It is a consortium of complementary design skills, bringing together anthropologists, ethnologists, sociologists, ergonomists, doctoral researchers, citizens and urban planners, as well as SMEs and representatives from industry, public authorities and local groups.



## République du Design: supporting the POC roll-out

lille—design's programmes to support companies are made available to all POC entrepreneurs. These include operational tools for design management created in partnership with the BPI (public investment bank), the Ministry for Culture and APCI (agency for the promotion of industrial creation), as well as Euro-regional (TRIPOD) and European partners (RESID).

It is a self-evaluation platform for company investments in design, created by the Ministry for Culture and the APCI. This platform was established with the aim of developing a High Quality Design label for companies that integrate design into their strategy. It is being tested on companies in the Nord department as part of a pilot scheme for the World Design Capital bid.

The Design Diagnostic is a device designed to support companies and made available by the BPI (public investment

bank). The identified designer carries out an assessment, or diagnosis, of the company's design needs and drafts specifications accordingly. Around 30 assessments will be financed in the region each year by the BPI (100 by 2020).

**TRIPOD-II** lille—design is the lead player in an inter-regional programme offering training and support to SMEs willing to adopt a design approach. It brings together 12 partners from France and the Flanders and Wallonia regions. It is anticipated that by 2020 it will have provided support to 160 companies (including access to training and design professions). The programme began on 1 October 2016.

**R.E.S.I.D.** (residence and emergence of innovative design solutions), a programme involving 6 countries and 8 partners and offering pooled training resources for companies to learn about the design sector and for designers to learn about the textile sector. The objective is to use design to provide companies in all sectors with textile solutions and new materials (from evaluation to delivery).

## République du Design charter for a sustainable region

The République du Design will accompany the POCs throughout the bid and beyond, both upstream and downstream. It will serve as a joint governance structure of WDC 2020. This multidisciplinary team will monitor uses and how they change, help set out the actions of each POC, and support the creation of teams of designers.

The République du Design will draw up a charter incorporating all of the key aspects of sustainability that are essential to effect change. All of the POC experiments conducted in the region will apply one or more sustainability criteria as set out in the sustainable development goals summarised below.

lille—design is an integral part of the République du Design. The POCs will involve experimenting with all of the development phases inherent in design, from research to ideation

and on to prototyping. POC prototypes will be subjected to user tests, particularly as part of the World Design Spotlight event. Feedback will be analysed and modelled to ensure that both the methods and solutions can be implemented in the long term beyond 2020.

The IAE (management school), with its SMART IAE unit, will be a key partner of the République du Design. It will serve as a resource centre for design management, made available to students, researchers and professionals interested in design management, also offering training in design management to be incorporated into existing courses (project management, strategic innovation as part of public policy design), and finally the creation of an action programme that will build on research by Brigitte Borja de Mozota measuring the impact of design management initiatives.



# public policies design

## programme

# Metropolitan Laboratory of public policies design

By Thomas Vincent  
Research and Development Manager,  
Métropole Européenne de Lille

Having long been associated with the industrial world and the digital sector, in more recent times design has entered the realm of local authorities under the term public policy design.

Embracing this dynamic, it is the ambition of Métropole Européenne de Lille (MEL) to create a laboratory for public policy design that will allow it to review, progress and recreate to public services. Also with the aim of providing users with high-quality public services, in the past local authorities based the design of their services on technical and administrative expertise, studies, etc.

In order to respond to societal changes, the need for greater proximity between citizens and the public sphere and the need to shape the public services and initiatives of the future together, it is essential for administrations to reconsider the tools and methods used to design their public policies.

The design of public services should integrate users and all stakeholders into the process of reflection as soon as a project begins. In this way, assessments of the needs and problems facing an area are shared by all those involved, making it easier to respond to the changes facing society in a way that is fairer. The objective of public services design is to make real-life solutions that can be tested by users and use their feedback to readjust, adapt, refine and improve services. This comprehensive and cross-disciplinary approach to public policies accompanied by design also serves to enrich projects developed by local authorities as it encourages them to seek the

involvement of stakeholders who are often overlooked, such as sociologists, designers, anthropologists, researchers, etc. Such a process and the related implementation protocols allow for a close, interactive and iterative relationship with users. This is accentuated by the use of immersion, test phases, experiments and prototyping.

In order to achieve this ambition, MEL has committed to an experimental and inter-administration action research programme, initiated by La 27<sup>e</sup> Région in 2011 and referred to as Transfo. This programme, which pursues the twin goals of change and joint knowledge production between stakeholders, provides for the introduction of an "innovation" or "laboratory" role in each administration concerned. La 27<sup>e</sup> Région is an association that tests new methods to improve the design and implementation of public policies. It draws on a wide range of methods from the human sciences, services

design, social innovation and amateur practices, with a focus on the participation, joint design and expertise of users (officials, elected representatives, citizens).



To conduct the Transfo programme, a multidisciplinary team (designers, sociologists, anthropologists, researchers, etc.) has been established, as well as a test group of 20 volunteer officials from the wider metropolitan area. Over a period of 18 months, this multidisciplinary team and La 27<sup>e</sup> Région run a series of experiments with the test group lasting 2 days each month. These experiments are designed to test and validate the methods to be used by the future laboratory in real-life public policy scenarios chosen together with the public body concerned. The methods used are taken from applied sociology and services design.

Through this programme, MEL will participate in networks for the exchange of practices at national and international levels with cities like Los Angeles, Chicago, Detroit, Austin, Toronto, Tel-Aviv and Jerusalem, pursuing the same type of approach as adopted by the Bloomberg Philanthropies Foundation.





2020

programme

# Programme of events

Lille Métropole and lille—design will build on Lille's successful experience as European Capital of Culture in 2004 to organise the events suggested by the WDO. There will be as much focus on content as on form, and a high quality, well-organised reception will be ensured both for visitors and professionals participating in the event.

The ambition for the events held throughout 2020 is to reveal and share the key elements of the region's design-driven transformation with the local population and visitors from elsewhere in France and across the world. World Design Capital status would serve to boost this transformation.

Members of the public will also actively contribute to the POCs as users. Through their feedback,

they will participate in the vote to select the 100 best POCs.

The opening and closing ceremonies are symbolic moments, rituals that mark a metropolis turned towards the future.

The opening ceremony will herald an exceptional year for Lille as World Design Capital, including the 90 towns and villages in the wider metropolitan area, the Eurometropolis and the region as a whole. The closing ceremony will be a celebration of successful efforts to use design to transform the region in a lasting way, and of the prospects 5, 10 and 20 years into the future.



# World Design Capital® 2020 Signature Events

Every World Design Capital identifies and develops a year-long programme of unique design events, relevant to their city and their citizens, and which sets out to achieve local objectives while attracting both local audiences and international visitors and press.

In addition to these local events, each World Design Capital also organizes eight World Design Capital Signature Events in partnership with the World Design Organization.

## © WORLD DESIGN CAPITAL SIGNING CEREMONY

The World Design Capital Signing Ceremony is an opportunity for the designated city to invite key stakeholders, including government officials, the design community, local media, and businesses to witness and celebrate the official signing of the World Design Capital Host City Agreement. It is the first official WDC event and the only WDC signature event held outside the designated year, usually in the first quarter of the year following the official announcement of the designated World Design Capital City. The World Design Capital Signing Ceremony is an opportunity to celebrate those who developed the bid, as well as to shine a spotlight on the best and the brightest of the incoming World Design Capital Host City's design community. The event also helps build citizen pride in the accomplishment of the city.

## © WORLD DESIGN STREET FESTIVAL

The World Design Street Festival is the kick-off celebration to the World Design Capital Calendar Year. Festivities are experience-driven and focus on building citizen excitement and engagement for the year to come, fostering civic pride in achieving the World Design Capital designation and increasing public awareness of the importance of design in improving citizens' lives. This is an opportunity to engage as many people as possible, including international visitors, to experience design activities in person through concerts, public design workshops, exhibitions, or design studio open houses. Recommended to be held in the first quarter of the designated year, the World

Design Street Festival can also be paired with another World Design Capital Signature Event or event on the Local World Design Capital calendar.

## © WORLD DESIGN SPOTLIGHT

The World Design Spotlight is a celebratory event conceptualized to highlight design as an impactful tool for city development and to showcase why the World Design Capital Host City was awarded the designation. Speaking to the designated city's unique identity, this event pays tribute to the city's design community, recognizing those local contributions that led to the city's World Design Capital designation. It also recognizes best practices in impact design at the international level.

## © WORLD DESIGN EXPERIENCE

The World Design Experience is an interactive showcase of design from around the world held over seven days. With an emphasis on user experience, this World Design Capital Signature Event features exhibitors sharing their unique design stories as interpreted through the theme of the World Design Capital year. Design effective communities are invited to present the best of their country's design and its power to improve quality of life, creating an opportunity for designers to share ideas, innovation and expertise. This World Design Capital Signature Event can raise significant media attention and is a prime draw for international visitors.

## programme

## © WORLD DESIGN POLICY CONFERENCE

Design-led urban policies are increasingly recognized as critical to shaping the future prosperity and wellbeing of a city and its inhabitants. The World Design Policy Conference provides a global platform for the exchange of ideas, insights, and best practices from different countries, regions, and cities that are developing, launching, and maintaining effective design policy. The most content rich of the World Design Capital Signature Events, its findings have the potential to set the foundation for a design-led legacy programme that benefits the design community and citizens and that resonates far beyond the designated World Design Capital year.

## © WORLD DESIGN WEEK FORUM

The World Design Week Forum is the 'go-to' event for Design Week organizers from around the world to share best practices and lessons learned. It is also an opportunity for cities that do not already hold a Design Week to obtain the information, tools and support needed to initiate such an event. A one-day event, it is usually held in conjunction with the World Design Experience, attracting key players on the international design stage as well as public-private investors.

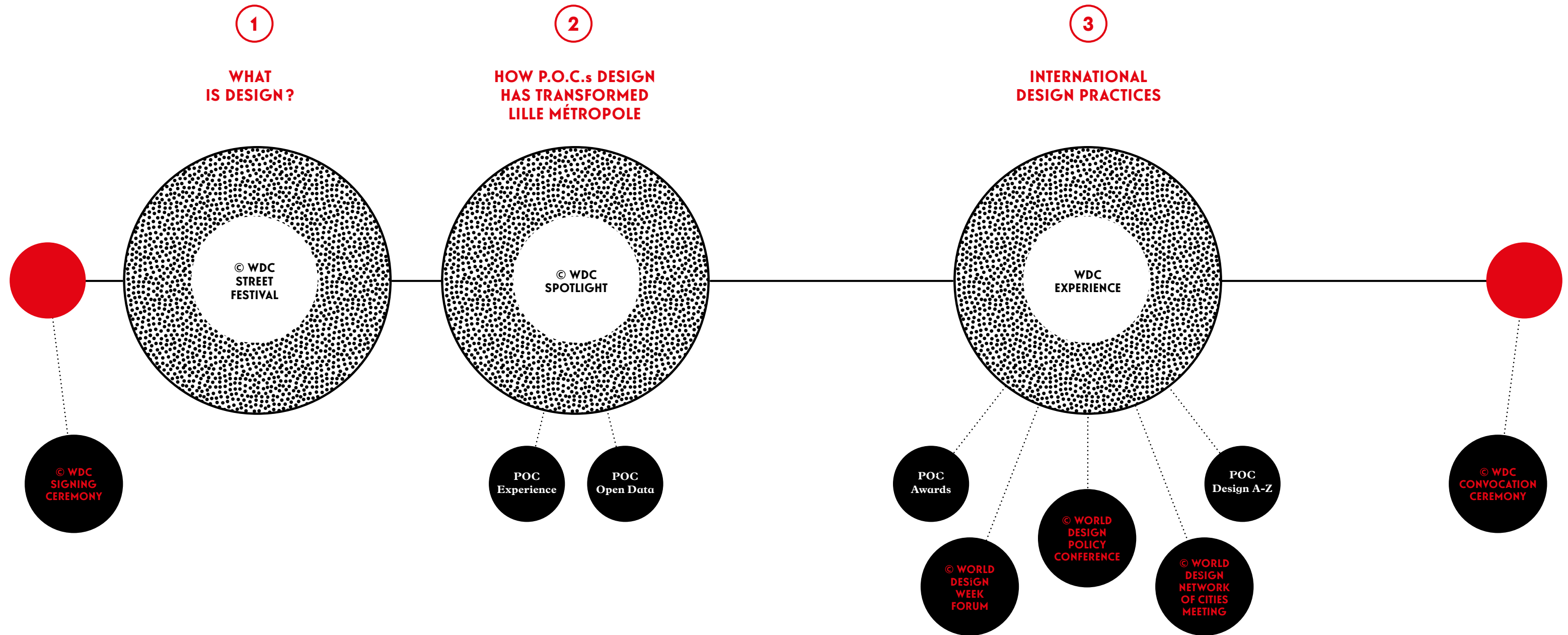
## © WORLD DESIGN NETWORK OF CITIES MEETING

The World Design Network of Cities Meeting is a forum for municipal representatives, including but not limited to the mayors of World Design Capital designated cities. Led by World Design Organization, this Signature Event provides

an opportunity for this unique cluster of cities to maintain an active dialogue about design in the life of a city since the WDC designated year. The meeting aims to highlight successes in WDC legacy programmes and to identify collaborative opportunities between the WDC designated and other design effective cities.

## © WORLD DESIGN CAPITAL CONVOCATION CEREMONY

The WDC Convocation Ceremony is a symbolic event to mark the successes of the WDC year, showcase the year's highlights, recognize those who contributed to the year's success, share the preliminary findings of the impact study, reflect on the WDC legacy, and officially hand over the WDC title to the incoming city. The Convocation Ceremony includes city officials, local WDC leadership, the design community, media and the incoming WDC's political leadership and planning team.



We propose 3 major highlights throughout 2020  
addressing 3 design issues :

1. What is design?
2. How has design transformed our society and region?  
Feedback on successful design experiments.
3. Major international indicators of good design practices  
and the greatest events promoting design.



# What is design?



## programme

### © WORLD DESIGN STREET FESTIVAL

This event will be held to mark the feast day of Saint Nicholas and will last three days. It will address a very wide audience made aware of design by viral communication initiatives taken in the years running up to the event (2017-2019). The objective is to give all members of the public an understanding of design.

#### OPEN STUDIOS

Design agencies, companies and schools will open their doors and invite members of the public to discover the world of design for themselves – in vivo – at the very heart of design and production projects. Design collections will be displayed in the homes of local residents. Meals, entertainment, “maker faire” sessions and workshops will be available to all visitors. Street food, recreational areas and initiatory design trails will be set up in the streets. Inauguration of Street Pop-Ups: kiosks offering information and services will be set up across the metropolitan area. Installations in shops, restaurants, hotels and all kinds of living spaces. Installations and experiments by designers in public spaces that cater for large numbers: railway stations, town.

#### DATE

6 December, Saint Nicholas's day, is much celebrated in Northern Europe. Also on this weekend, Roubaix will be opening all of its cultural sites for one night to all members of the public (La Nuit des Arts).

From 6 PM on 6 December to 6 AM on 8 December: launch of World Design Capital, signing ceremony, gala dinner and huge urban festival.

# How P.O.C.'s design has transformed Lille Métropole



## 2.

## programme

### POC OPEN DATA

POC Open Data provides open source access to the plans, sketches, user guides and manufacturing processes behind the POC projects, like the construction plans to build your own home, designed by Philippe Starck and sold via mail order by 3 Suisses. This database will be made accessible in March 2020 at the launch of the World Design Spotlight.

### POC EXPO

Exhibitions will present both the procedural methods and the results of the POCs. All of the cultural sites across the metropolitan area will be asked to participate in this event: La Piscine, Le Lam, PBA, Tripostal, St-Sauveur, Chamber of commerce, La Condition Publique and other). Companies, third places and the POC sites will also participate.

### LA NORTH TOUCH

**Design week** — This event, first launched in 2016 and due to be held again in 2018, will continue in 2020 in partnership with several cultural destinations, fab labs and third places. La North Touch is a partner of Biennale Interieur.

### BIENNALE INTERIEUR

**Kortrijk** — The Biennale Interieur npo is a nonprofit organization acting in the field of design, product development and innovation. In 1967, the founder members of the Biennale Interieur npo in Kortrijk (Belgium) were excited by the impossible. One of their aims was to put contemporary design for the home and interior innovations on display for the general public and not only for professionals, as was the case with most other fairs. They dreamed of creating a space and an atmosphere that did not obey the laws of traditional lay-out and stage design. The uniqueness of the concept and the increase in international outreach, turnover, visitor and exhibitor numbers and world-renowned design brands, press articles etc., show that there was a real need for an innovative model for design as both a cultural and commercial entity. ([www.interieur.be](http://www.interieur.be))

### DESIGNERS IN RESIDENCE

**Designregio Kortrijk** — Each year, Designregio Kortrijk invites recent design graduates from overseas representing the various creative disciplines to apply for its Designers in Residence Kortrijk programme. During a 4-month working residence (September to December), the three selected designers are offered a unique opportunity to work together on regional themes with different companies and organizations. ([www.designersinresidencekortrijk.be](http://www.designersinresidencekortrijk.be))

## © WORLD DESIGN SPOTLIGHT

This event celebrates the chosen theme of the WDC bid and its impact on the wider region. Its objective is to reveal the new WDC 2020 and to test the results of design research and processes developed in previous years on the wider public: prototypes (Proof of Concept), inauguration of new facilities, etc.

The event will last 4 months, either March-June or April-July. Throughout the event, trails will be set up across the metropolis and exhibitions will be held to showcase production methods and the transformation of the area. The exact programme remains to be determined in collaboration with regional stakeholders, but here are a few ideas. The WDS event will list the experiments for the city's metamorphosis by topic; these will be presented to and tested on the general public. Over a period of 4 months, feedback on the POCs will be collected, analysed and modelled. A group of experts and amateurs will form as part of République du Design. They will be asked to submit a white paper on the 100 iconic experiments chosen to shape the region's future.

### POC EXPERIMENTS

**Prototype & testing** — Members of the public will be invited to select their 10 favourite experiments. Their votes will be taken into consideration as part of the POC AWARDS organized during the World Design Experience Signature Event.



# International design practices



# 3.

## © WORLD DESIGN WEEK FORUM

At the same time as the programme of exhibitions held in partnership with cultural sites across the region and displaying the latest productions by designers from across the world, Lille Métropole and lille—design would like to hear from those engaged in design practices, anyone with successful design experiences to share.

Targeting both local and international participants, we propose to combine three events over a longer period than that suggested by the WDO and over a wider area: World Design Experience, World Design Policy Conference and World Design Week Forum. Lille World Forum, a global forum on the responsible economy, is a key annual event for the international stakeholders of social responsibility. Initiated by Réseau Alliances and chaired by former minister Philippe Vasseur, the World Forum proposes a series of international events and meetings with the aim of jointly developing a global responsible economy by raising awareness of the “best practices” of companies (microbusinesses, SMEs and large groups) who run their activities all over

the world in a responsible manner. In the Hauts-de-France region specifically, this event initiated the REV3 programme, inspired and designed by Jeremy Rifkin and his theories on the “third industrial revolution”.

In 2020, Lille World Forum will address design as its core topic. The event already attracts a highly diverse and international audience; renamed the Hybrid Design Forum, it will serve as the pivotal focus for all related events. From Design Week to performances, exhibitions and debates, all formats and all forms of expression will be catered for, provided they give participants the chance to discover new things, share their experiences and demonstrate openness to new worlds and new practices.

Responsibility for programming these events will be given to Alok b. Nandi (Architempo/Klabfab). Born in Congo of Indian parents, raised in Zaïre and now based in Brussels, Alok Nandi has studied engineering, management and film. As a designer and creative director, he works in hybrid and multiple contexts, via Architempo. He deals with storytelling in multiple media, space and technologies. His work experience includes a position at Procter & Gamble and as interactive creative director at Casterman (publisher of Tintin) and Flammarion. Alok is a lecturer as well as a regular speaker at conferences (incl. TEDx). He launched Pecha Kucha Brussels and also initiated IxDA's presence in Belgium. Alok chaired interaction14 in Amsterdam and is vice-president of IxDA (Interaction Design Association), an organization with 100,000 members that works on furthering the multiple dimensions of interaction design. His work has been presented/shared in Milano Triennale, Helsinki World Design Capital, Centre Pompidou Paris, New York arts-sciences, MIT in transition and elsewhere. He is currently working on two books on design.

## HYBRID DESIGN FORUM

DESIGN IN THE 21ST CENTURY.  
DESIGN IS ABOUT TRANSFORMATION.  
PROCESS AND FORM.

by Alok Nandi

From the 20th century industrial design focus, the centre of gravity is clearly moving away, leaving behind the "good old product" design approach. Nowadays, design is about interaction, services, strategy, organization, systems, and of course design thinking and user experience. Experience is an outcome based on conditions created by design. While the strategic role of design is being acknowledged, we can see there is still progress to make and that design style (decoration) is the tip of the iceberg a small part of the system, vis-à-vis design substance (process) and design story (experience).



## programme

### FORUM

Conversations are important to trigger awareness of different attitudes and approaches. Effecting change calls for sense-making "meaningful change". The Hybrid Design Forum is a series of places where people will interact to shape and share modes of engagement, co-creating appropriate discourses for the 21st century, involving stakeholders from society, policy, education and business. Let's start shaping meaningful polyphonic conversations. Creative thinking, strategic thinking and critical thinking will resonate with design thinking. The time has come to be undisciplined in order to explore interdisciplinary thinking – Klabfab is working with lille—design to develop the Hybrid Design Forum.

### HYBRID

There are clear signals that human(-ity) needs to move from monoculture and linear thinking to multiple approaches: eco-system(s) with a variety of positions and points of view in order to make the whole more resilient. Hybridity is a keyword for the future.

- Hybridity in the eco-logical sense
- Hybridity in business dimensions
- Hybridity in cultural scenes
- Hybridity for human citizens
- Hybridity in educational modes
- Hybridity in public policies

We see Lille and its region as a terrain for exemplary experimentation with a design attitude. We see the Hybrid Design Forum as a place to share local-global examples of good design. We seek to invite networks engaged in design development from different parts of the world:

- the Design Weeks representative
- the organizers of Design Awards (red dot awards, IF, ixdawards, core77 awards, Janus, Observateur du Design, etc.)
- the Cumulus network and its members focused on design education
- international design organizations (WDO, IxDA, SDN, APCI, etc.)

We propose a wide range of formats ranging from conferences, panels and workshops to "maker faire" sessions, pitch sessions, PechaKucha Nights and exhibitions. From process to presentations, we aim to share insights for the next design decades: 2020- 2040. In parallel, EU-funded programmes such as Tripod and RESID will share their results and the impact on the local innovation scene, at the crossroads between Hauts-de-France, Wallonia and Flanders. The North Touch series of events will provide concrete insights into the dynamics behind projects developed in the North of France and how they resonate with programmes in other parts of the world. A partnership with Interieur Kortrijk will also be further developed and its results will be shared at the Forum.

### POC SHOWS

In June 2020, in several locations across the metropolis, the results of experiments carried out in the region will be published. These showcase events, known as POC SHOWS, will include pictures by multidisciplinary teams in support of their projects, as well as time for celebrations :


### POC AWARDS

These awards will go to 100 world-changing experiments, across all fields. Respect for the criteria outlined in the République du Design sustainability charter will be a key consideration for members of the jury. The République du Design will take all of the POCs, divide them into themes and submit them to an international multidisciplinary jury. The jury will then consider the votes of local residents and visitors to the city in determining the winners. The award ceremony will be a major festive event open to the public, at which the 100 best POCs will be presented in June 2020. The aim is to ensure that the selected initiatives will be developed and implemented in the long term.

### POC DESIGN A-Z

In reference to Gilles Deleuze's A to Z and like the 10 commandments of designer Dieter Rams on good design, the République du Design intends to produce an A-Z of design made up of 25 video sequences – the 26 fundamentals of design for a better world, based on feedback on the 100 best POCs. All these experiments will be published in a white paper. This white paper will be declined in several MOOCs.





# a territory shaped: people and projects

This publication celebrates the iconic and inspirational figures from our territory who shaped today's landscape and architecture and who changed and improved our lifestyles.

It showcases a selection of projects in interior design, urban design and industrial design: a snapshot of innovation and expertise in many different areas including textiles, furniture, sport, healthcare, well-being and others.

Not to mention our region's pioneering role in sustainable development, as is evident in France's first cradle-to-cradle project.

# Lille Métropole, World Design Capital

by Didier Paris

Didier Paris is a Professor at the Université de Lille, where he directs the Lille institute for development and urban planning (IAUL) and a research laboratory with a focus on “territories, cities, the environment and society” (TVES). His research looks at metropolitan development strategies. He served as Chairman of the Lille development council from 2008 to 2014.

20 January 1986: British Prime Minister, Margaret Thatcher, and French President, François Mitterrand, made the announcement in Lille that they had chosen the best way to physically link their two countries: a rail tunnel. Pierre Mauroy, former Prime Minister and then Mayor of the city, hosted the event at city hall. If there is one moment in the contemporary history of this metropolitan area that symbolises both the recent changes it has undergone and the development challenges it now faces, this may be it. Just as December 1990 encapsulated the profound changes sweeping across the north of France as two key events took place within a few days of each other: the last lump of coal was extracted from the last coal mine in operation 25 km to the south of Lille, and the British and French drilling teams finally made contact under the Channel, an event that included the participation of former miners who had converted to drilling.

## Metamorphosis, metamorphism

This marked the beginning of the city’s metropolitan turn, as it transformed from an industrial agglomeration into a European metropolis. Metamorphosis. Or metamorphism, like limestone turning to marble, altered by the effect of enormous pressure and high temperatures in the entrails of the Earth. In this case, it was the effects of a powerful economic shift that transformed the city and the way its people and its residents perceive and imagine it, a design shift you might say.

In Europe, the case of Lille Métropole is not an isolated one. But it is exemplary. Lille is one of Europe’s finest examples of the transformation of those old industrial conurbations that emerged from the 19th century industrial revolution (in this case textiles in particular) and were forced to reinvent themselves in the 21st century. This ceaseless reinvention, the city’s imagined role based on strategic choices, is underpinned by an ongoing creative process, its design, whose roots extend deep into its history.

Euralille, the iconic neighbourhood that best represents the city’s metropolitan turn, at a junction for high-speed trains travelling to London, Amsterdam, Brussels, Cologne, Paris and beyond; Euratechnologies, a cluster of excellence dedicated to information and communications technology; Eurasanté, a biotechnology business park; La Plaine Images, with the Imaginarium and the European Centre for Innovative Textiles (CETI) in the newly developed L’Union neighbourhood... all of these are emblematic of the profound shift towards an ever more creative and innovative metropolis.

And it is our desire to showcase the changes to have affected this European city that underpins Lille’ Métropole’s bid to be the 2020 World Design Capital.

## territory

Europe of trading cities symbolised by marketplaces (or “bourses”) like that of Bruges, initiated by the Van der Beurse family, who lent their name to the institution, or Lille, whose marketplace is a 17th-century architectural gem, inspired by that of Antwerp.

In terms of influence, it also lies at the crossroads between the Flemish and Latin cultures: the linguistic boundary passes through the heart of this Euro-metropolitan area, which it unites more than it divides. This is the essence of the LKT (Lille-Kortrijk-Tournai) metropolis, the first European Grouping of Territorial Cooperation (EGTC), established in 2008.

This hybrid geographic position underpins the development of the Lille metropolitan area: cloth manufacturing in the Middle Ages, Tournai’s renowned tapestries, the industrial revolution in the 19th century which, due to the presence of coal in the nearby mining basin, allowed Lille, Roubaix and Tourcoing to flourish on the strength of the Flemish influence. This Manchester of northern France was innovative in all domains: textiles of course, but also chemistry (Frédéric Kuhlmann), agri-food thanks to the research conducted by brewers and by Louis Pasteur, the first dean of the science faculty, and metallurgy, with the Fives-Lille factory (later known as Fives-Cail-Babcock), an innovative metalworks that constructed steam engines, many bridges around the world (e.g. Pont Alexandre III in Paris and others on the Sénégal river in Saint-Louis and the Douro in Porto), the Gare d’Orsay, the elevators in the Eiffel Tower and more besides.

Traces of these exploits can be found in the city’s architectural legacy, which now constitutes an astonishing heritage comprising “castles” of industry, commercial railway stations, water towers, brick and steel structures – testimony to the creativity of the architects who took on the new era of industrial development. But this legacy also includes housing: working-class

## Hybridisation... a hybrid metropolis

It is in the nature of the Lille Métropole metropolitan area to be hybrid, a complex entity at a junction, a cross-breed of different trends, cultures and dynamics that are more than the sum of their parts and give the city its specific and unique personality.

Geographically, it is at the crossroads between north-western Europe, home to the delta plains of the Rhine, Meuse and Escaut rivers, and France. The Escaut, an iconic watercourse of this part of Europe, passes through northern France and the cross-border city of Tournai. The Deûle in Lille Métropole is one of its tributaries, and the entire hydrographical network is oriented towards this north-western corner of Europe which, like northern Italy, was the cradle of European trade in the Middle Ages. This is the



homes and bourgeois mansions, “courées”, small communal courtyards many of which have now been preserved, and vast residences built by captains of industry along the outskirts of the Parc Barbieux in Roubaix or in Croix, like the most famous of them all, the Villa Cavrois built in art deco style by Robert Mallet-Stevens and named after one of the city’s great industrial visionaries. Another art deco building, La Piscine in Roubaix, has been transformed into a museum, akin to a small Musée d’Orsay. This gem pays homage to the working classes of days gone by and their lifestyles. It also houses a sublime heritage of creativity, with an incredible collection of fabric samples that continue to be studied by the world’s greatest contemporary designers: in technical terms, the textiles of Lille-Roubaix-Tourcoing made Parisian fashion what it is today. And so it is only natural that fashion districts have now emerged in Roubaix and in the south of Lille, where young designers are setting up.

It is for all of these reasons that the city is renewing its links to the past, to this culture of innovation, as represented by the CETI, which is working on the textiles of the future, as well as other centres of production, like La Plaine Images, which is housed in the old Vanoutryve spinning mill in Roubaix, and the dynamic ICT businesses in the Euratechnologies park, located in the premises of the old Blan-Laffont factory, which has been breathtakingly reinterpreted in a contemporary architectural style: heritage rooted in the present, another form of hybridity.

## Design me a city

Beyond its urban heritage, Lille Métropole is also about ceaselessly reinventing cities with urban projects of all kinds.

This inventive culture is nothing new. It is here that the 1% principle was first applied to housing: 1% of payroll costs went to finance houses, a scheme initiated by the wool factory in Roubaix during the war and which was extended to local companies when peace returned and made mandatory across France in 1953. And it was the introduction of inter-professional housing committees (CIL) that revolutionised working-class housing by dismantling the earlier relationship that used to bind workers to their home and their job.

Around the same time, the PACT movement began in Lyon, followed by Lille Métropole. Its priority was to combat insalubrious housing. In 1953, the PACT structures in Lille and Lyon together invented the “personalised management” system, now known as “social lease management”. An association for real estate restoration (ARIM) was later set up to renovate private working-class housing; it subsequently became the SOLIHA federation (Solidaires pour l’Habitat).

Another great exploit was the new town developed in the east of the city between the late 1960s and early 1980s, one of four established outside the Paris region. The State’s objective was to improve the balance between France’s metropolitan areas, leading to the creation in 1966 of the Communauté Urbaine de Lille. Under the initiative of Pierre Mauroy, in the early 1990s this became Lille Métropole Communauté Urbaine (LMCU), the precursor for what is now Métropole Européenne de Lille. It was this urban community that piloted the project for the new town, rather than the “syndicates” for new agglomerations used elsewhere. Here, the three municipalities concerned decided to shape their future together and merge to form Villeneuve d’Ascq, a new – and unitary – town that became the fourth urban centre of the emerging metropolis. Establishing a new town is also about reinventing the greater city in accordance with the principles of the time: green zones forming districts (e.g. Triolo, Cousinerie), the introduction of a new hierarchy between the different causeways, and taking into account the importance of landscape and wildlife in the city (e.g. Parc du Héron, whose lake captures the new town’s rainwater).

Following these efforts to achieve greater balance by developing metropolitan areas outside the Paris region (the Lille area was known as the “métropole nord”), Europe entered a new era with new urban strategies. Pierre Mauroy, then Prime Minister, negotiated the Channel Tunnel with his counterpart in London, Margaret Thatcher. It was Mauroy, as Mayor of Lille and later President of Lille Métropole, who launched Euralille, a major innovative urban project that is emblematic of the kind of urban culture being developed in France. While it is true that the first “urban project” emerged in Montpellier (Antigone) just before Lille, it did not really represent a true split from previous approaches: its form

is traditional and it is first and foremost a superb housing project.

Euralille introduced a new dimension (at the time it was Europe’s biggest construction project) and a new paradigm: it was a mixed project combining offices, housing, shops, higher education facilities, entertainment halls, hotels, university residences and a new TGV station. Architect and researcher, Françoise Fromonot, describes it as the archetype of “programmed” urban planning. For Rem Koolhaas, who went on to become a renowned thinker and urban designer, it was one of his first major projects. Jean Nouvel, Claude Vasconi and Christian de Portzamparc also left their mark on Euralille, especially de Portzamparc, whose tower in the shape of a seven-league boot has become Lille’s flagship building. Euralille, winner of three Pritzker prizes (Portzamparc, Koolhaas and Nouvel), which reflects on the ambitious choices made by those behind the project and on their subsequent recognition. Euralille, a project that broke new ground by transforming an industrial agglomeration in crisis into a leading European metropolis.

Euralille was a revelation, triggering other urban projects that have now been completed, are ongoing or about to begin: from the right bank of the upper Deûle, in the wake of Euratechnologies, to the new L’Union district between Roubaix, Tourcoing and Wattrelos, and the Saint-Sauveur project getting underway on the site of a former commercial railway station, designed by Danish urban planner Jan Gehl.

It was the 2002 urban development master plan that established the link between the dynamic of the city’s urban projects and the creation of clusters of excellence to boost economic activities: Euralille, which as we have pointed out is more than a business district, but also the banks of the upper Deûle, in the wake of Euratechnologies, and the new L’Union district around

the CETI and La Plaine Images. These examples illustrate the role taken on by the public authorities in piloting the urban development process, but at all times in partnership with the private sector – which is the key to this dynamic.

To sketch out a city is to renew it. The city reborn was the overarching concept that emerged here in the 1990s, as Lille Métropole’s urban development master plan was being revised. This concept later spread to the rest of France and even lent its name to a major piece of legislation in the history of the country’s urban planning: the 2000 law on solidarity and urban renewal. The idea of urban renewal as approached in the case of Lille is built on the three pillars of sustainable development: economic, social and environmental. The aim is to fulfil all three ambitions at once and regenerate the city via its dilapidated – relegated – districts. Roubaix, Tourcoing, Armentières and southern Lille are just some of the sites where the experimentation written into the 2002 master plan took place.

Sketching the city is also about planning: in 1972, the master plan for development and urban planning in Lille, the northern metropolis, was adopted in an extension of 1967 legislation, one of the first of its kind in France. Similarly, on an intercity scale, the land occupancy plan used by Lille was adopted in the 1970s, long before more recent legislation transformed municipal local urban planning schemas (which replaced the land occupancy plans previously used) into intercity local urban planning schemas.

This relentless vitality in urban design prompted the title of a 2009 publication by researchers working on a national programme known as the platform for research on urban projects and strategies (POPSU): Lille Métropole, laboratoire du renouveau urbain (Lille Métropole: a laboratory of urban renewal).

## Inventing the transport of the future

Designing a city also inevitably involves developing transport links and traffic systems. Here, too, Lille Métropole has always been at the cutting edge of innovation. As early as 1909, it built wide boulevards that connect Lille, Roubaix and Tourcoing, heralding the future metropolitan entity: this schema corresponds to that of the Spanish theorist, Soria y Mata, whose Ciudad lineal (linear city) is based on a revolutionary urban development approach structured around dedicated transport routes. This is the base of the Y that now links the three towns by tram; the tram networks of Saint Etienne and Lille are the only ones in France not to have been dismantled prior to the return of trams in the 1980s. The Lillois engineer, Arthur Stoclet, designed the system, and the name Alfred Mongy, who founded the original tram company, is forever associated with the city's transport network.

In the 1970s and 1980s, the VAL (light automated vehicle) was created here, the first driverless automated metro system. It was originally developed by Matra to connect Villeneuve d'Ascq to Lille (the other meaning of VAL), with support from the Université de Lille (the automation was developed by Professor Gabillard). The city's authorities believed in the project and backed it: as a financial investor, it received royalties for other networks installed elsewhere in the world (e.g. Miami, Orlando, Chicago airport, Taipei, Orlyval, Roissy CDG, Rennes, Toulouse, Turin).

But it is about more than transporting residents around the city, it is also about facilitating mobility within the wider regional labour market (4 million residents) that began to expand in the 1970s and has continued to do so ever

since. It was in the Nord-Pas-de-Calais region around Lille that France's TCR (later TER – express regional transport) railway system was invented in 1978, leading to an agreement between the region and the national railway company, SNCF, to invest in innovative rolling stock. And it is the region's substantial railway production capacity (metros, trams and trains) that justified the decision by the European Union Agency for Railways to locate its offices in Valenciennes and Lille. The regional transport system developed here was reproduced elsewhere and even became the standard for every region in the country following legislation adopted by parliament.

Building on this long history, we are now entering a new phase with plans to build a new tram line connecting the airport to the heart of the city: perhaps an opportunity to invent the tram of the 21st century as an extension of the World Design Capital.

## Reconnecting with nature

While it is essential to connect humans with transport systems, it is every bit as important to connect urban spaces with nature. This urban region is dense, it was damaged by industry and its green spaces are precious indeed, which is why its relationship with nature had to be reinvented. Natural features have had to slip through the urban jungle, regenerate that which industry denatured, and occupy spaces along the green corridors and waterways that have been given new levels of protection. A process of reflection about natural “green and blue” zones was initiated in the late 1980s. Perhaps even earlier: the concept for the Parc de la Deûle, a large semi-urban landscaped park, was developed in the first urban development master plan in 1972. Together with the Jardin Mosaïc, created when Lille was European Capital of Culture in 2004, it is a benchmark feature in a broader network that includes the Périsieux plain and many other locations that combine semi-urban agriculture, biodiversity and natural spaces for urban dwellers. This approach is also part of the cross-border context of the Euro-metropolis, as in the example of Blue Link, an initiative to renovate the Roubaix and Espierres canals that flow between France and Belgium. These natural zones are re-shaping a more sustainable metropolitan area, in which nature is given its rightful place. This can also be seen in new urban projects like the Bois Habité (inhabited woodland) in Euralille II, Parc Lebas, which was designed by Dutch firm West-8 and replaced roadways and an old abandoned car park at the heart of the city, or Parc Matisse near Lille Europe station, which was developed by landscape artist Gilles Clément and the agency Empreinte.

## Create and invent together

But all of these transformations only makes sense when the men and women who live in the city are taken into account. This has been the challenge for almost half a century now, two generations: to ensure that the city's new design, its physical transformation, can contribute to a new destiny for its people. Lille-Roubaix-Tourcoing was one of the major industrial agglomerations that generated wealth during the 19th and 20th centuries until, in the final third of the 20th century, the transformations affecting the world such as globalisation and the emergence of new production technologies brought about an unprecedented shift. Lille Métropole, its stakeholders and its residents took control of their destiny and created a new basis for creativity with which to develop the region.

## territory

From the very beginning of the 1960s, one public figure, a rector named Guy Debeyre who had returned from a trip to the United States, where he learned about the importance of universities and research in this economic shift, came to be a key influence: he promoted the idea of a “scientific park” that would bring together the academic and corporate worlds. What he had envisioned was a technical cluster before its time: it was only in the late 1970s/early 1980s that the concept took hold elsewhere in France. People were not yet ready, so the park was initially a university campus, but efforts continued and led to the construction of the Parc de la Haute Borne, which served as an extension and hosted company premises. Stanford University was one of the stakeholders for the training programmes at Euratechnologies. Innovative new spaces began to pop up elsewhere: the Imaginarium in Tourcoing, the Learning Center in Villeneuve d'Ascq, co-working spaces and third places for creativity and inventiveness. For wealth nowadays can also be produced through joint efforts by start-ups as part of a co-design process.

This shared approach also applies to culture. Since 2004, when Lille was the European Capital of Culture, everything has changed. The event was popular and elitist – elitist for all – and is held up as an example of how host cities should organise it: exceptional initiatives in visual arts (exhibitions), music and theatre and popular outdoor events like the opening and closing parades and cultural picnics attracted millions of participants. The city's transformation, with the redevelopment of Rue Faidherbe as a series of “ramblas” and the network of “Maisons Folies”, which continue to serve as features in the city's cultural life, has left a significant legacy: a creative effervescence boosted by the many new spaces offering cultural expressions. In all fields, whether economics, culture or

science, creativity generates new places with new designs in which to work and learn, places with the potential to establish new links between men and women in the region, creating a territory of learning, a territory of creativity and a territory of solidarity in a context of shared living.

This is the challenge of inventing and shaping a new democracy, and here, too, the towns and cities that comprise the Lille Métropole have begun to lead the way with a wide range of initiatives to promote shared living: neighbourhood councils were put in place in large towns long before legislation made them mandatory; a metropolitan development council brings together civil society representatives and has a cross-border Franco-Belgian equivalent, the Forum de l'Eurométropole; and the use of new technologies favours participatory initiatives such as “Je carticipe”. And the possibilities yet to be explored leave an ever-greater scope for progress.



# designers



The emblematic figures  
of architecture, town planning  
and design, both historic  
and contemporary,  
inspire a new generation.



20<sup>th</sup> century, the Grand Boulevard witnessed the construction of superb architectural structures illustrating the identity of the three main towns: urban façades of the Belle Époque between Lille and La Madeleine, grand stately homes when arriving in Roubaix, residences of rich industrialists, hidden in vast wooded parks at the entrance to Tourcoing. For those who know how to appreciate it, the Grand Boulevard is an open-air architectural museum, a treasure of the metropolis. During the 20<sup>th</sup> century, with the development of motor vehicle traffic, it became a main route, so dangerous that many tunnels had to be built. There is still an open debate however, about returning it to its primary destination, that of a city boulevard, the witness to a prestigious past.

## Rem Koolhaas and the Euralille district

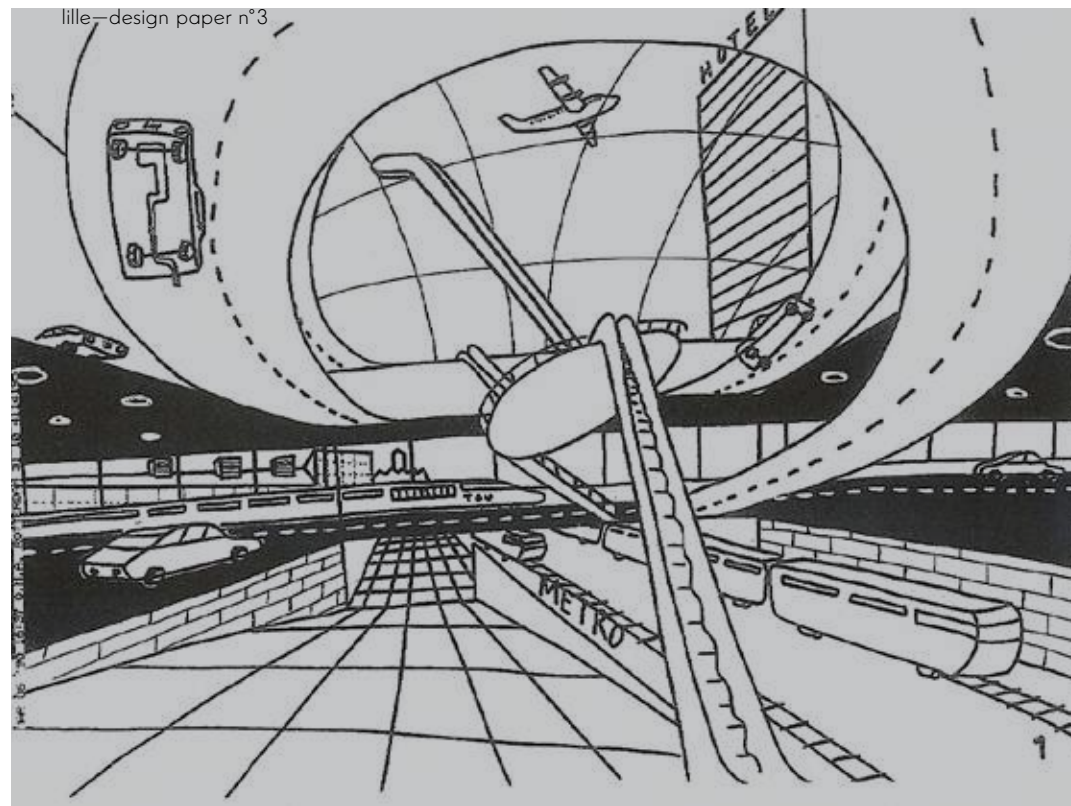
"Hypothesis

Until recently, Lille (pop. 1,000,000), formerly an important city, was leading a slightly melancholy existence. Once a mining and textile town, it had fallen on hard times. But two new events – the tunnel between England and the continent and the TGV network (the French superfast train that runs through it would transform Lille as if by magic and make it important in a completely synthetic way. Not only would it become the intersection of major north-south and east-west axes, but the reduced travel times, through train and tunnel combined, would minimize the importance of distance and suddenly give Lille a strategic position: it will become the center of gravity for the virtual community of 50 million Western Europeans who live within a 1 and 1/2-hour travelling time. Far can be near now. So if you ever want to organize a Frank Sinatra Otherwise concert in Europe, it has to be in Lille, because in Lille, anyone from London, Paris, or Brussels can attend. And if you are a Japanese company and you want to conquer Northern Europe, Lille is the place to start. And even if you are an English company and can't afford to establish yourself in London, you could set up an office in northern France and be "closer" to the city of London than you would be in some parts of greater London itself. The English are buying houses nearby because Lille-London will be faster than Kent-London."

## Alfred Mongy: a visionary

by Charles Gachelin. March 2017

Alfred Mongy (1840-1914), whose name is known to all the inhabitants of the metropolis, was more than just a great engineer. He was a visionary and a forerunner. A visionary, since after supervising much construction work in Lille, such as the restoration of the Porte de Paris [Paris Gate], he had the idea of creating the road which was later to become the main route through the metropolis: the Grand Boulevard. A crazy idea for linking Lille to Roubaix and Tourcoing in the triumphant days of the textile industry. A forerunner, he devised the electrical tramway. To build it, he created the ELRT. The tramway lines were installed along the Grand Boulevard, with secondary lines leading to the neighbouring towns. The whole tramway was inaugurated in 1909. The "Mongy" lines still exist, with two main branches. With the Grand Boulevard and the tramway, Alfred Mongy had the innovative vision which started what was to become a century later, Lille Métropole. A museum of architectural design: the Grand Boulevard Inaugurated in 1909, the Grand Boulevard with its two branches leading to Roubaix and Tourcoing separating at Croisé Laroche, was born out of Alfred Mongy's vision. The tramway is named after Mongy. The ambition was to create the Champs Élysées of the North. During the first half of the



## LILLE, FROM TOWN TO METROPOLIS

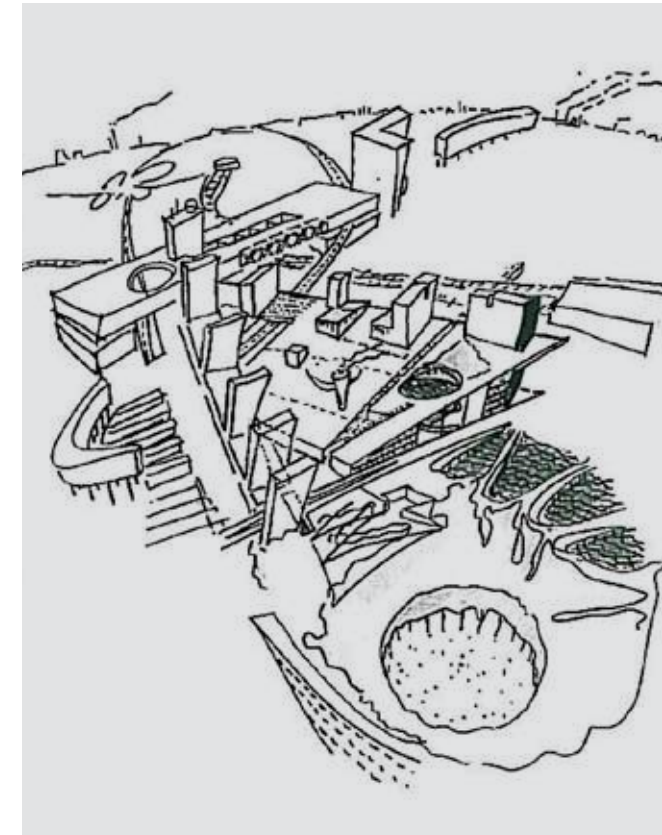
by Matthieu Berthelot

*"A project like Euralille is a commitment to building a metropolis. A project concerning the metropolis is different from that for the town, because it aims at organising the structural ingredients of today's town, meaning the suburb." — Rem Koolhaas*

*About Rem Koolhaas, "... With craggy features, this guy's carved out silhouette makes him a character destined to launch a signal in the architecture world. He showed me what he had done, his designs; I liked hearing him saying that Lille was for him, his great chance. ... No doubt he was a little bit surprised that he was just finishing his studies having, overall, done little, and that did not really put me off." — Pierre Mauroy, AA no. 280, April 1992.*

In 1987, François Mitterrand, President of the French Republic, and Margaret Thatcher, Prime Minister in the UK, together launched the greater European project which was to link London to Europe through the high-speed railway line, tunnelled under the English Channel. The same year, Pierre Mauroy, then mayor of Lille and president of the Communauté Urbaine obtained the agreement from the State for building a new railway station between Paris and London, at the centre of town and not at the outskirts, as initially planned. Benefiting from this infrastructure opportunity, which would place Lille at the cross-roads between London, Paris, Brussels and Amsterdam, with the help of Jean Paul Bаетto, PREMIER layout specialist and director of the semi-public company Euralille which would be created on this occasion, Pierre Mauroy launched a major, programme, ambitious on the Metropolitan scale, to turn this infrastructure into a new district (the commercial turbine according to Pierre Mauroy). The remarkable character of this accomplishment however would be accentuated by the mixed theme which broke with the mindset of urban project zoning, prevalent in the

post-war period in Europe. As of 1988, just a year later, the project continues to register in the ambitions of the Town and the Urban Community. Pierre Mauroy and the semi-public company, Euralille, launched a major international consultation putting 4 French urban architects (Vasconin, Lion, Viguier, Macary) and four European architects (Gregotti, Foster, Ungers and Koolhaas), in competition. Following of the final audition in which sketches, plans and models were forbidden, the young Dutchman, Rem Koolhaas, was unanimously designated the winner by the Jury. Little known at the time, if only by the initiated who discovered him the now famous Delirious New York (appearing for the first time in 1978), he was convincing with his radically different vision of the town. The choice of Rem Koolhaas was a surprise with little projects built, he was however, the only one to propose a method and a vision of the town and not a vision of the project as his competitors did. Only just designated, a team of designers collaborating with Koolhaas went to work in Rotterdam and Lille and together developed a first sketch which would cover all of the subject brought out in the audition, i.e. a territory between the town and the suburbs becoming the emblem of Lille Métropole. Very quickly, many towers and heterogeneous constructions associated with the exacerbation and the sublimation of the flows and the networks would appear (by the functional, spatial and visual interconnection of the infrastructures themselves). To be able to conceive and build this unique project, Koolhaas would organise several workshops with his little group during which numerous drawings inspired by cartoon books would be produced and shared. Heterogeneous mock-ups, often put together with recycled material (bits of cardboard, foam blocks, egg-boxes, nails, etc.) would also take shape. This methodology by assembly and collage would contribute to render the image of Euralille, even more radical and without doubt would influence the strange and heterogeneous dimension of this new piece of town at the gates of the historic centre. A new approach also integrated the design process. Workshops with a circle of



Rem Koolhaas  
S,M,L,XL - O.M.A. Rem  
Koolhaas and Bruce Mau

Rem Koolhaas (1944, Rotterdam, Holland) is a Dutch architect, architectural theoretician and town planner. He teaches architecture and urban design at the Harvard Graduate School of Design in the US. He was the co-founder of the Office for Metropolitan Architecture (OMA) in London, in 1975. He received the Antoni Gaudí prize in 1992, for his first major building site, Euralille. In 2000, he received the Pritzker prize, and then the Golden Lion at the Venice Biennale in 2010. He designed, within OMA, the Dutch Embassy in Berlin, the Brooklyn Academy of Music in New York in 2002, and the impressive Seattle Public Library in the US in 2004.

## territory

quality would be organised, composed of personalities not related to the challenges of the project and which, by their independence, would help it evolve. Blending together the cultural professions in a broad sense, political figures and journalists criticized the ideas put forward and thus enriched the debates between the direct participants of the project and the local elected officials. Close to the historical district, on ground which was up to then a heritage site (vestige of ancient Vauban fortifications between Lille and its suburb), the project was considered novel and a total break with the tradition of the times. It has the ambitious desire to be heterogeneous in its mixed architectural form, animated by a juxtaposition of shapes and varied programmes and centred at the crossroads of the railway lines, the ring road and the tramway but also the underground railway. To justify his vision and to efficiently treat "his theory of congestion", decrypted in his famous architectural manifest, Koolhaas and his team would extend the territory of the project over about two kilometres in length and five hundred metres in width above the railway tracks and all of the networks, thus forming a "Gordian" knot. Perpendicular to the TGV (high speed train) lines, a street with a viaduct and linked to the historic centre and its suburb. At its centre, at the crossing of the latter and the TGV, a long segment took shape above the railway tracks with an assembly of towers, offices and a hotel overhanging the station, with on either side, an urban park, services, housing and shops. At the bedside of the project and its defended heterogeneity, pairs of well known architects (Shinoara, Portzamparc, Jean Nouvel, Rogers, Vasconi, ...) collaborating with the young Lille architects (JF Delhay, Béal and Blankaert, ...), would be associated with it and would open up new ways of thinking for many generations. This code still seems today, inscribed in the architectural and urban development of the Lille Metropolitan area.

## EURALILLE DISTRICT, LILLE

Architects: Rem Koolhaas / OMA – Euralille from 1989 to 1995 / Saison Menu – Alfred Peter – Euralille3000 from 2016 to 2030. Clients: Métropole Européenne de Lille + Ville de Lille + SPL Euralille (developer)

**LOCATION IN THE CITY** — District located around Lille Flandres and Lille Europe railway stations at the heart of the metropolis and Euro-region (90 ha), 1 hour from Paris, 1 hour 20 mins from London and 40 mins from Brussels, at the crossroads between all forms of transport and with a high density of offices (business district).

**PROGRAMME** — Since its creation in 1990, Euralille has become a major hub for northern European exchanges (Lille Flandres and Lille Europe cater for more than 27 million passengers each year). The 3rd largest business district in France and regional decision-making centre: 14,000 employees, 150 companies, including 41 head offices, and 240,000m<sup>2</sup> of offices. Prime destination for conferences and cultural events: Lille Grand Palais, Tripostal, Aéronef, Maison de l'Architecture et de la Ville, and Casino Barrière host more than 400 festive and cultural events each year



and just as many trade fairs and conferences. Social and commercial space: 2,000 homes, Euralille shopping centre with 120 stores, and 18 ha of green areas

**PROJECT** — 25 years after it was first created, Euralille is reinventing itself in a hive of activity. The Euralille3000 project is underway: a consolidated hub with developed offices (+140,000m<sup>2</sup>), public spaces reworked to be more practical and lively, 250,000 m<sup>2</sup> of additional planned projects (offices, housing, shops, restaurants, sports and leisure centres, etc.) to shape a metropolitan core that will be intensely dynamic around the clock.

**PROGRESS** — 1989 > 2015 – first phase of Euralille / 2016 > 2030 – Euralille3000 project reinvents the district

**PROJECT APPEAL** — Euralille is a fascinating district for its history and high-quality modern architecture. It was designed by Rem Koolhaas / OMA in 1989 to embody the audacious move to create a business district on the site of a railway hub in the very centre of a city facing a full-blown industrial crisis. Christian de Portzamparc's tower and the "Tulips of Shangri La" by Yayoi Kusama have become symbols of the successful gamble and of the economic renaissance of the wider region. Euralille's buildings and even its public spaces also reflect the daring and demanding architectural approach that underpinned the project: examples include the Euralille shopping centre by Jean Nouvel, Lilleurope tower by Claude Vasconi, the Viaduc Le Corbusier by François Deslaugiers, Parc Matisse by Gilles Clément, the conference centre by Rem Koolhaas (see below), and the Maison de l'Architecture et de la Ville by X'tu. For its future and the urban questions it raises: How should Euralille be developed moving forward? What is the best way to support the inevitable development of its transport infrastructure and economic dynamism towards the positive expansion of the metropolis, making it the source of intensified urban pleasure? And how can we make the most of this process to correct current failings? These are the questions being addressed by the Euralille3000 project. This is a fascinating challenge facing many cities, requiring a fresh look at how to shape the modern metropolis. Supporting regional stakeholders in their own plans with repercussions for the overall project, coordinating these stakeholders to manage, run and reinvent the public spaces in their neighbourhoods, reorganising traffic, renovating public spaces, introducing new visual signposting, launching new mixed-function schemes... Euralille3000 offers major architectural initiatives that can heighten the symbolic and economic power of Euralille, technical and functional initiatives that can improve traffic flow and access, and exacting – almost poetic – urban initiatives that can accentuate the pleasure of living in a city, in a dense and intense city. From urban acupuncture to the emergence of major new programmes, Euralille3000 takes on many different forms and involves many different stakeholders, a process in which design plays a central role.



## territory



### LILLE GRAND PALAIS, LILLE

Architects: Rem Koolhaas / OMA + Marie and François Delhay / Clients: Ville de Lille + SAEM Euralille - 1994

At the heart of Lille's city centre, very close to the railway stations and Euralille business district. Public facility – Zénith (5,000 seats and standing capacity of 7,000) – Exhibition and conference hall, hosting more than 300 events annually.

**PROJECT APPEAL** — Its city-centre location: Lille Grand Palais combines 3 facilities (Zénith, conferences and exhibitions, 70,000 sqm) usually relegated to outlying areas. Its architecture: Lille Grand Palais is a key reference in the history of Rem Koolhaas's architecture and that of large-scale public facilities: it is sober and effective, taking advantage of the properties of raw materials like concrete and resin, and offers significant modularity to suit a wide variety of events.





## Claude Courtecuisse, itinerary: from reinvented furniture to Hauts-de-France Frac

Claude Courtecuisse, designer artist and teacher, lives and works in Lille and Paris. Graduate of Applied Arts in Paris and ENS (Ecole Normale Supérieure de Cachan), he became Professor at the Ecole Regionale des Beaux-Arts (Fine Arts Academy) in Lille from 1970 to 1987, of which he was the Director between 1987 and 1989. He was a member of the technical committee of the Nord-Pas-de-Calais FRAC (Fonds Régional d'Art Contemporain - Contemporary art fund) from 1982 to 1989. From 1989 to 1992, he occupied the position of principal inspector for art teaching at the Ministry of Culture. Lecturer and educational advisor at the Ecole Camondo between 1988 and 2007, he was a preparatory class teacher at the Olivier de Serre School (Paris) from 1994 to 2001 and taught at E.N.S Cachan. As an artist, photographer, sculptor and designer, he has produced government sponsored works for the Ministry of Culture and several of his works have been acquired by the Musée d'Art Moderne of Villeneuve d'Ascq, the Centre Georges Pompidou, the Musée des Arts décoratifs of Paris, the Frac Nord Pas de Calais and the Musée de la Piscine in Roubaix. In 2007, an exhibition "Detours d'Object" presented his work at the Centre Pompidou then in Istanbul Modern. In 2012, he participated in the exhibition "Babel" at the Palais des Beaux Arts in Lille then in 2013 at the Botanical Centre in Brussels. In 2012, along with Eric Vandecasteele, he organised the colloquium "D'un territoire l'autre" for the university of Saint Etienne at the Lyon library. In 2014, "Detours d'Objets" was shown in Macao. Currently, as designer curator, he is preparing an event to celebrate the 350 years since the creation of the Observatoire de Paris "L'agora d'Arago", for June 2017.

### FURNITURE DESIGN

by Claude Courtecuisse

The creations presented belong to a distant time but historically recognised as "Les Trente Glorieuses" (The Post War Boom). A period of splendour which began in about 1963 and came to an end with the oil crisis of 1973. After the profound turbulence of the Second World War, the flourishing economy would offer the public the purchasing power which would bring about a demand for production and offer a widened horizon for the different procedures and territories of creation. The term "design" would appear demarcating the "esthétique industrielle" and its concept of "form and function". This is the space of lifestyle and everyday behaviour which would assimilate this technological change offering designers a new field of experimentation leading to the questioning of established codes. "May 68" would be a significant and great socio-political testimony. If the term "design" during this era was applied most particularly to the world of housing, it is found again today in its initial meaning which involve all levels, irrespective of the scale of the question asked, and all challenges: functional, social, technological, economic and political.

**THE CARDBOARD FIRESIDE CHAIR** — The cardboard fireside chair reveals both the desire to create a technical performance using a material known to be fragile, cardboard, and a provocation by designing furniture whose life would seem ephemeral. Provocation even more disturbing as, at that time, tradition said that you purchased your furniture, piece by piece, to last a lifetime... ! The fireside chair used



### territory

advice, in 1968, I designed the first chair using this technique, the "Monobloc Solea" which would be made in Italy by the Firm Cattaneo and distributed in France by Steiner. Several examples are in the collection of the FRAC Haut de France and the Musées des Arts Décoratifs. It would be the version of the Mercurio seat however, which would have the greatest commercial recognition for the different versions offered. A simple shell for a floor level comfort, a shell on a tubular pedestal and the current version, some in white, coloured or transparent ABS, would be completed by a disc, allowing the seat part to turn. In 1969, three transparent versions of this seat were presented again at SAD with the image of the face of the actor Terence Stamp in the Pier Paolo Pasolini film: "Theorem" (1968). This film appeared as a metaphor identifying Italian society, like French society, shocked by the displacement of social values. In the installation, spotlights projected the face of the actor onto the walls of the stand. A premonitory process of an object reacting with its environment. Finally, these post-war boom years appear today, quite modest compared to the current era which, faced with new digital technologies, 3D printing and those of planetary hypercommunication, has not yet encompassed and controlled the profound changes which they have generated.

**CONSEQUENCE AND INSTITUTIONAL CONTINUATION** — This itinerary which I have just described continued in 1982. Jack Lang, Minister of Culture under the Presidency of François Mitterrand, created the FRACs (fonds régionaux d'art contemporain - regional contemporary art fund) which have the mission of constituting collections of works different from those in National Museums or Municipal Museums. Paul Hervé Parsy, C.A.P (advisor on Plastic Arts) at the D.R.A.C. (Regional directorate for cultural affairs) for the Nord Pas de Calais region, now called Hauts de France, proposes three options: Art, Photography, Design. At that time, I had the opportunity to work with him. He was the advisor for the Lille festival, for presenting exhibitions for which he was the initiator and curator. This collaboration would lead to his choice of the Design option. A large part was entrusted to me, being named member of the technical committee of this FRAC and for which I had the responsibility of proposing acquisitions up until the end of 1989.

double fluted corrugated cardboard. It was composed of planes assembled in comb fashion which locked together, offering a resistance to a weight of 120 kg. Delivered flat, it was easy to transport and simple to assemble. Putting several of them together, it became a banquette bench chair. Three other versions would follow made by Ondulys, the Cartonneries de la Lys (cardboard manufacturers) in Lomme. These versions were exhibited at the SAD (Salon des Artistes Décorateurs) exhibition in the Grand Palais in Paris in 1967, receiving the prize for innovation. They would be distributed by the Galeries Lafayette. These creations are currently in the collections of the Musées des Arts Décoratifs, the Centre Pompidou and the Piscine in Roubaix.

**THE APOLLO SEAT** — Designed in tubes and cloth in 1970, it could be entirely disassembled. Delivered in a cardboard package, it provided easy storage and transport. Its minimalist design and great comfort gave it the recognition to be selected and distributed by the major innovative firm, Prisunic.

**THE MERCURIO SEAT** — The Mercurio seat was an assembly of two inverted shells one constituting a pedestal and the other the seat. Made of thermoformed ABS, it was inscribed in the recurrent questioning of designers of that era, faced with the industrial exploration of plastic materials. Injected plastics were limited as they required sophisticated moulds and thus heavy investments and the assurance of large scale distribution. The other technique, that of fibreglass, was more accessible but imposed a smooth surface and a rough and non-aesthetic underside. In Lille, I met an industrialist, Mr. Spinetti whose company manufactured packaging for different food products using a technique called thermoforming. In this technique, from a sheet of flexible ABS the volume desired was moulded by vacuum suction. Benefiting from his



## FRAC : OPTING FOR DESIGN

by Claude Courtécuisse

In 1982, under the presidency of François Mitterrand, Minister for Culture Jack Lang suggested establishing new contemporary art collections, or FRAC (regional contemporary art funds), in each of the 22 regions in France. The objective of the FRAC is to acquire new pieces across all of the artistic domains in order to offer something different to the displays found in national and municipal museums. They are encouraged to display their collections in places not usually dedicated to the arts: town halls, schools, hospitals, factories, etc. In the Nord-Pas de Calais region, since renamed Hauts-de-France, the FRAC develops its collection in three areas: art and the many forms it takes, photography and design. Of all 22 funds set up in France, only the FRAC in the Hauts de France echoes the region's industrial traditions by identifying design as one of its priorities.

Given the complexity behind the term *design*, it was decided to strategically focus on the theme of the "seat" with its many dimensions as a field of research and for the purposes of acquisition.

Seats are a constant tool in our everyday environment. They are what allow us to adopt a *seated* position, the only one – in contrast to the *upright* and *prone* positions – that requires an additional component, or prosthesis. This position is made all the richer by the fact that it allows us to be at once physically passive and intellectually active. Etymologically, it also refers to the seat of power, as in the Holy See.

In the 1980s, the ability to have a rich and detached critical analysis of the 15 previous years was indicative of a dynamic vision. The "Trente glorieuses" had been particularly abundant and challenged the traditional values of society. And because living spaces were the first to be affected by these changes, the production of objects, marked by the emergence of the concept of "design", bore witness to the new behaviours of the era.

In an effort to address this sociological and political space, the technical acquisition committee at the FRAC identified the most iconic pieces of many Italian, French, Scandinavian and British designers not only to establish their collection but also to explore the status of the object as an indispensable marker of our positions and behaviours, and to see whether the inanimate did indeed have a soul!\*

The collection was later enriched by exploring and analysing new trends like postmodernism and critical design. The profound changes of the 1990s, with the emergence of digital technologies, radically altered the authority and identity markers of the different domains. While that of design had always been differentiated from art through its imposed submission to service and functionality, during this period of change it sometimes distanced itself from serial production, offering less profane and more exceptional items produced in limited numbers, and sometimes as unique pieces, thereby misappropriating well-established artistic techniques far from the fundamentals of industrial design.



But another, even more radical upheaval that the FRAC has had to face in terms of shifting boundaries is the development of 3D printers, which are now challenging all processes of thought, innovation, identity, creation and production.

The FRAC Hauts de France currently has a collection of 150 pieces that illustrate its openness to the world of objects and reflect the international mix of sources and creation inherent in contemporary design.

\* Lamartine wrote: "Inanimate objects, do you have a soul?"



## territory



## Arnaud Blanck, design in the sociomorphic era

by Arnaud Blanck

Arnaud Blanck is an industrial designer who graduated from the ENSCI - Les ateliers. Within the Decathlon group where he worked for 10 years, he became manager for the Quechua brand, and then manager of Design Global. These days he is Design Manager of InProcess.

It was in 2001 that Decathlon clearly chose design as a strategic operation. Until the 2000's, the designer intervened very late in the creation process, with no transversality. The arrival of Philippe Picaud in 2001 at the head of design at Decathlon shook up the group, which was what they needed: in just two years Philippe Picaud created a genuine design agency integrated in the group including 70 designers. For Philippe Picaud, it is not just about creating added-value through design but rather leading design to the heart of the business strategy. The result is an internal reorganisation that can't be stopped: open offices where designers, R&D researchers, marketing personnel collaborate together including on transversal needs like emerging trends or visual communication. The approach is exemplary and acclaimed

by the entire profession. Arnaud Blanck succeeded him in 2010. The empire, located at Villeneuve d'Ascq, today including 530 engineers and 150 designers, was overseen until the end of 2016 by Arnaud Blanck, one of the "creators" of the Quechua brand.

"I had the good fortune to work for more than 10 years at Decathlon, a French company that was very quick to appreciate the appeal of design. With more than 230 in-house designers, it has proven adaptable and has developed a culture of quality products and innovation. This culture, which is actively promoted by management, enabled the company to successfully conquer new markets in the late 1990s as it clearly stood out with its unique offers.

Design is neither art nor marketing nor a technique, but its strength is its ability to adopt all of their facets and come up with new solutions. Design makes it possible to forge a solution based on the expectations of users and technological capabilities and the control of production costs so that each stakeholder can enjoy a high-quality win-win experience.

Design is a vector for values and convictions. The user is at the centre of the design approach. A positive experience leads to respect and pride, high-quality usage and affordability. A low price alone is no longer sufficient; neither is the perfect product at an exorbitant cost. Finally, for a product to bring pleasure it must be beautiful, in other words loved by its user. The customer must love the product he or she has chosen. Finding this complex balance is an everyday challenge for the designers at Decathlon. Their commitment is





what enables them to imagine, design and develop products and services that are intelligent, beautiful and democratic. An object's greatest strength is its truth. Decathlon is one of the favourite brands of French consumers because it changes their life experiences on a daily basis. Design that is democratic ensures better social cohesion. Since Bauhaus, which broke away from the principle of decorative arts, designers have always questioned their role in social cohesion.

This question affects our society: is design a factor of cohesion or exclusion? For me, design – like art – must contribute to social cohesion. Leonardo da Vinci was a genius who invented the concept of biomorphism, and the designer Luigi Colani has been applying it with aplomb for many decades.

We have now entered the era of sociomorphic design. Decathlon, IKEA, Google, Airbnb and Uber are all sociomorphic companies to the extent that their very form is inspired by society. Their designers anticipate the changes taking place in the world and develop new proposals accordingly. Just as poetry portends the truth, so too design portends uses, behaviours and desires. To achieve this, designers have certain methods for observing, creating and manufacturing. Monitoring uses, anthropology and ethnomethodology make it possible to conceive how behaviours are set to change. Sketches, models and prototypes are used to give ideas structure and then evaluate and validate them. Subsequent development and manufacture then guarantee the quality of the experience until the final product is made on an industrial scale. Designers also have certain qualities: empathy, creativity and perspicacity. The first allows them to anticipate the needs of others. The second, full of vitality and energy, allows them to imagine unique solutions. And perspicacity gives them the ability to align perspectives and designate a target. After all, doesn't the word design come from the Latin *designo*, meaning to outline with a plan?

Lille's bid as WDC is a unique opportunity to spread this message throughout a region that has ceaselessly reinvented itself. Economic, entrepreneurial, experimental and

regional vitality must build on the empathy and creativity inherent in "design thinking". Let us hope that this bid is a bid for sociomorphic design in sync with a region undergoing vibrant change."

**ONEMANY SNEAKERS** — They sell like hotcakes, even though they are only available at Decathlon. Launched in April 2010, the modular sneakers developed by Newfeel, are a real hit with the kids and teenagers (and, by extension, with parents). The concept is simple, but somebody had to invent it. The OneMany lifestyle shoe was born from the split-up between the sole (One) and the sneaker (Many). The two elements are sold separately (11 € each) so you can change shoe models like you change socks. The (washable) technology ONE sole slides inside all the hyper-colourful sneakers of the Many range. Full customisable shoes on the [my.newfeel.com](http://my.newfeel.com) website

**THE EASYBREATH MASK, TRIBORD** — This snorkelling mask allows you to see and breathe just as easily and naturally underwater as you would on land. It becomes a fearless experience then to discover the underwater universe. Many promises for one product, and already a success: 180° field of vision; unbreakable polycarbonate glass, easy to breathe through the nose and mouth, fogging prevented by a dual air flow system, water entry prevention by Dry Top, and finally optimised visibility of the snorkel top.

**TWO-SECOND TENT** — Making the dream of any hiker come true thanks to its easy, fast and intuitive unfolding system for instant installation, the Decathlon design teams have revolutionised mountain sports for ever.



## KIPSTADIUM, A STRONG SIGNAL OF TEAM SPIRIT

70 Rue de l'Union, 59200 Tourcoing  
Design, plastic wrapping and highlighting:  
Yann Kersalé / Client: Decathlon - 2015

Kipsta, the brand of team sports in Decathlon, initiated this project. This is a strong line in the group, whose goal is to invent, develop and make the benefits of team sports, accessible worldwide. For their CEO Franck Demaret, "in team sports, talents combine, thus allowing ordinary men to achieve extraordinary things". Relying on this idea of a team, the brand was looking for a site for installing their future Observation and Innovation Laboratory for team sports. The Kipstadium. Being committed to their values of solidarity and involvement, Kipsta wanted to make links with the area in which they were to settle. They chose the brown-field site between the 3 small towns of Roubaix, Tourcoing and Wattrelos, on the old industrial wasteland of the Treken brewery. Kipstadium would thus be a strong symbol for the reinsertion and revitalisation of this wasteland.

A participative approach — Being animated by their desire to build their site in partnership with their neighbours and to celebrate the memory of the place, Kipsta wanted to lay their foundations, drafting the project while remembering the site's past. Hence, upstream of the project, Kipsta management invited the neighbouring population and those involved with the territory, schools, neighbouring sport clubs and other partners to consult with each other on the future

## territory

project and to debate about it. The idea was "to belong to the neighbourhood" and to integrate Kipstadium into the logic of the territory and to the lifestyle of its people. To take advantage of the geographic location, Kipstadium should stay an open bloc. Keeping secondary entrance gates depending on future developments. Preserving the vital centres of the neighbourhood, the houses, and the allotment gardens. Also, strategically, to anticipate the large neighbouring construction sites, the connection with public transport and the future layout of platforms, etc. The main ideas emerging from the dialogue with the locals and the official territorial bodies, would be the basis of the specifications for the construction site.

Reviving the memory of the place — With its emblematic architecture and its "blue hat", the Terken Tower had created a mind space for the local population, a reference point in the landscape, that needed to be preserved and re-promoted. The international real estate centre of Decathlon, which supervised the operation, retained the architects Béal & Blanckaert and Yann Kersalé's Atelier SNAIK. The key-words for this project were: "Site history, innovation, openness, connection and respect for the site". With the concern to create an open site, the architects applied a "cardo decumanus" which would allow traffic to pass through all the cardinal points. These routes provide a renewed link with the surroundings of the site such as the Centre européen des textile innovants (CETI - European Innovative textile centre) but also the development of the platforms dedicated to leisure activities. The building brought a "raw materialism" in phase with team sports (urban, energetic) according to Isabelle Blondet-Gonte project coordinator for Decathlon. The artist Yann Kersalé would take care of covering the Terken tower with a textile hat, back-lit by LED spotlights but also with translucent strips clad onto the four sides and covering the metal structure at the top of the tower. This lighting gives life to the tower and the carved lines of translucent strips take up the identity codes of the Kipsta brand. The signature of Yann Kersalé with the lighting of the tower, acts at night as a beacon, lighting the territory with new hope.

The genius of the place — The Kipstadium is the observation and innovation laboratory for Decathlon team sports. A place today for receiving the Kipsta teams, designers, engineers, project leaders, for developing their products. It is a place of observation which allows them to work with and observe the users of their products. The whole building is oriented towards practical spaces. Kipstadium is a symbol of the alliance between the brand, the territory and its people. But also between architecture, product design and engineering.



# industrial design



From innovative businesses to centuries-old companies and start-ups, everyone appropriates design in their own way and in their own locality, whatever their domain: textiles, furniture, tools, high-tech, healthcare, sport, etc.

Some of the biggest companies in France first emerged in this region, while others decided to set up shop here with production plants.

## territory



### BIC, Samer

BIC® Evolution™ is a range of pencils like no other made in Samer, near Boulogne-sur-mer, by BIC. In anticipation of consumer expectations, BIC, which took over Conté® in 1979, built on the unrivalled expertise of this 200-year-old French brand and in 1992 produced the first wood-free graphite and coloured pencils using an exclusive manufacturing process. Made from synthetic resin, they required years of research and are manufactured using a single – and at the time unique – process known as quadri-extrusion. This is all about innovation: long before sustainable development was a major concern, the company had a strong desire to produce more environmentally friendly pencils. The quadri-extrusion process makes the eco-pencil possible in just one step: the four components of the pencil (lead, “wood” made using recycled synthetic resin, barrel and coating) are inserted together in the form of granules into an extruder and then heated to obtain a shaft which is shaped as required (hexagonal, round or triangular) and cooled and cut to the desired pencil dimensions. The finished product is ultra-resistant and does not splinter. The Ecolutions® Evolution® Triangle model, for example, was designed for children as young as 2; its triangular shape makes it easier for little ones to place their fingers correctly and is a significant aid in learning to colour and write.



### ARC, Arques

The group's history began in 1825, when the Arques glass and crystal works was established in the Pas-de-Calais. It was a small family-owned company whose management team made it a huge success in the period after the First World War. In 1930, the Arques production plant was a pioneer in the field. It housed the first tank furnace and presses. A few years later, it was the first to introduce glass-blowing machines. This company was also the first in France to offer decorated glasses and later to switch to automated opal glassware manufacturing. In 1968, it began mechanically producing crystal glassware with stems: the legendary balloon glass was born, a worldwide industrial revolution! The group was renamed Arc in 2016 and continues to innovate here at the heart of its native region. From revolutionary materials to inventive new collections, it has helped shape the history of glassware and tableware more generally. Each year, Arc allocates 3% of its revenue to research and development. Its progress in a highly competitive market has been achieved by its ability to stand out. It is for this reason that the company has a team of around 15 in-house designers who study the latest trends and work on the models of the future. Arc also engages external designers, as in the case of Sismo, whose subsidiary Chef&Sommelier created the Macaron collection using Krysta, a new type of crystal-line. Following a creative workshop involving various project stakeholders – oenologists and industry representatives – and design thinking tools, the Macaron collection began to take shape. It is made up of two wine glasses, a champagne glass, a water glass and a pitcher, and perfectly meets the specifications by making the most of the properties of Krysta. With an elegant design, an extremely fine stem and the unrivalled sound qualities of crystal, this is a high-end

collection of glassware but which can withstand intense handling. Welcome qualities which come to the fore when used with wine: this glass is ideal for more modest wines and brings out the full expression of young wines. "This is a technical glass that is indulgent with wine", explains Sismo representative, Laurent Vermiglio. It is also a generous glass, as can be seen from the surprising shape of the head, formed from two bulbs evocative of two macaroons on top of one another (the first measures 12 cl, which is the exact quantity that the sommelier is supposed to serve). The upper section allows the wine to open up but without letting its aromas escape the glass. The ever so slightly curved rim offers greater comfort than a narrower tasting glasses. A surprising design for the wine professionals asked to test it and who were all clear on one thing: it works! The collection is currently being produced and will be available for sale to catering and wine professionals in March 2017.

## Billard Toulet, Bondues

Toulet is a long-established company located in Bondues near Lille. It specialises in the manufacture of high-end pool tables and has had a worldwide presence since 1857. Marc-Alain Deledalle, its manager, quickly believed in the potential of using design to move with the times. The BLACKLIGHT® pool table, designed by students at the Institut Supérieur de Design de Valenciennes in 2010, is proof of this. The company then hired its own in-house designers to build its collection of traditional pool tables. And when it had achieved that, Marc-Alain Deledalle kept looking ahead. He wanted to push the company's expertise even further and design a new range of contemporary foosball tables, which have received glowing reviews in the press and been praised by foosball enthusiasts. Toulet teamed up with Mathieu Debuchy, a French international footballer who has played as a defender for Lille, Arsenal and the national team (2014 World Cup in Brazil). Debuchy by Toulet was founded that same year. Together, they imagine, design, create and innovate high-quality foosball tables in the spirit of the game and to meet the demands of their clientele. Each model is tested and approved by the legendary footballer. The team of 4 in-house designers are working on a new look while maintaining the highest quality standards. Billard Toulet recently called on the services of Belgian designer Alain Gilles, a collaboration that led to "The Pure", a new streamlined and contemporary foosball table, the first one to be eco-designed.

## Manufactures Catry, Roncq

Since 1912, Catry (Roncq) has continued to develop and build on the assets it inherited when it was first established: the art of making top-of-the-range Wilton-weave rugs and carpets, a skill first developed at the end of the 17th century according to Caroline Catry, who represents the company's 4th generation of management. Carpeting for stairs and rugs made by Manufactures Catry are used in individual homes and the most prestigious French institutions: Institut de France and the Assemblée Nationale in Paris are loyal supporters of its centuries-old know-how. Catry has maintained its premises in Roncq, near Lille, and is now praised by the world's finest interior architects and decorators, among them Jacques Grange. The carpets made by this family firm have been consistently popular for decades. Madeleine Castaing, an antiques dealer and decorator in 1930s Paris, borrowed several of Catry's patterns, which came to define the "Castaing style": an interior carpeted with sometimes exuberant floral, fawn and botanical patterns, usually combined with curtains and drapes saturated with motifs that were not necessarily coordinated. Plants and winter garden or Napoleon III furniture were added to complement this style, making the overall appearance pervasive but not fatally so. Although Madeleine Castaing never visited the manufacturing plant in Roncq, she became its ambassador. She helped make these patterns timeless: they have seamlessly and unapologetically survived over the years and are now highly sought after in France and the United States.



territory



Among the 5,000 existing original designs, the patterns of which Madeleine Castaing was so fond are still available in the catalogue and now bear her name, a licensed trademark since 2009. The banana leaf, leopard and eglantine patterns, available in 100% wool, are somehow written into our collective memory. And Catry's incomparable craftsmanship is also part of this emotional sensation. The Wilton weaving technique alone brings incredible vibrancy and refinement to a pattern. The hundreds of spools of wool assembled on the loom ultimately bring spectacular depth and unnerving precision to the banana leaf motif so dear to the celebrated decorator. And beyond this technical and aesthetic prowess, the end product boasts unrivalled comfort.

## Scell-it, Lesquin

Scell-it started out as a company based in Lesquin with a clear strategy: develop a comprehensive offer with a new product based on its main activity. It specialises in the retail of consumable fastening devices (plugs, screws, glues, etc.), available in all kinds of DIY stores. But as well as consumables, users also need tools to insert certain types of plugs. This led to the idea of developing the brand's first "real product". Once this strategy had been laid out, it was time for design to intervene. The company teamed up with Uni studio, a collaborative design studio in Loos, and together they developed the project. The studio's close relationship with the head of the company allowed them to see eye to eye and hone their vision of the future product. Then, by closely observing both expert users and beginners, the designers were able to identify the problems encountered when using all of the other clips available on the market. The DNA of the Scell-it brand has always been focused on function and ease-of-use, so the final product had to reflect these values. Although the Optee clip, awarded a star by Observateur du design in 2014 (APCI), is used like any other clip for hollow-wall anchors, it is twice as light, more comfortable to handle, does not rust or leave any marks on the wall, and can be used to insert any plug perfectly thanks to a button that adjusts the expansion.





## Dickson, Wasquehal

The company manufactures technical textiles for furnishings and industry. It sells its rolls of canvas to clients, who then transform them into finished products (awnings, cushions, cockpit covers, etc.). Its business currently targets 4 markets: sun protection, outdoor and indoor furniture, boating equipment and woven floor coverings. Most of its textiles have their own specific technical feature: water repellent, anti-mould or stain-resistant, with particularly effective resistance to UV rays due to the dyed in the mass acrylic fibre used. Sold under the Dickson and Sunbrella brand names, its fabrics are sought by the biggest names in design, architecture and marine sports. Innovation is mainly achieved through the diversification of the company's markets. It tackled the market for floor coverings in 2013 following an idea suggested by a Dickson employee: "what if we made floor coverings using threads from the fabric we use for chairs and loungers?" After years of R&D, its penetration into the market was a huge success. It recently launched a variation of that product with a collection of "woven" carpets, which are designed and cut internally by its R&D, design and marketing teams. The main mission of Dickson's in-house designers (8 in total, supervised by the design manager) is to contribute to product development, taking into account its clients' needs and the latest decor and social trends, as well as engaging in a process of conceptual reflection for each of its markets. All work on patterns, colours and textures is done internally and involves cross-disciplinary collaboration with the two dedicated centres of expertise: one that monitors trends and prospects for new business and another that deals with technical aspects. The development of design at Dickson over the last few years has involved the transition from a style department to a design department.

**KEY FIGURES** — No. 1 worldwide in technical outdoor textiles, with two brands (Dickson and Sunbrella), 18,000 clients on all five continents and in more than 110 countries, 600 Dickson employees worldwide, 250 at the head office in Wasquehal, 3,500 people affiliated with the Glen Raven group, 78% of sales are international, 100,000m<sup>2</sup> of fabric produced every day, 25 million m<sup>2</sup> produced every year.



## territory



## Meccano, Calais Meccano Home, Comines

This famous toy was created in 1898 in Liverpool in a workshop where Frank Hornby used to have fun inventing a construction game using nuts and bolts for his children. He paved the way for the Meccano system, which was patented in 1901. The French subsidiary Meccano SA was founded in Paris in 1912 and became the parent company, with its head office and main factory located in Calais. The site in Calais is now the only location in the world where Meccano is produced. Design enthusiasts Vincent Boutillier and Christophe Piquemal, from the north of France, both dreamed of making a modular and progressive collection of furniture. In 2013, under the Meccano® licence, they produced their first range made up of around 20 parts, on a scale 14 times bigger than the original parts of the famous toy and available in nine colours. Sold as a kit or individually, these parts can be used to design customised furniture, but with a form that is not definitive and can be reshaped. With a few turns of a spanner and a few nuts and bolts, a plate and 4 legs form a stool. This can evolve into a storage box with the addition of some brackets, corners and flanges if needed,

and so on. There are many possible configurations, and the principle is simple. And so Meccano® Home was created, a 100% French production. Two local designers were given the task of designing the furniture: Thomas Hourdain (Tomish Design, Roubaix) and Cécile Makowski (Arras), who felt the project was relevant to the new emerging lifestyles. They set to work with the core aim of preserving the brand's original DNA. They teamed up as early as the reflection phase and passionately devoted themselves to this incredible project, which very quickly became a reality: several presentations at trade fairs, 50 retail outlets in France, many orders and glowing reviews in the press in the months following the launch of the product range in 2014. The Meccano® Home range offers fully modular and progressive items of furniture all inspired by the famous toy brand: users create their own living spaces and can personalise them using the wide range of available colours. Meccano® Home now includes 4 product ranges: Living, Bistrot, Office and Create, with almost 100 different pieces that can be combined with one another: nuts and bolts of course, but also flanges, plates, legs of different sizes, corners, rails, storage boxes, bottle-holders and bag-racks that adapt to the Bistrot range, computer shelves, brackets... and the list goes on!



## Damart, Roubaix

The brand was created in 1953 and built itself up on a new fibre known as chlorofibre, a synthetic fibre that marked a departure from cotton and wool, which were widely used after the war to make vests. By working on warm undergarments and other products, the company attracted business mainly from elderly customers suffering from arthritic pain, who found relief in the simple analgesic power of warmth. The Damart brand immediately found its target market among older members of the population. The company's strategic intelligence lay in its decision to encourage the association between well-being and health. Customers came to the first stores with their prescription for a Thermolactyl vest, as if they were going to a pharmacy! The Despature brothers, who created the brand, were marketing pioneers through their ability to sublimate the product. Nowadays we hear a lot about Lycra and Gore-Tex, but as early as 1953 they launched Thermolactyl. They invented ingredient branding with a promise, a brand concept, a brand culture and a brand identity. The brand is now reinventing itself in reference to textile intelligence, with a technical innovation strategy based on two core elements: its expertise with fibres



and materials and its morphological expertise. The company applies this dual know-how to textiles, shoes, undergarments and prêt-à-porter (skirts, dresses, trousers, etc.). After the warm fibres of Thermolactyl, well-known to the public for its slogan "Me, cold? Never!", Damart launched the freshness fibre Océalis ("Me, hot? Never!") and the Perfect Fit fibre for trousers with slim tailoring but made comfortable by the stretch in the fabric. These labels, with a focus on morphology, are based on textile innovation providing new promises of comfort and well-being. And more recently Activ Body, an exceptional product sold by Damart Sport, is a highly modern Thermolactyl with what the company calls the body mapping technology, whereby the technology is positioned where the body needs it. We are talking here about a product designed in 3D, as Damart approaches innovation from a multidisciplinary perspective, whereby the project pilots are designers in the sense that they are integrators. Innovation without integration, without the capacity to incorporate design, is much less appealing. For the winter of 2016, 20 exclusive Thermolactyl models were designed as a limited edition by Chantal Thomass: Thermolactyl meets the icon

## territory

of glamorous lingerie! Thomass, still at the forefront of the fashion scene, designed a collection of items for Damart each one as feminine as the next, using soft colours and lace from Calais. "It's a pleasure for a designer to revisit an iconic product like Thermolactyl, and to transpose it into the world of glamour was a challenge I really enjoyed! ... I came up with an ultra-feminine collection of Thermolactyl, to be worn as under or over garments. A collection with special occasions in mind...". Chantal Thomass

## Concept Room, Lille and Loos

Concept Room is an innovative initiative akin to a "living lab", bringing together designers and users to co-design the healthcare products and services of the future. The project was first developed by Clubster Santé in Loos and the CHRU hospital in Lille. Inspired by the famous "concept cars", these creative and avant-garde prototypes "made in Hauts-de-France" highlight the expertise of the regional healthcare industry and aim to improve the well-being of both patients and healthcare workers. Each Concept Room involved collaboration between 50 co-designers, all members of Clubster Santé, and a team of professional designers that varied from one room to the next. To present a Concept Room, a 100m<sup>2</sup> exhibition area is needed, and the movements of 5,000 qualified visitors (healthcare professionals and decision-makers) are observed. There are currently 4 Concept Rooms, each with its own theme. Concept Room Opus 1 (2012): The hospital room of the future. An environment that facilitates quicker patient recovery and the work of healthcare professionals. Concept Room Opus 2 (2013): Optimised ambulatory care. Quick progress and patient autonomy: the foundations of an innovative ambulatory service. Concept Room Opus 3 (2014/2015): The retirement home of the future. Making retirement facilities "living" spaces rather than "end of life" spaces by improving the well-being of residents, carers and family members. Concept Room Opus 4 (2015/2016): Hospihome concept. A solution to allow people with dwindling independence to remain at home. Patients connected to a better coordinated healthcare network thanks to 3 specially adapted equipment packages (interactive, health data and hygiene), data optimisation, improved coordination between those involved and more active patient involvement. The Hospihome concept offers fundamental solutions that can be quickly delivered to the home (less than 24 hours). The available packages include the necessary equipment and connected devices and sensors. "Rather than design, I prefer to think of it as innovation through usage. We understand that collaboration between industry and designers is a win-win situation. In terms of media coverage, we have benefited from more than 60 positive reviews of Opus. In economic terms, our success is reflected in Clinifit, a company set up to handle the industrialisation and commercialisation of our prototypes. We have also received several awards: a healthcare innovation award and the Janus du Design de la Santé." Matthieu Verbeke, one of the project designers, talking about Concept Room Opus 1 and 2.



## DAV Equipement for Castalie, Neuville en Ferrain

Thibault Lamarque invented Castalie, a machine with a microfiltration system for tap water. A sustainable approach developed in France. Selling tapwater? Lamarque must have heard this comment a hundred times. In reality, Castalie offers much more: the water is micro-filtered to eliminate chlorine, particles and any residue from the pipes; it can then be carbonated for those who like bubbles; finally it is stored in bottles beautifully designed by Elium Studio. And the machine itself, unlike many water fountains made in China, is produced locally by the leader of the European beer tap market, Dav Equipement. A few months ago, the LVMH group fitted its head office with 45 machines. No more mineral water! In meetings, the luxury group's key decision-makers now satisfy their thirst with a glass of Castalie. "They trusted me even when our machine was still in the design and engineering phase", explains Thibault Lamarque (36), the man behind this (tap) water brand. The start-up, founded in 2011, has now sold this 100% local water system to 300 businesses (restaurants, head offices, companies, etc.). The brand has received 2 design awards: Janus de l'Industrie in 2013 in the eco-design category, and Observateur du Design in 2015.

## Giroptic, Lille

Founded in 2008, this start-up with premises at the Euratechnologies cluster developed the world's first camera that can take 360° photos and video recordings in high definition. It raised \$4.5 million at the end of 2015 and received a distinction at the 2016 CES in Las Vegas. Richard Ollier, its director, ensures that design is part of the entire chain that leads to his finished products, and design has been key to the success of this young business. Design plays a part in each product development phase. First, the design office develops highly varied concepts involving 360° technology. The freedom it has makes it possible to consider all the possible applications of this technology and therefore to sketch out the different products it can be used to make. These proposals are then analysed by the team, particularly in terms of marketing, and specifications are drawn up in response to market realities. Once the project has been established, the design office continues to develop the product in constant collaboration with the research and

development unit (integrated and embedded system, optic application, etc.) as well as the marketing unit. This collaboration between the different departments makes it possible to come up with a product with an emphasis on technology. "Calling on the services of a designer is a way of creating value, giving meaning to a product/service and enriching one's commercial offer. The designer is adept at collaboration and works with the full range of staff members. Digital technology has opened up a vast array of possibilities and changed our practices with new products, new services and new uses," explains Richard Ollier.

## La Redoute, Roubaix + Picom

La Redoute was founded in 1837, when Joseph Pollet, who came from a rural background, moved to the capital of the wool industry, Roubaix. There he worked for the first combed wool spinning mill and invented new procedures. In 1873, his son built a new factory and chose "Filatures de La Redoute" as the company name, in reference to the street in Roubaix where the brand was located. In 1928, the first catalogue appeared, with 16 pages and around 40 knitted items. In 1956, the catalogue offered both furniture and textiles by postal order, and 4 years later it had more than 50,000 items and 14,000 copies were printed twice a year. Nowadays, La Redoute has been an e-commerce retailer since 1999 (delivery within 24 hrs) with 8 collections each



## territory



year, 3 "AM.PM" stores dedicated to furniture, and pop-up stores in major French cities. The company also has a style office with 4 product designers and 4 stylists. Beyond its own in-house creations, each season since 1969 La Redoute has invited figures from the worlds of interior decor, design and textiles to contribute: examples include Sam Baron, Serge Bensimon, Inga Sempé and Sarah Lavoine. As for fashion, some 50 different designers have contributed to the pages of the company's catalogue, including Issey Miyake (1993), Azzedine Alaïa (1995) and – in a real coup in 1996 – Yves Saint Laurent and his tuxedo (15,000 sold at 2,000 FF). For the last 10 years, La Redoute has focused on young talents every bit as desirable as the masters of the 1990s who went before them. Of particular note is its collaboration with Philippe Starck and the Good Goods catalogue, which included 200 products created, selected or remodelled by the famous designer: food, furniture, objects, laundry detergent, paint, cosmetics, music, literature, clothes, glasses and toys. Good Goods was akin to the concept stores found in major capital cities, but targeted a broader public: it is estimated that more than 100,000 copies were sent out by post, not to mention the interest it generated online. That was in 1988. The Roubaix-based firm, which has been performing well in recent years, is ranked 8th among the top 30 French clothing brands online. In a savvy move, the "valley of connected retailing" has just set up in Blanchemaille, in La Redoute's unoccupied premises, with retailing website/laboratory Picom (competitiveness cluster for the retail industry based in Marcq en Baroeul) as its main support structure.



# Collaborations of industrial design and other disciplines



## Creation of the Lille automated Metro

For more than 30 years, the VAL (light automated vehicle) has been travelling around the metropolis. It was a revolutionary form of public transport when it was first launched, as it operates without a driver or on-board staff. Research on automated driverless metro systems conducted at the time in laboratories at the Université des Sciences et Technologies de Lille led to a patent application on 31 July 1971 by Professor Robert Gabillard. Following a competitive process launched by Communauté Urbaine de Lille, a consortium led by the Matra group used this research to construct the world's first light automated vehicle system between Villeneuve-d'Ascq and Lille (VAL). The new process was developed beginning in 1971. In 1983, the VAL 206 – initially a reference to "Villeneuve d'Ascq-Lille" – came to signify "light automated vehicle" and finally became operational on 25 April 1983, the first of its kind in the world. Access to the carriages is via personalised stations designed by artists. Each one is equipped with a lift to facilitate access for all members of the public, including those with reduced mobility (disabled, elderly, mothers with pushchairs). The construction of line 2 was gradually completed between 1989 and 2000, making a total of 45 km of automated metro lines and 60 stations. Building on the success of the TGV in the 1980s, and the Paris metro in 1991, Matra approached Roger Tallon, a French industrial designer, for the design of the new VAL 208 (a reference to the dimensions of the carriages). Tallon was a rail transport enthusiast and completed the project in 1992. All 60 of the VAL 208 carriages are still in circulation on lines 1 and 2 of the Lille metro network. Two years later, the Eurostar, which had also been designed by Roger Tallon, entered the Channel Tunnel in Calais, linking Lille to London in 1 hour and 35 minutes.



12 lines operating worldwide — Many cities were attracted by the technology behind the VAL (Bordeaux, Nantes, Nice, Strasbourg and others). In France, there are 2 lines in Lille (1983 & 2000), 2 in Toulouse (1993 & 2007), 1 in Rennes (2002) and 3 in the airports of Paris: OrlyVAL at Orly (1991) and CDGVAL at Roissy Charles de Gaulle (2007). Elsewhere in the world, the VAL is used at Chicago's O'Hare airport (1993 – US), in Taipei (1996 – Taiwan), Turin (2006 – Italy) and Uijeongbu (2012 – South Korea). Two new lines are currently being installed in Rennes and Turin. More than 2 billion passengers worldwide have travelled on a VAL, with an availability rate on operational lines of more than 99.5%. Given the undeniable success of the VAL, Lille has already begun work to double the length of the carriages used. These are being manufactured by Alstom at its production plant near Valenciennes and will measure 52m in length (instead of 28m). They are expected to become operational in 2020!

# Public-private future plans



## New Lille Métropole HQ and Le Ballon district

The headquarters of Lille Métropole were constructed in response to the needs of the 1970s but have been unable to keep pace with the economic, social and environmental changes in recent decades. The objective of this project, with landscaping, architectural, emotional and urban dimensions, is to improve the aesthetic qualities and usability of this facility in sync with its environment. The new headquarters will be a flexible building (estimated total of 45,000m<sup>2</sup>) capable of evolving with changing practices and also open to the surrounding district and wider city – a beacon of urbanity and vitality. The building will be a tower block stretching more than 100m high. To ensure this symbolic and architectural initiative is well received by its future users, locals and potential investors, the building programme must emphasise its capacity to attract and unite and establish links between users. For this reason, openness and porousness are the keywords for this major project: the daily lives of local residents must blend harmoniously with the activities of Lille Métropole staff members and nearby companies within the designated shared spaces in the area. The aim is also to blend public and private usage, create vital social spaces and avoid any phenomenon of segmentation. In order to achieve these objectives, the skill set of the design world is needed even at this early stage: design thinking, urban design, services design, and design management. This architectural project and icon is expected to be completed in 2020 (HQ), while delivery of the rest of Le Ballon district is anticipated in 2023.

## Future tram line between the railway district in Lille and Lille-Lesquin airport

The construction of a tram line, due by 2025, between the railway district in Lille and Lille-Lesquin airport (Lesquin) is currently the subject of feasibility studies. This major project would improve the accessibility of Lille Métropole on a large scale and develop the use of public transport with a new transport option through residential areas, linking two major economic and highly frequented areas: the railway district in the city centre of Lille and the outlying Lille-Lesquin airport. The presence of such a high-performance, reliable and environmentally friendly transport system should bring about major change in the area, such as the regeneration of public spaces and optimised accessibility (pedestrianisation, bicycles, buses, etc.).

## Cycle routes in Lille Métropole

Journeys of less than 5 km represent 80% of travel by residents in the Lille metropolitan area. Lille Métropole is putting in place a cycling scheme to help locals develop the reflex to use their bike for these short journeys. It has committed to an ambitious scheme with investment of €30 M by 2020 to encourage cycling in the region. There are now many high-quality cycling facilities in the metropolitan area, but they are made less attractive by the persistent presence of too many trouble spots and discontinuity in the network. Ensuring continuity between the different segments of the main network is the primary objective over the 3 years to





territory

## Mosaïc, le jardin des cultures

At the heart of Parc de la Deûle, winner of the national landscaping award in 2006 and the Council of Europe's landscaping award in 2009, nestles an atypical garden that is conducive to reverie and open to the world. Here, 10 contemporary gardens pay homage to the origins of migrants who have settled in the metropolis of Lille, seamlessly combining plants and flowers, artworks and rare domestic animals. Each one was designed by a team of landscapists and plastic artists following an international call for proposals. Census statistics from INSEE were studied to decide which regions of the world to represent. These figures were used to draw up a table of the migrant populations best represented across the metropolitan area. This table, beginning at the top, was then used to determine the order in which the gardens would appear from 2004 onwards. Specifications were drawn up by members of the project's monitoring committee, made up of elected representatives, staff members from the park and representatives of each chosen community who participate in associations across the city. The specifications used in the call for proposals were developed following a series of meetings and enthusiastic debates. Following this phase, a call for tenders was issued to professionals to come up with the design for the garden. The many applications received were studied by the monitoring committee, which preselected three projects. The final decision was made at the end of this process, after several meetings between the candidates and the committee. The result is 10 contemporary gardens developed by talented landscape artists Jacques Simon, Yves Hubert and Jean-Noël Capart. A true insight into the diversity of the residents living in this metropolis!

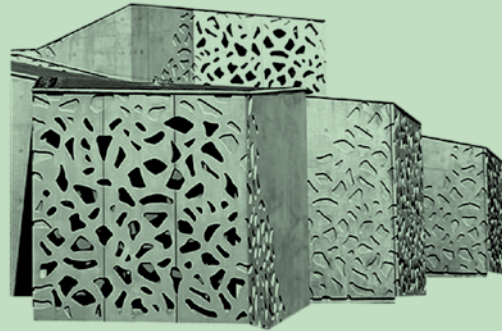
Artists and landscape designers behind these gardens:

Rita Almada Negreiros - Matthias Armengaud - Marc Armengaud - Eric Berlin - Jean-Luc Brisson - Stéphanie Buttier - Bernard Chapuis - Catherine Charles - Alexandra Cianchetta - Carl Cordonnier - Yvonne Deane - Catherine Degre - Hélène Despaigne - Andrew Ewing - Roger Frézin - Yves Hubert - Hervé Laurendeau - Martin MacNulty - Maniasuki - John Medhurst - Isabelle Meyrignac - Sue Ridge - Maria Roskosz - Alexandra Roussopoulos - Rosario Salema - Laurent Savy - Jacques Simon - Dominique Smelkowski - Françoise Szybowicz - Thierry Teneul - Valérie Teneul - Philippe Thomas - Georges Vafias - Hassan Zarrou

come. In the medium term, this requires the introduction of cycle paths and lanes, green routes and crossings dedicated to soft modes of transport, as well as the renovation of several junctions. More than 100 km of facilities are due to be constructed and 20 major trouble spots will be addressed. This will ensure continuity between a large number of routes and is a response to increasing demand from current and future cyclists for improvements in the comfort and safety of their daily journeys. In addition to these new facilities, Lille Métropole is also working to encourage drivers to reduce their speed along certain causeways, with the implementation of traffic calming zones (30 kph limits, pedestrian crossings, pedestrian priority zones, etc.). Reducing the speed of vehicles can ensure harmonious and safe shared use of public spaces. Finally, we are going to develop available parking facilities to facilitate the use of bikes and encourage a larger number of people to change their travel habits. Alongside significant efforts to improve the cycling network, purchasing incentives have been put in place to help local residents acquire good-quality bicycles perfectly suited to their usage on a daily basis in exchange for civic commitments. These commitments will be formalised using a civic charter drawn up between the Lille Métropole and cyclists, who undertake to use their bike regularly as a mode of transport. Lille Métropole is in the process of obtaining feedback from locals via its platform for civic participation with a view to developing this charter together. This innovative scheme is due to be launched on 1 April 2017 at a total cost of €100,000.



# architecture



The identity of the metropolis was built in part by its architecture, around projects dedicated to cultural & public facilities and individual housing units. Upcoming or on-going projects, on the other hand, present a real attraction for ecology, dialogue and listening between designers and users, while integrating all fields of design.



territory

## Maison Folie Wazemmes, Lille

70 rue des Sarrazins - 59000 Lille  
Architects: Nox - Lars Spuybroek /  
Client: Ville de Lille - 2004

Half of Maison Folie Wazemmes (cultural centre, 5,400m<sup>2</sup>) is a restored former textile factory that now serves a wide range of artistic functions (e.g. exhibition spaces, artists-in-residence) with clubs, Turkish baths and small restaurants, and the other half is a newly constructed theatre with a foyer and sound studios, in a form that blends with the historic surrounding urban fabric. As a means to communicate the building's activities, it is draped in an undulating stainless-steel skin that responds to artificial as well as natural light. Both buildings are connected by a 'mineral landscape' that operates as a platform for smaller neighborhood activities. The building is draped in an undulating stainless-steel skin that responds to artificial as well as natural light conditions. It is a majestic urban structure.

## Mediathèque Andrée Chédid, Tourcoing

Rue de la Fin de la guerre - 59200 Tourcoing  
Architects: D'HOUNDT+BAJART + BE FACADES: VS-A  
(facade engineering) / Client: Ville de Tourcoing - 2013

At the heart of the rapidly changing Belencontre district, this new public facility was intended as an architectural addition that would lend structure to the surrounding area. The Médiathèque Andrée Chédid is seen as a communal sculptural work whose role is to serve the local population and establish the town's cultural identity. Three white wings stretch out along the ground from the former concierge's quarters in the old Tiberghien spinning mill. They spread out



and rise upwards, attracting the attention of passers-by and capturing the light. The contrast between the different functions this location has served over the years is clear from the dialogue between two architectural styles - contemporary and traditional. The building is eye-catching for its remarkable facades, punctuated with hexagonal openings that evoke the idea of exchange between the lives inside and outside, like the seats in the pavilion which extend into the inside of the auditorium. The roof on the new section, built as an unbroken surface, undulates to provide natural light to the different areas. In harmony with the town's industrial past, the multimedia library is like a wave with mineral qualities inserted in the heart of this landscape. Its beehive structure was made possible by an ingenious assembly of thousands of pieces of wood, designed using digital 3D technology and produced using traditional techniques. The facility boasts exemplary performance in terms of energy efficiency.





## Le Fresnoy, Tourcoing

22 Rue du Fresnoy, 59200 Tourcoing  
Architect: Bernard Tschumi – 1997

The “boxes in a box” concept was developed to install the national contemporary art studio in the former leisure complex of Le Fresnoy, with its heteroclit structures. A vast envelope in the shape of a parallelepiped forms the roof and covers both the preserved and newly constructed buildings. Between the steel roof and the old slate roofs, an “in between” space with footbridges has become a poetic space to stroll around.

## Palais des Beaux-Arts, Lille

Place de la République, 59000 Lille / 18 Bis  
Rue de Valmy, 59000 Lille  
Architects: Jean-Marc Ibos & Myrto Vitart — 1997

Lille’s monumental museum of fine art, built in 1895 by Bernard and Delmas, required significant renovation to meet the demands of contemporary museum spaces. By cleaning the building and the slag that had accumulated inside, the architects were able to return the central atrium to its original splendour. New spaces, like the auditorium and temporary exhibition areas, were created under an austere pavilion closed off by a “sheet” building whose glass facade with embedded mirrors reflects the original building. This establishes a rich dialogue between the modern and the contemporary around a new kind of public space.



## Lille Métropole Musée d'art moderne, d'art contemporain et d'art brut (LAM), Villeneuve d'Ascq

Architects: Roland Simounet (1977) and Manuelle Gautrand  
Architecture (extension 2010) / Client: Métropole  
Européenne de Lille - 1980 to 1983 and 2006 to 2010

This architectural restructuring and extension of Lille’s modern art museum (11,000m<sup>2</sup>), which stands in a magnificent park in Villeneuve d’Ascq, mediates between past and present. The existing building, built according to designs by Roland Simounet, only dates back to 1983, but it is already listed as a historic monument. In spite of this, rather than install the new parts at a distance, the architect chose to wrap the extension around a corner of the ‘old’ building. The project aims to reconstitute the museum as a continuous ensemble by adding new galleries to house a collection of Art Brut works in a travelling movement that extrapolates existing spaces. The extension wraps around the north and east ends of the angular brick building in a double splay of long volumes that are fluid and organic. The new wing develops in narrow folds that contain a restaurant opening onto a central patio, while also extending in larger folds, each of which houses one of the five Art Brut galleries. Each fold opens at its extremity to a wide angle view onto parkland, varying the visit itinerary with moments of rest. The envelopes are sober, in plain untreated concrete, with profiles or perforations to protect large openings from too much direct sunlight.

territory



## Institut du Monde Arabe, Tourcoing

9 Rue Gabriel-Péri – 59200 Tourcoing  
Architects: Anthony Prodhomme - 2016

The former swimming school in Tourcoing is a place of history and memory and is now home to the Institut du Monde Arabe (IMA). The first restoration phase allowed the IMA to deploy some of its activities in a facility that is open to the world. It was built in 1904 and is part of the legacy left by the mayor of Tourcoing, Gustave Dron. As part of an educational initiative that was unique at the time, he wanted every child in the town to learn to swim at what was then one of the foremost swimming clubs in the country. This was also the site of the glory years of the Enfants de Neptune, an aquatic sports club that held many national water polo titles and trained several great champions. It is part of this area’s collective identity and, now renovated, gives the IMA the space it needed to bring all of its expertise to the fore.

## FRAC Grand Large — Hauts-de-France, Dunkerque

503 Avenue Banques de Flandres – 59140 Dunkerque  
Architects: Lacaton & Vassal / Client:  
Communauté Urbaine de Dunkerque - 2013

The FRAC houses regionally assembled public collections of contemporary art. These collections are conserved, archived and presented to the public through on-site exhibitions and by loans to both galleries and museums. The FRAC is located on the site of Dunkerque port in an old boathouse called Halle AP2. Halle AP2 is a unique and symbolic structure. Its internal volume is vast, bright and impressive. It has exceptional potential for a wide range of uses. The basic idea underpinning the project was to establish the FRAC as a catalyst for the new area and to preserve the Halle in its entirety. To achieve this, the Halle was reproduced in the same dimensions and attached to the existing building on the side facing the sea. This extension now houses the FRAC. The new building is a delicate juxtaposition without overshadowing or competing with the original structure. It is an attentive reflection of the identity of the Halle.





## Chambre de Commerce et d'Industrie, Lille

Place du Théâtre – 59000 Lille  
Architects: AAPP – Atelier d'architecture Philippe Prost / Client: CCI Grand Lille - 2017

At the Palais de la Bourse, the spirit of this location and the changes it has seen over the years were founding elements of the restoration project to create new offices and commercial space: the objective first of all was to open up the site to the surrounding city by providing access to the central market-place, now a public square and a unique facility for artistic events and exhibitions that connects Place du Théâtre and Rue de la Clef, providing a sheltered passageway through the CCI Grand Lille. Philippe Prost sought to develop one architectural gem within another and sacrifice nothing of the original structure with its historically inspired regional brick and stone décor, while at the same time introducing a contemporary contrast. The final objective was to reveal the activities of the Chamber of Commerce to the wider public, making it a space with vitality that is home to new businesses and office space, where the magical light makes the CCI part of the city's nightlife.

## Imaginarium – Plaine Images, Tourcoing

99A Boulevard Descat - 59200 Tourcoing  
Architect: T'Kint / Client: SEM Ville Renouvelée - 2011

Located in the former twisting mill of the textile plant, the Imaginarium is the most iconic structure of Plaine Images. It houses an incubator, a support structure for start-ups, a co-working space and a research platform occupied by a laboratory that focuses on visual science and culture.



territory

## La Condition Publique, Roubaix

14 Place Faidherbe – 59100 Roubaix  
Architects: Construire – Patrick Bouchain & Loïc Julienne / Client: Ville de Roubaix - 2004

La Condition Publique first emerged in 1902, initially as a wool and silk packaging plant. Since 1998 it has been listed as a historic monument, a monumental building indeed and one of the first to have a concrete structure, completely covered with terraced roofing whose keystone is a covered street 140m in length. Today, La Condition Publique is a vibrant and creative laboratory, a working space conducive to the spread of ideas, at the crossroads between culture and social, urban and environmental innovation. The watchword of the restoration project was to preserve and transmit the memory of the work that has taken place in this building, to respect the site as much as possible and design a facility that would be raw, supple and modular. The buildings' architectural style dictated the project, which used the existing volumes wherever possible and only changed them when absolutely essential. La Condition Publique has been remodelled around four units:

- Manufacturing and design, with a large space for design and construction workshops, rehearsal stages, and an area for botanical experimentation and research on the roof terraces.
- Public entertainment with an auditorium and rehearsal hall (800 seats and standing capacity of 400), an exhibition area, a large hall for one-off events and exhibitions, and the covered street which can host flea markets, other markets and travelling art fairs.
- Social spaces are a central feature of the project, with cafe/restaurant Alimentation and Le Bazar, both driven by the same objective: to create a relaxed atmosphere for encounters and dialogue between various disciplines, with something for all tastes and all kinds of people.
- Lastly, training, practical aspects and education – major objectives which La Condition Publique has achieved by introducing public classes in an area conducive to learning, understanding, the exchange of ideas and training. Four units that share the same goal: facilitate exchanges between arts, heritage and memory, making La Condition Publique a new type of cultural facility that is much more than a mere auditorium.



# New planned builds

## Canal de Roubaix

A canal runs through the town of Roubaix, linking the Deûle to the Escaut. This waterway, originally created to facilitate industrial development, suffered from the crisis that hit the textile industry and the subsequent abandonment of many companies along its banks. The canal was restored in 2009 to make it navigable once again, particularly for leisure craft. To the north, it flows through the eco-district L'Union, which is currently being regenerated with a mixed development zone, an ambitious urban renewal programme to improve its public spaces, and the introduction of affordable housing. Roubaix also conducted an environmental, urban and landscaping study in 2012 which helped reveal the potential of regenerating the canal and the islets along its banks, from Couteaux bridge in the north to Sartel bridge in the east. This study led to a proposed master development plan which formed the basis for the first operational initiatives. The general idea behind the restoration work is to make the canal a suitable space for relaxing and walking. This means designating public spaces, making them accessible from the surrounding urban areas by increasing the number of connecting paths, and using existing brownfields for a wide range of purposes (housing, economic activities, shops, green zones, etc.). One way to shape this new space would be to use street art in both public and private areas to reinvent a landscape once marked by the machines dotted along the canal. The functioning waterways, green zones and recreational areas that this project could produce, together with the restoration of iconic buildings, are all potential mediums to express this link to the past.

The path along the canal includes the following projects:

**Parc du canal, Quai de Marseille** — Established on a former industrial site, the Parc du Canal will reflect the demands of local residents, who will play a role in the consultation process, and play an environmental role by developing the site's biodiversity in sync with the waterway. It will also include a lock house that will serve a community function for local residents.

**COLLÈGE SAMAIN** — An old farmhouse, a 200-year-old copper beech tree... and a new school. In 2018, the ancient copper beech tree will serve as the majestic centrepiece of the future school on the banks of the canal, including part of the original structure, thus highlighting and preserving elements of the site's natural and architectural heritage.

**JARDINS DU CANAL** — Along the waterway, several family and communal gardens accentuate this green zone and add a splash of colour to the banks of the canal.



**CEMETERY** — In response to the expectations of local residents, the Roubaix cemetery builds on an exceptional heritage of centuries-old chapels that hark back to the town's industrial prosperity.

**COULÉE VERTE** — This "green flow" descends from the town towards the Canal de Roubaix, using the slope to establish a link between this natural space and the urban areas.

**QUAI DU SARTEL** — The Quai du Sartel, redeveloped as part of the Euroveloroute project, will include specific facilities for a wide range of uses, from walking and cycling to fishing. With the adjoining artists' houses created by La Condition Publique, this site is set to become an ideal location for artistic expression and events.

**GALON D'EAU LOCK HOUSE** — Norwegian architectural firm Snøhetta proposes to revitalise this public space by restoring the lock house and giving it a new purpose with various interventions to improve the most significant sites in the surrounding area. This new use for the lock and the adjoining structure will attract members of the public and become a focal point of the canal.

The project will extend onto the canal and include changes to the urban fixtures as well as lighting for the banks of the canal, accentuating the water feature and architectural structures such as the lock itself and Nyckes bridge.



## La Condition Publique, Roubaix

La Condition Publique, a former textile plant on an exceptional 10,000m<sup>2</sup> heritage site in the heart of Le Pile district in Roubaix, was restored as a cultural space in 2004. Since 2016, based on an initiative by the new management team, it has established itself as a creative laboratory at the crossroads between culture, creativity and social, urban and environmental innovation. It is at once a social space and a heritage space open to all, a workplace and the site of major cultural events.

**URBAN EXPERIMENTS** — The urban and social challenges in this neighbourhood are significant, with almost 50% of the local population living below the poverty threshold. These challenges are apparent in its public spaces: abandoned sites, bricked up windows on houses, businesses closed down, inhospitable areas and debris. In partnership with residents and many local stakeholders (La Fabrique des Quartiers, a developer responsible for urban renewal, municipal services, social centres, schools and associations), La Condition Publique is experimenting with various solutions by involving artistic and creative teams and getting local residents to contribute. An example is the Street Generation(s) exhibition dedicated to street art (spring 2017), which included an artistic route through the neighbourhood. The inclusive Pile au RDV festival, held each year at the beginning of July, is a further illustration of this approach. Local resident groups and associations organise working groups throughout the year to produce 3 days of festivities and culture that promote innovative initiatives in the neighbourhood. Temporary

changes to public spaces during the festival are an opportunity to experiment with more lasting transformative projects. In 2016, artists and designers from Faubourg 132 proposed a new layout for Place Faidherbe following collaborative meetings with local residents, who were also involved in the implementation phase. Their proposals were a big hit with locals, but also with the city's elected representatives. Now, in 2017, options to make these changes permanent are being considered.

## New Patrons Initiative

AN INNOVATIVE AND DEMOCRATIC  
ARTISTIC PRODUCTION PROTOCOL

Fondation de France has paved the way for the creation of a democratic form of art. This new approach offers interested members of the public a way to get involved in the art world by commissioning work from artists in a context of shared responsibilities.

**COLLABORATIVE CREATION** — The "New Patrons" scheme initiates a "dialogue" between citizens, artists and mediators in order to address a wide range of problems (rural desertification, the search for identity and meaning, revitalising social links) and give them a visual presence. This generates a unique abundance of scenarios for artists.

**DEVELOPING CULTURE REGIONALLY** — This experiment between citizens and artists is made possible by a mediator with a presence in the region (accredited by Fondation de France) and expertise in all artistic disciplines. It is a key player in the advancement of democracy and more balanced cultural development at a regional level.





## La Guinguette du Galon d'eau by Snøhetta, Roubaix

Revitalising a key feature in the city's past — Throughout its history, the canal in Roubaix has made a central contribution to local industry and residents. It was used to transport merchandise and for communication, thus strengthening one of the most important textile industries of the 19th century. In 2009, the canal was restored to receive leisure craft once again. Each lock had its own lock house, which was occupied by the lock keeper. Nowadays, many of these houses have been abandoned. For the benefit of the city — The project to restructure the Galon d'Eau lock house was initiated by two Roubaix residents living nearby (one of whom is the director of MAV). The objective was to restore the lock house on Quai de Cherbourg and offer the city of Roubaix a new cultural, tourist and economic feature that would help renew its image. The idea is to make the Galon d'Eau lock house a social space combining entertainment, catering, leisure activities and architectural appeal, thereby contributing to the regeneration of the neighbourhood. This project must have a strong social dimension and garner support from as many partners as possible (neighbourhood associations). artconnexion contacted Snøhetta (Norwegian architectural firm), which expressed an interest in the civic engagement of those behind the project. A sense of purpose and an example for the city — The root purpose of this project was to reinvest this historic structure with meaning and shine a light on the past and the city's earlier growth. In order to make the lock house a strong symbol and prove that it could attract visitors, its visibility must extend outward from the city centre all along the canal. Converting the lock house into a Guinguette (type of cabaret/bar) is a point of departure. But to make it a desirable destination, its scope must be broadened to include several other projects: visibility (lock, mirrors), visual signs (benches/street furniture, ceramic features), beach project, floating pool, collective vegetable patches, and others. The introduction of this new ecosystem will bring a new, forward-looking dynamic to the site.

**CIVIC VS ARTISTIC PROJECT** — In this context, the artwork frees itself from its status as a speculative object and becomes a shared possession whose usage is intended for the real-life economy. The artists involved must come up with a civic rather than an artistic project. It is trust and intelligence that govern this alliance and manage the various interests of its stakeholders with a view to ensuring a successful outcome.

**ARTCONNEXION: A SPACE FOR RESEARCH AND ARTISTIC EXPERIMENTATION** — This independent structure is a mediator in the Hauts-de-France region with accreditation from Fondation de France. It puts in place contemporary art projects with a particular focus on the relationship between the artist, the artwork and the wider public. In collaboration with Maison de l'Architecture et de la Ville (MAV), it organised an exhibition which involved putting the New Patrons "in command" of projects related to the city and its architecture.



## Cité des Électriciens, Bruay-La-Buissière

Architects: Philippe Prost AAPP  
Designers: piKs design, Camille Korham  
& Jean-Baptiste Ricatte, Tiphaine Dejonge

Bruay-La-Buissière is home to the oldest mining facility (1856) in the west of the Nord-Pas-de-Calais mining basin, recently awarded UNESCO world heritage status: the Cité des Electriciens, which is now the focus of an ambitious restoration programme. A consultation process was launched in 2012 with a view to restoring the site. The contract was awarded to Philippe Prost (AAPP) and the work, now ongoing, is expected to be completed in late 2017. This project is a beneficiary of the "Chèque-design" scheme run by Mission Louvre-Lens Tourisme, in support of projects that want to adopt a design approach. In concrete terms, the project founder is teamed up with one or more designers, chosen based on suggestions put forward by Mission Louvre-Lens and lille—design. After the various partners have drawn up the specifications, the designer(s) work on developing a unique concept or project. Exceptionally, given that this project will serve as a structural element for the wider region and for the ALL (Autour du Louvre-Lens, which since June 2015 has been recognised by the State as one of France's 20 major international cultural destinations), a design-based approach with a broad scope has been prioritised: a central mission involving space design and product/service design that will achieve harmony between the aesthetic and functional choices made across the entire site, including outdoor areas (small squares, streets, gardens, etc.). This approach will be combined with a collaborative process of reflection (design thinking) with a view to involving residents living near the old mining facility and perhaps even the wider population of Bruay-la-Buissière, less than one year from anticipated completion. Adopting a design approach as part of this project offers two major advantages. The first is design thinking, which makes it possible to get the local population involved: specific resources will be put in place, as well as collaborative workshops, to create a community around the Cité and make the site less isolated, as it is sometimes perceived as a restored "island". The second — space and product/service design — will allow the Cité des Électriciens to be identified as one of the key facilities that make up the ALL, and to make it an exemplary tourist destination both in terms of design and implementation.

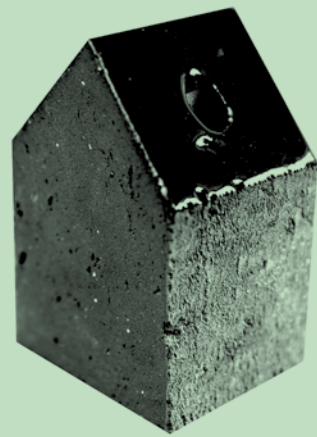
## La Maison du Projet de la Lainière, Wattrelos

Architects: Ekoa — Olivier Jost and Carlos Arroyo  
Designer: Julien Kieffer

The priority underpinning the design and production of the Maison du Projet was to protect the environment and to improve the quality of life of its users. But also and above all to place design at the heart of the project. SEM Ville Renouvelée, responsible for development, with support from lille—design, chose designer Julien Kieffer for the building's exterior. His creative approach blends perfectly with the spirit of Maison du Projet, which serves as a veritable counterweight to the culture of mass production and waste. The contract for the exterior layout, awarded to landscaping firm Empreintes, is based on the Upcycling approach that is so important for Julien Kieffer: a construction principle involving a series of wooden battens from different cross sections used for the outdoor furnishings. Tables of varying heights and benches are placed freely around the gardens, allowing local residents to come here for a picnic, recreation or simply a social gathering. It is also worth noting the ingenious weave — a nod to the former spinning mills in the locality — added to the fences on the street side of the house. The purpose of this garden and its furnishings is to help improve the urban living environment of Roubaix and Wattrelos.



# interior design



**The tourism sector embraces design for improved quality of life and hospitality, both for locals and international visitors. Prominent hotels and traditional inns re-invented, restaurants, new living spaces and unique experiences can all be found across a territory with historical monuments and UNESCO heritage status.**

## The old city and its design and decor shops

The Vieux Lille is the city's most charming neighbourhood, with its cobbled streets and small squares. It has been remarkably well restored and boasts impressive architecture. With soft and bold colours, its facades highlight exuberant scenery. This 17th-century architecture is perfect for sightseeing; here, visitors stroll around with an upward gaze in order to admire the mixture of brick and stone. The Vieux Lille covers an area of 3 to 4 km<sup>2</sup> and is listed with historical monument status. It is an area packed with various attractions: many independent artists and craft workers have found enviable locations in Rue de la Clé for instance. Rue Esquermoise is home to all kinds of design and decor brands and international showrooms, all located along a 50 m strip: Habitat, Ligne Roset, Cinna, Roche Bobois. The beginning of the street is also famous as the site of Maison Meert since 1761, renowned for its confectionery and pastry specialties typical of the Lille area, as well as its very popular waffles. The store and its storefront have had historic monument status since 1980. The adjoining streets are dedicated to medium and high range clothing but it is not unusual to find independent and surprising merchants such as the Belot hardware store in Rue du Curé Saint-Etienne, which provides door handles, locks, handrail ends and supplies for old furniture, so rarely seen these days. But what really makes Vieux Lille so charming is this juxtaposition of independent stores, high-end international shops and small restaurants called "estaminets" (La Petite Cour, Le Barbu d'Anvers and others).

This blend is what gives the neighbourhood its vitality. Rue Thiers asserts itself with more insightful choices : Farrow & Ball installed its showroom here as early as 2014, very close to Emotion, which retails products by Cassina, Moroso, Vitra, USM, Knoll, Artemide, Flos, Ingo Maurer and other names in international design. Finally, Printemps, which is careful to promote local designers, lies on the edge of the old city in Rihour.

## The Commerce Design Lille competition

The Commerce Design Lille competition rewards and promotes shop owners who have carried out original work or renovated their businesses with the help of professionals in architecture, design or interior design. Its aim is to stimulate innovation, modernization and the beautification of the shops in the Lille metropolis and thus promote the attractiveness of the territory. This initiative also raises awareness among shop owners about design, a driver of economic performance and a tool with which to stand out. Created by the design office of the City of Montreal in 1995, the original concept of the Commerce Design competition has since been exported to Europe and various cities around the world: New York, Brussels, Lyon... and to Lille since 2013. In 2013 and 2015, the jury, made up of experts in trade, design, architecture and interior design, selected the best applicants on the basis of criteria determined by the rules of the competition: visual identity, space planning, overall assessment of the concept, business performance, eco-citizenship, customer relations. Twelve businesses in Lille and mainland France, associated with designers or design agencies, were rewarded for successfully demonstrating that design is a real key to competitiveness. They help boost their town centres and the well-being of their inhabitants. They breathe life into interior design and design for the general public. Partners: Lille Métropole, CCI Grand Lille, the Chamber of Trades and Crafts and Banque Populaire du Nord.

Selection: Oscar Traiteur in Lambersart / Chez Charlotte in Roubaix / The Villa Paula in Tourcoing / Frit' House in Croix / Atelier Desmarchelier in Lille.

## An exceptional haven in the making: Swam and the Mama Shelter

Architect: De Alzua + / Clients: Nacarat + Mama Shelter - end of 2018 - beginning of 2019

Located at the heart of the metropolis and the Euralille business district, at the junction between Lille Flandres and Lille Europe railway stations, opposite Euralille shopping centre, on the edge of Parc Matisse, not far from the old city, running the length of the former ramparts. At the end of 2018, Swam will stand opposite the Euralille shopping centre, between the city's two railway stations. Developed by Nacarat, it will be the metropolitan area's latest meeting place and creative hotspot. A unique, iconic and experiential destination all about shopping, fine food, business and tourism. Swam comprises three buildings structured around a high promenade that recreates the old fortifications of Porte de Roubaix. It will house shops and restaurants with unique offerings, offices with the highest level of user comfort, a panoramic restaurant boasting a new perspective on Parc Matisse, and finally Mama Shelter, a hotel that is the project's powerhouse. Swam will embody the various objectives underpinning it with both elegance and relevance:

> link the past and the future with an elevated promenade that will breathe new life and meaning into the old fortifications, hidden behind a moucharaby of bricks;

> create synergies between the different districts from Euralille to the old town, revitalise under-used public spaces such as Place Saint-Hubert or the perimeter of Parc Matisse, and introduce an architectural style that is conducive to exchanges thanks to its outdoor and indoor spaces, whether for relaxation, leisure or work;

> mark the old gate to the city with a strong and dynamic symbol with original stores, reinvented tertiary spaces and a Mama Shelter hotel that is creative and offbeat, the project's centrepiece and a new addition to Lille's skyline.



## Shining examples of a northern French firm: Accor Group

It was in 1967 that the first iconic Novotel hotel appeared in Lille Lesquin. And it was in Lille that Paul Dubrule, from a local family of industrialists, and Gérard Pissot founded the hotel chain. The principle behind Novotel is simple and revolutionary: to define the standards of a hotel model with 62 identical rooms that can be reproduced again and again in respect of core principles: a location on the outskirts of the city, a height limited to one storey to avoid the installation of an elevator, and an affordable price (42 francs). Finally, comfortable rooms (24.50 sq. m) with a large bed and above all a bathroom. Add to this free stays for 2 children on weekends and breakfast included. All the ingredients of the hotel chain were combined in the first Novotel in Lille, and from there the process simply had to be repeated. Ibis hotels were created 7 years later. In 2013, the group (17 brands, 3,900 hotels, 180,000 employees around the world) announced its Etap Hotels were being renamed Ibis Budget. Although the main concerns of the Accor Group founders were the absolute standardization of its rooms, the group is now trying out a new approach: making Accor hotels intimate and tailor-made. And it is in Lille that an experiment is taking shape through the use of design.

## What if we were to prototype hotels?

Designers: Sismo design / Client: Accor (the group) / Location: Ibis Budget Lille Flandres – 2015/2016

**THE CHALLENGES** — On a modest budget, the traditional hotel industry often appears soulless. “Millennials”, or generation Y, tend to favour more gregarious solutions (services between individuals), whether for business or leisure trips. Management of public and private spaces, hospitality, service offerings and uses: traditional hotels must question their practices to come up with a genuinely innovative and alternative offer.

**SOLUTIONS PROVIDED BY DESIGN THINKING** — The Sismo design thinking method has three steps prior to experimentation with operational concepts. The creative “commando” comprises a dozen people, including Accor management teams and workers. The first step takes place on site: following a methodological guide, the observers scour the lifts, hotel corridors, alternative accommodation, and more generally places busy with millennials. For one month, they observe, question, take note. Then comes the “ideation”, which is to develop ideas without any preconceptions, by sharing observations and comparing them with practices found in other fields, and even other countries, using their specific tool: the creative matrix. Nine scenarios emerged from this process, three of which were selected by Accor. The need to socialize, quality requirements and easy access to services formed the basis for 3 scenarios, deployed in the form of rapid prototypes with the support of two hotel staff teams. In Lille (Ibis Budget, Rue de Courtrai), the “Common Roof” concept invites customers to participate in the life of the hotel.

## territory

**RESULTS** — Surprise, “millennials” are not the only ones willing to get involved. In Lille, the agency has had to leave the washing machine set up for the experiment! The customers – even those on paid-for business trips – were only too keen to lend a hand, just for the pleasure of participating. Some even took over the kitchens to organize a dinner open to all. In Paris, start-ups appreciate the “advantages” of the hotel as a co-working space. “It is alive, you have your little corner but you’re not on your own”, explains one young woman who twice used the space until half past midnight: “It is nice when you still have people around”.

**DEPLOYING THE EXPERIMENT** — Backed up by qualitative and quantitative analyses, the Sismo agencies drew up a concept roll-out charter covering the business model, architecture and services: everything that makes up a new design experiment, such as the use of modular spaces and services “on schedule”. After Lille and Paris, the concept was taken to Brazil and across Europe, driven by hotel managers who want to change their routine and who believe that the standardized model is no longer appropriate.

## Gourmet Bar by Novotel

Interior designer : Valérie Rocco Nouqueret / Client: Novotel Lille Centre gares, 19 rue de Tournai, 59 000 Lille - 2017

Beginning with the premise that when clients (professionals or families) arrive in Lille they have to move around within the region, the redevelopment project was guided by the desire to represent all the territories of the north. So as soon as we arrive in the lobby, we are greeted by wallpaper representing the very festive and colourful carnival of Dunkirk. Further down, the bar counter features a kind of roof made of beer bottles contrived into 10 lampshades, showcasing the great local and regional production of beers. It runs into the “Friterie” shop, reminiscent of the chip vans common in the region's mining basin. The menu also includes a black hamburger, directly from the ALL trend book by Li Edelkoort, so dear to the Tourism Louvre-Lens Mission and also consulted by the manager Thierry Wagner. Let's continue our tour: the giants of Douai, strange characters, watch over us at the corner of the restaurant, again through the wallpaper. The demanding Valérie Rocco, DPLG architect, in charge of the redevelopment, was responsible for all these spaces, including the terrace, which will undoubtedly become one of the best in Lille. Add to this the relatively new music stage with events scheduled throughout the year: anyone who wants to perform on the hotel's small stage can register with the management. The manager is already planning to work with



the various associations and cultural associations in Lille for selecting artists. The entire team has been associated with the thinking process and involved at all stages: the team has suggested a dress code (validated by the management board and the group): traditional black trousers and a white shirt, but with suspenders! Other hotels in the Group wanted to stand out using design. Examples include the Mercure Lille Centre Vieux Lille and Mercury in Marcq en Baroeul, designated as a host during the 2016 European football championships.

### Elsewhere in the region, a unique tourist destination was created using a design approach: Autour du Louvre-Lens

The arrival of the Louvre Museum in Lens and the inclusion of the Nord-Pas de Calais mining basin on the UNESCO World Heritage List in 2012 gave rise to a new tourist destination: Autour du Louvre-Lens and its trademark ALL. To develop ALL and the world of tourism it conveys, a broad co-creation process with trend researchers, artists, experts from all disciplines and local residents was undertaken as early as 2011 by the PAS-DE-CALAIS TOURISM LOUVRE-LENS MISSION. The objective was to reveal the identity of the destination and bring together all regional stakeholders around a concept that reflects who they are. Accompanied by Lidewij Edelkoort - studio Trend Union at the early stages of the project, initiatives such as trend books and “design cheques” were taken: tools designed to establish the identity of Autour du Louvre-Lens with a recognisable range of tourist attractions, and to support local authorities, business owners and project leaders with the organization (or reorganization) of their activities. With a contemporary and strong visual identity, built on the reflections of a multidisciplinary team, the ALL trademark was invented and deployed. Its visual codes refer both to the industrial heritage of the region and its human values (“all together”). The identification of these unifying values and recognisable tourist destination helped to stimulate creative initiatives such as a strong and contemporary graphic charter, designed by Stefan Mihailov: its typography and pictograms inevitably conjure up the material legacy of the territory. A range of ALL by-products

was added to this, with clear references to both the traditional and industrial craftsmanship of the region and to the physical heritage sites found “within 30 minutes around the Louvre-Lens”, most of which are on the UNESCO heritage list (belfries, mining sites, slag heaps, world war remembrance sites, etc.). This is how the ALL trademark was invented, developed and deployed, based on an ongoing process of reflection about the new trends in tourism associated with the design approach.

**TREND BOOKS: A COLLECTION OF PRACTICAL AND INSPIRATIONAL BOOKS USED AS TOOLS TO EMBRACE AND PUBLICISE THE ALL TRADEMARK** — This is a unique and innovative approach supporting the aesthetic aspects of a territory in order to reach agreement on a shared identity. This approach is the result of a regional identity study carried out by Li Edelkoort and her team. The first published trend book is an expression of this territory’s values and builds on long and detailed identity research about the mining area. This was followed by “Shopping inspired by the region”, a collection of experiences full of product inspirations. It is intended for shopkeepers, craft workers, artists, entrepreneurs, and industrialists. The final trend book is “Toward a Shared Tourism : accommodation, catering, well-being,” sent to hotels and guest houses. Books 4 and 5 are in progress with the respective titles “Space, Architecture and Landscape” and “Design and Culinary Practices.”



**A RANGE OF NEW PRODUCTS INFLUENCED BY THE TERRITORY** — Each product in the range represents collaboration between an artist/designer and a craft worker or business. Designers teamed up with a dozen local businesses of different sizes and from different sectors (gastronomy, brewing, textiles, plastic processing, brickyards, printing, etc.) and combined their know-how to develop souvenir products or business gifts related to the local identity and creativity, all designed as trademarks of the ALL.

**DESIGN CHEQUES: A TOOL TO SUPPORT LOCAL AUTHORITIES AND BUSINESSES IN THEIR POSITIONING** — This is a concrete initiative that supports the expression of an aesthetic destination. Tourism Louvre-Lens Mission offers operational assistance for the development of trend books for products, places or services: the “design cheque”.

### territory

### Remarkable restaurants and hotels

In France, tourist hotels are a form of commercially run accommodation. They offer different services. They may be rated (number of stars), regardless of the number of rooms. Such a rating is not mandatory and is obtained at the request of the hotel operator. A hotel can also have a label. They are classified into 5 categories from 1 to 5 stars (1 star: budget accommodation - 5 stars: Luxury accommodation). Stars are allocated based on an assessment of 3 major criteria: quality and comfort of facilities, quality of the services available, good practices with regard to environmental compliance and catering for disabled guests. Hotels are evaluated every 5 years to determine whether they can retain their star rating. The Lille metropolitan area has hotels with 8,200 rooms (3,163 in Lille), 250 of which are located in three 5-star hotels: Alliance Couvent des Minimes, Hermitage-Gantois and Clarence Hôtel. Lille has 17 4-star hotels.

### Starred restaurants and chefs

It was the famous red Michelin Guide that started awarding stars to restaurants in 1931. Every year, Michelin’s team of anonymous critics award stars to the restaurants they judge to be of the highest standard. One star indicates a very good restaurant in its category, 2 stars indicates excellent cuisine and a restaurant worth the journey, while 3 stars indicates exceptional and unmissable cuisine. There are other classifications in France but Michelin stars are the reference.

# urban design



Public space holds our cities together. It supports a multitude of functions that are essential to the workings of the city. Underground, it carries, holds up, directs and distributes. It is crisscrossed with fluids, energy and information. Above ground, it welcomes, organises and structures. It is covered in a predictable surface. It is embellished with various functions and it is equipped with "furniture" to enhance security, lighting, rest or conviviality. And sometimes nature still manages to enjoy a prominent role.



## Matali Crasset's Capsule, Caudry Leisure Park

This project came about when a pigeon fanciers' club commissioned a pigeon house with the intention of perpetuating a centuries-old tradition, appealing to new generations and opening up the hobby to a broader public. The first proposals were deemed unsatisfactory. It was through the mediation of artconnexion that the project for the Capsule designed by Matali Crasset came to land in the heart of a green zone dedicated to pedagogical activities, in perfect resonance with the site's vocation as a nature reserve, in the Riot leisure park.

**RESTORING THE USE VALUE OF ART** — The aim of the project was to enable pedagogical visits of the pigeon house, to create a "functional living place providing close contact with the life of the animals, in which visitors accompany a tradition in its contemporary practices and not just enjoy it for its external aesthetic!". It was this particular point that appealed to the designer.

**A PROJECT BASED ON CONSULTATION AND A SHARED VISION** — The project was developed in relation to specifications and a methodology specific to the New Commissions programme in order to best respond to the original intentions. For the clients, this was a daring proposal that exceeded their expectations: "The real value of the project, such as it developed, was that it offered us the opportunity to express our ideas and to engage in reflection on the reason for an object to exist. This encounter with design opened us up to culture."



## Covered pedestrian crossing, Tourcoing

Linking Place du Docteur Roux and  
Place Charles Roussel - 59200 Tourcoing  
Designers: Workshop 9.81 + Les produits de  
l'épicerie / Client: SEM Ville Rouvelée - 2010

The pedestrian crossing creates a direct relationship between means of transport (bus station on one side and tram and metro stations on the other) and the city centre. It is inserted in a row of townhouses of the same nature, replacing one of them. Through this break in the alignment, the pedestrian crossing stands out visually with the orange-red hue of its exposed gables and the glazed façade that is backlit at night. Blending into the void that is created, the project is composed of an awning representing an urban origami: a thin sheet of Alucobond is the material used for signage throughout this project. Unfolded through the depth of the 20-meter plot and over a width of 4.5 meters, this sheet undergoes various complex folds and altimetric variations that reinforce its uniqueness. The roofing ends at a remarkable slant, signalling the pedestrian crossing from the tramway terminus along with the entrance to the shopping centre and the metro. The floor of the passage is covered in grey granite, in continuity with the public spaces of the city centre.



## BOB by Erwin Wurm, Place François Mitterrand, Lille

Based on an initiative by Odile Werner, Maison de l'Architecture et de la Ville (MAV) commissioned a micro-architecture project for Place François Mitterrand. It was only natural for SPL Eurallille to join her in exploring new ways to use this public space, flanked by a shopping centre, Parc Matisse and Gare Lille Europe.

**REGENERATING A TRANSITIONAL SPACE** — This relatively austere square is crossed by huge numbers of passengers, customers and passers-by but lacks identity and has been inadequately promoted. The commission was for a micro-restaurant: Bob, a chip shop revisited by a contemporary artist. It meets the need for a convivial space and addresses the absence of any high-quality catering options in the vicinity.

**REINTRODUCING A SOCIABLE “STOP-OFF”** — This artistic contribution accentuates the square by giving it an identity that is both unique and surprising and encourages passers-by to try it out. Bob offers varied, high-quality food with the humble chip as its centrepiece. It is an artwork but one which also generates economic activity. Bob is a good example of an initiative that has regenerated a “no zone”. Through urban design, this public space now boasts renewed vitality and increased comfort, while at the same time taking on a strong identity and greater perceived quality. This is the way of the future.



## The Ileo mobile fountain

Designer: Aurélien Veyrat – Client: Iléo - 2016

In April 2016 Iléo (the new water supply service for the Lille Métropole) consulted lille—design for its expertise in design, specifically with regard to organising and issuing a call for tenders, and then selecting designers to design mobile water fountains for use by public authorities during large urban gatherings (the Lille street market, sports events, etc.). Under the supervision of the MEL, Iléo provides the public service of supplying drinking water. Iléo wished to design water fountains, both as access points for drinking water and tools to promote tap water and the water service. The goal was to have people drink the water while backing up words with action. The call for tenders emphasised the importance of the ergonomics of the water fountain, its modern image, its function as a positive advertisement for the water service and its simple functionality: easy to move, light, practical, quick to assemble, durable and economical. Aurélien Veyrat won the call for tender with a proposal inspired by the shape of water towers, which have a very strong presence in the region, coupled with an ecological dimension. The 360° fountain creates a genuinely convivial and shared space. As a gathering point, it enables families to quench their thirst, or sportsmen to recharge their batteries and refill their water bottles. But above all, it lets all these people discover the

water of the MEL in a fun way – the same water that flows in the taps of each inhabitant of the metropolitan area. The ecological dimension was also a strong point of the project. Water runoff is collected by a small receptacle that flows over a small area of aquatic or semi-aquatic plants. The non-drunk or unused water passes through this small green space. This also serves to draw users' attention to the recycling of water and its many uses, such as in the watering of plants. Five fountains have been manufactured and easily connect to the drinking water network throughout the metropolitan area.

## La Gare Saint-Sauveur, Lille

17 Boulevard Jean-Baptiste Lebas - 59800 Lille

Architect: Franklin Azzi Architecture /

Client: Ville de Lille - 2009

The 23 hectares of the former Saint-Sauveur freight station extend over a site in the heart of the city of Lille. Built in 1865, this hall is the oldest in the station. It has a metallic frame, brick walls and a paved floor. It was in operation until 2003, when the station's activities were transferred to the Delta 3 multimodal platform in Dourges. Similarly to Hall B, it was partly repurposed as a cultural site by Franklin Azzi Architecture. It includes a bar-restaurant and a cinema on a 1000 m² surface area. The partial rehabilitation of the two halls took place in 2009 on the occasion of the Europe XXL festival. This cultural facility, now known by everyone as the Gare Saint-So, has taken up residence in part of the halls of the abandoned railway site. The Gare Saint-Sauveur is worth a detour for this precise and effective architectural intervention. It gave a new lease of life to a part of this former industrial site by opening it up to many uses while preserving its identity. The operation was a success: the Gare Saint-Sauveur has become an epicentre of cultural life in Lille, a vibrant venue open to all, free, and uniting in one spot functions that are often separated. Thanks to artistic exhibitions, cultural events and family activities, today the Gare Saint-Sauveur is experienced as a high-quality, easily accessible, popular and family-oriented space. This new cultural venue has become a flagship of the city's cultural reputation with more than 500,000 visitors a year. The exterior of the Gare Saint Sauveur offers several spaces: the esplanade, which serves as a children's playground, can be adapted if necessary to host various events, such as open-air cinema

## territory



screenings, sports tournaments, marquees and so on. The terrace, which is the biggest in Lille, welcomes people to enjoy a break for lunch or a drink. In summer, it is equipped with a stage and hosts concerts every weekend. Every year, from autumn until the end of winter, the programming is managed by the City of Lille, featuring concerts, screenings, lecture-debates, theatre and study days. Alongside classic public events, the venue can be made available for private functions. During the spring-summer period, the cultural programming is coordinated by lille3000 in conjunction with numerous Lille-based associations. Contemporary art exhibitions are organised along with concerts, film projections and theme weekends. All these elements combined make up the originality of the Gare Saint Sauveur: a convivial place that is a one of a kind, featuring a generous and eclectic programme to enjoy with family or friends.

## Mouviaux Town Centre

Client: Nacarat / Contractors:

Empreinte landscape designers - 2015

Commissioned by Nacarat, the Empreinte agency redesigned Mouviaux town centre. These central spaces constitute a whole: an elevated plaza around the school and the multimedia library, a lower plaza facing the future theatre, a garden esplanade slowly descending towards the Rue Roosevelt and the Hautmont park. Their dimensions are designed to allow for easy circulation, gatherings of pedestrians (school or theatre outings) or occasional events (e.g. concert, market or jumble sale). Regarding vegetation, Empreinte opted for large trees supplemented by generous beds planted with persistent shrubs, perennials and annuals laid out along the course of the esplanade. The treatment of the ground deserves special mention. Empreinte had the Les compagnons du devoir association lay the paving stones: spaced, offset or in light relief to let shadows play according to the orientation of the sun. The choice of different coloured granite seeks to inject a rhythm on the course of the esplanade, likewise the alternation of long, square, aligned or fanned paving stones.





## Signage for Lille Métropole Car Sharing Service

Designers: Atelier Télésopique Design Graphique  
/ Client: Métropole Européenne de Lille - 2015

Lille Métropole wished to reflect on the design of a specific signage and fixtures dedicated to car sharing to identify and promote this service to metropolitans, make it more visible and legible: Lille Métropole Auto Libre Service. Atelier Télésopique was tasked with creating the signalling system for MEL Auto Libre Service locations in public space, in order to accentuate the visibility of the stations and make their use more explicit.



## La fabrique à miel, Henri Matisse Park, Lille

Designers: Camille Garzuel & Malvina Bali /  
Client: Maison de l'architecture et de la ville - 2016

The Maison de l'architecture et de la ville, in partnership with the Marcel Dhénin educational farm and the apiary-school of the City of Lille commissioned the construction of four contemporary beehives to be installed in Henri Matisse park in Euralille. The first goal was to contribute to biodiversity and the preservation of bees in the metropolitan area. The second goal was to develop a pedagogical project based on the city, architecture and bees. Indeed, urban and peri-urban sites, which are often less treated with chemicals, bear flowers much of the year and are slightly warmer, can offer suitable food and habitat for bees. The selected team worked on an adaptable constructive principle, in close collaboration with the apiary-school of the city of Lille and its beekeeper. The challenge was to take into account the constraints of using hives for bees and beekeepers, but also to imagine a hive that stands out from conventional models in order to offer an original structure that is inserted into the landscape: an iconic micro-architecture that attracts the attention of the users of the park and brightens it up all year round. The formal idea was to associate the hive with that of the factory and to play on the parallel with the worker bee. The factory typology also acts as an allusion to the mega-structures found in the neighbouring architecture.

## territory

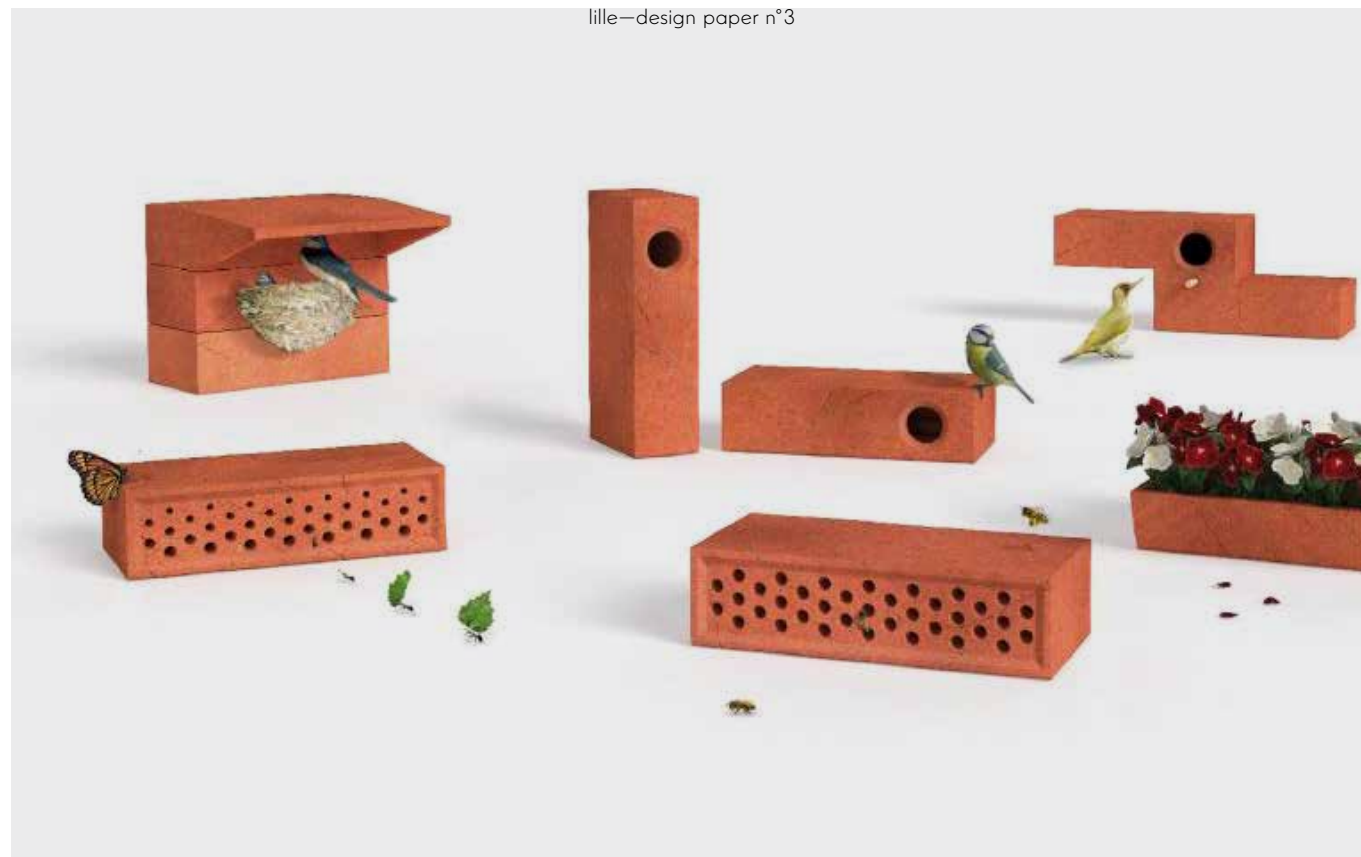
# Local materials and techniques used in the urban environment

Brick is the local material, it gives to itself a special atmosphere, characteristic of our territory. This material fascinates designers, who declines it for uses other than that of construction. Let us add significant ecological approaches that also build the identity of the metropolis.

## Brick

Brick is traditionally used in areas where stone is lacking or when it is unsuitable for construction. In Flanders and Artois, brick is used in rural architecture. Following the expansion of the mines, brick took on a decisive role in construction and this economical material was produced industrially. Indeed, it seemed to be the only material capable of satisfying the enormous demand: nearly 120,000 housing units were built in a 150-year period. Brick is also one of the only industrial materials to offer a great richness of composition and a very wide variety of architectural details. Glazed bricks, coloured bricks or bricks with special shapes were the tools of masons just as colour palettes were for painters. In the mining basin of northern France, brick has a brownish-red hue. When the coal mines were open, some companies created their own brickyards to be self-sufficient. Whether bonded in a Flemish or English-style, bricks have the potential for a multitude of motifs and ornaments. They emphasise window frames, cornices and courses. In order to differentiate one's house from that of one's neighbour, even in the case of twin and identical houses, the tradition was that some bricks would be painted, bringing out original geometric patterns. At the Cité des Philosophes in Vermelles, the whole ground floor was painted. On the Avenue des États-Unis in Bruay-la-Buissières, the window frames are marked by a slight offset and painted white. But the region was a very large producer of this material (since it had coal for firing, industry, a population to be housed, and also a chalky soil that is poor in building stone). Today, only a dozen production sites remain in the region, including the Briqueteries du Nord in Lille and the Briqueterie Lamour near Douai.





## Brick nesting houses to protect birds by Briqueteries du Nord

Designers: Piks design / Client: Nacarat /  
Manufacturer: Briqueteries du Nord – 2016

This 100-year-old, family-owned company manufactures, sells and recycles bricks. From the profession of “brick maker” to that of supplier of sustainable materials and related services, SA Briqueteries du Nord is a major player in the regional market for building materials. Since 1912, the company has expanded significantly, opening sites in Lille, Leers, Lomme, Templeuve and Ronchin. The manufacturing of baked bricks still accounts for half of its turnover. Its undeniable and recognised know-how gives the company room to innovate: in recent years, the development of raw brick, a natural and universal material that offers very comfortable thermal and phonic qualities, has given rise to the Crubiq range, a compressed raw earth brick. The company also joined forces with designers from the Piks agency to develop a brick “nesting house”.

Nacarat, a generalist real estate developer, has been working for several years on an eco-construction process and the systematic labelling of its real estate projects. In this context, since 2012 Nacarat has been working with the League for the Protection of Birds (LPO) to register several real estate projects in line with the LPO Refuges initiative to encourage biodiversity.

**INSTALLING NESTS IN BUILDING FACADES** — One of the factors restricting the proliferation of various animal groups in the city is the lack of cavities that some species need for part of their life cycle (reproduction, hibernation, protection against bad weather or cold in winter).



## Briqueterie Lamour - All (Autour du Louvre-Lens) Brick range

Designers: Piks design / Client: Mission Louvre-Lens  
Tourisme / Manufacturer: Briqueterie Lamour – 2016

The Briqueterie Lamour was founded in 1929 in Waziers near Douai. Earth and water combine to make raw bricks that dry in the open in keeping with natural cycles. The addition of fire and air for baking transforms the material into a brick that is time- and weather-resistant. The brick of Waziers, made by hand of man for man is a true speciality of international fame. At the request of Mission Louvre-Lens Tourisme, as part of its ALL destination concept, the company accepted the challenge of producing, in a small series, a brick range dedicated to tableware and office accessories. Thus, candle holders, knife holders, paperweights and bookends were produced by the same workers who make the bricks serially and on a very large scale. Several adjustments were necessary to come up with objects first in raw and then in baked clay, as well as a black enamelling phase, which contributes to a new aesthetic that is highly mineral, raw and refined. Enamel also has a protective role: it prevents the erosion of the material.

In the urban environment, cavities disappear because of safety requirements, maintenance or renovation operations, or simply do not exist because of the age of building stock or the design of the buildings. The species that depend on cavities (cavity nesters or semi-cavity nesters) are then deprived of the possibility of nesting. The installation of nest boxes for birds thus constitutes a simple and effective way to overcome this problem and helps to maintain these species in an urban environment.

**EVOLVED BRICKS AS A REFUGE FOR URBAN BIODIVERSITY** — That is why Nacarat has chosen to include various kinds of nesting in the façades of its housing development programmes in Lille, “Covent Garden” and “Camden Garden”. Nacarat and the LPO have teamed up with the Piks Design agency to design evolved bricks as a refuge for urban biodiversity.

## REV3: the Third Industrial Revolution in Hauts-de-France

The world is changing. Faced with economic, social and environmental challenges, the Hauts-de-France region chosen to engage in the Third Industrial Revolution. Initiated in 2013 with the contribution of Jeremy Rifkin, the region wants to take charge of its future and become the pioneer of a new economic revolution based on the energy transition and digital technologies. This revolution will change the world, how we live, produce, consume and travel. "Internet technologies and renewable energies are merging to create a powerful new infrastructure, that of a third industrial revolution which will change the world." At the heart of REV3, there is a strong evolution in relation to energy and resources (based on five pillars) coupled with new economic models. This evolution is vital for the competitiveness of companies, industrial companies in particular, their performance, differentiation through their added value, opportunities for new sectors and markets, and the development and attractiveness of territories.

Five pillars based on two new economic models:

- Pillar 1: switching to renewable energies: wind, solar, geothermal and hydropower
- Pillar 2: developing energy-producing buildings
- Pillar 3: developing energy storage capacities
- Pillar 4: deploying the Internet of energy
- Pillar 5: reinventing the mobility of people and goods

- First economic model: the circular economy
- Second economic model: the economics of functionality

Initiatives must be bottom-up rather than top down and come from companies, territories and local stakeholders, including citizens and users. Today, the Third Industrial Revolution in Hauts-de-France is a collaborative dynamic brimming with projects: more than 700 projects being monitored, public and private investment estimated at €500 million annually, more than €14 million deposited by citizens on the Third Industrial Revolution savings book in less than two years, an unprecedented investment fund of €40 million to finance companies who wish to develop their project in Hauts-de-France and create jobs.

Example of a project related to territorial planning:

### LIL' AÉROPARC

The first business park incorporating the principles of the Third Industrial Revolution.

- Inter-company resource pooling through the circular economy and the economics of functionality
- Development-accelerating hub for local businesses
- Non-motorised mobility
- International showcase for new solutions, investment and Rev3 services by 2025
- Energy efficiency and ENR, intelligent network for a 100% autonomous energy park by 2030

Example of a new economic sector:

### BIO METHANE

Our ambition: to make the Hauts-de-France the leading European region for biomethane injection

- Collective of 35 stakeholders (Corbi)
- Regional biogas manifesto 2020
- Méthania business cluster
- Technocentre structuring facility

Example of a company initiative:

### CROUZET AGENCEMENT

This SME specialised in the layout of professional spaces innovates on all levels, from products to management.

**THE PITCH** — "Many SMEs tend to operate in isolation. I am backing the exact opposite strategy" (Jean-Maurice Morque, manager). The company has an original approach to human resources management. Every year it takes on sixty trainees with very diverse profiles, immediately considering them as full members of the team.

**RE-THINKING PROCEDURES AND WORKSPACES** — Crouzet also innovates in the organisation of work and space: internally, instead of email it uses a specific software; in the offices, no more designated workspaces; in the workshops, workspaces that each person can adapt to their needs on a daily basis. The upshot: savings in time and productivity.

**PRODUCTS LIKE NO OTHER** — "You have to be able to dare and be able to stop. This is one of Crouzet's qualities: when necessary, we know how to say goodbye to an idea or a project." The company does not innovate without its clients, who are closely associated with the projects they entrust to the Roubaix-based SME. The work combines digital technology, crafts and the human factor for relevance. Convinced of the benefit of the participative approach, Crouzet has developed two original products, Thinkwall and T-Wall: movable, writable, magnetic walls, designed in the form of a T, allowing the construction of open, agile, collaborative, active and stimulating workspaces.

## Roubaix, pilot city for zero waste

CIRCULAR ECONOMY  
AND ZERO WASTE EXPERIMENTATION

Roubaix is an exemplary area for multiple experiments and tests and new lessons learned. The deployment of the Zéro Déchet (zero waste) initiative by the town of Roubaix in 2014 gave fresh impetus to the waste prevention and management policies of the wider metropolitan area. It brings together various stakeholders at local, regional, national and even international levels, and involves contributions from local authorities, associations and private stakeholders in massively reducing the production of waste.

### A GROWING DYNAMIC AND A SOURCE OF LOCAL PRIDE

—The town's dynamic scheme is expanding as the various initiatives are tested, evaluated and then deployed (once satisfactory results have been achieved). With 100 families initially committed to reducing their household waste by 50%, in just two years the initiative now concerns 1% of the population, 3% of shop-owners, 10 schools (20% of all schools in the area), as well as a club of entrepreneurs representing the circular economy, who respond to demand with new models and new systems.

**COOPERATING AND SHARING BEST PRACTICES** — A cooperative approach was put in place across the area to help all stakeholders improve their consumption habits and waste management methods: businesses, schools, families, local authorities, etc. Everyone benefits from a virtuous circle (return on investment, gift vouchers, etc.) established with the help of coaching, advice, neighbours and dedicated structures.

**TWO MAJOR SCHEMES** — Circular economy cluster located at the Couvent des Clarisses. This accommodates and supports economic players and new entrepreneurs who form part of a collaborative and systemic dynamic that complements existing regional schemes (Team2 and Cd2e). This 2,373m<sup>2</sup> facility is set to develop an incubator, a dedicated centre for training, research areas, a showroom and dedicated spaces for events. The interaction between citizens, users, shop-owners and businesses will make it possible to promote comprehensive design projects. This cross-cutting approach is a key characteristic of Roubaix, whose authorities are intent on pushing forward successful and integrated innovation. Maison du Zéro Déchet et de l'Economie Circulaire - this facility, structured as a third place, brings together users (citizens), designers, shop-owners and businesses and encourages interactions between them in a single location and in a spirit of diversity (diversity of people and functions).

### DEVELOPING VALUE CREATION ON A BIGGER SCALE

— This initiative has generated jobs and promotional support from various parties and has led to the joint development of innovative ideas and products with designers. Given the positive impact and feedback these experiments have had, the town of Roubaix will now expand the initiative on an industrial scale to make all of the solutions developed available to hundreds of residents and companies.

territory





# sustainable design



Emblematic architecture, committed designers, sustainable entrepreneurial initiatives are demonstrations that a better world can be achieved through major urban projects. Each individual at its own level participates in the ecological transition toward sustainable development at their level.

## territory



### La Lainière community development house in Wattrelos

Architects: Ekoa (Olivier Jost) and Carlos Arroyo (architects)  
/ Landscape architect: Empreinte /  
Designers: Julien Kieffer, Muriel Bertrand /  
Client: SEM Ville Renouvelée - 2016

La Lainière community development house was entirely built using a Cradle to Cradle approach. It was delivered in the beginning of 2016. Its 500 m<sup>2</sup> are meant to tell the story of the site and the urban project, and host economic stakeholders, residents, associations, and local communities for events related to La Lainière. This house is the first Cradle to Cradle building in France, and was designed to have zero environmental impact. "From its extractable foundations up through its non-bituminous plant membrane roof, and with its inflatable meeting room, La Lainière community development house is a smart "circular" building. In addition to being biosourced, each component can be disassembled for use elsewhere or in another way in the future", explains Dominique Givois, Director of SEM Ville Renouvelée. Ville Renouvelée will manage the site for 12 years. Right from the start of construction, the developer used a participatory and coordinated approach.

This approach is based on the community development house, which is a resource house for the project and activity house for the territory. This community development house implements Cradle to Cradle principles and strives to be an example and a showcase for these principles. The house is movable, and can also be disassembled and reassembled elsewhere. The layout may be the same or different (for offices or private housing, for example). Its material is recyclable, in accordance with the principles of C2C®.

**OUTDOOR SPACES** — The first part of the transitional and upgradeable approach of the Lainière Peignage Pennel & Flipo site is the layout of the outdoor spaces of the community development house. A garden with 3 functional spaces surrounds the house.

**AROUND THE POND AND THE TEXTILE GARDEN** — This space hosts users of the community development house (meeting points, shaded area, explanatory panels ...). This layout expands on the textile garden theme with plants used for dyeing or textiles (such as linen and hemp), reminiscent of the industrial textile past of La Lainière.

**THE PHYTOSTABILISATION AREA** — An educational area to raise awareness about phytoremediation (soil decontamination via plants) is installed along the community development house, with a presentation of the phytostabilisation mechanism (reducing the mobility and spread of pollutants in the soil).

**THE FRONT YARD AND THE SPINNING YARD** — These two areas in front of and behind the community development house are spaces that can be separate from each other and separate from the other 2 areas. These yards act as a transitional space. The front yard leads to the community development house. It invites people to enter it, but also protects the building from potential damage. The front yard manages the transition between the public and private areas, and includes the car park and secures the access. The spinning yard includes the transition to the current unused land and the heart of the site that will be developed soon. It marks the edge of the plot, and provides a view of the project in the making. It is potentially a functional extension of the community development house, and its configuration is a way to present the development plan, or host activities run by local stakeholders.

**AND THE DESIGN?** — lille—design handled the upstream and downstream management of this unique project that is a dense concentration of various design fields in the outdoor and indoor areas of La Lainière community development house. It is the first Cradle to Cradle building in France. lille—design handled the graphic design, product design, and social and collaborative design. The project brings together designers, associations and residents, who consulted each other as the project progressed. This emulation is the fruit of a rich cultural, economic and social dynamic organized by the planner of the territory, SEM Ville Renouvelée. Emulation plays a major role in creating a place for discussing design and the fascinating story of the site.

**WHAT IS C2C?** — C2C (Cradle to Cradle) is an element of ecodesign and the circular economy. This is also an environmental ethics concept that includes all aspects—the design, production and reuse of the product—an ecological requirement whose principle is zero pollution and 100% reuse.

**POSITIVE IMPACT** — All products must be reusable, in their current or their original form. The idea is to eliminate the concept of waste: all waste becomes nutriment. C2C thus runs against the assumption that growth and human well-being must negatively impact humans and nature. An example? Compost.

**RENEWABLE ENERGY** — C2C implies the use of renewable energy in all its forms for sustainable growth throughout time. Examples? Photovoltaic and thermal panels, wind turbines, geothermal energy ...

**DIVERSITY AND MUTABILITY** — Uses change, with time and depending on the context. Change is a part of the economic, social and natural environments. The objects created in a C2C approach must adapt to change, just like nature. Examples? A car park that can be converted into housing, recycling industrial buildings into places for culture, housing, or offices ...

## Le Grand Sud, Lille

Architects: Lacaton & Vassal / Client: Ville de Lille - 2013

“Le Grand Sud” (3,791 sqm) is a place for cultural outreach for the entire city. It also hosts the new district’s non-profit organizations and events. The construction “slips” under a vast accessible roof formed by a sloping public garden, created by the development of the district. The building volumes have various heights, following the slope of the garden roof. The auditorium is in the middle. Freed from load-bearing elements, it is equipped with portable and modular bleachers and a staging area in the front. Around this space, a large area covering 2,500 m² offers other functionalities for the public. The space is flexible and versatile, thanks to a system of large curtains and acoustic folding doors on tracks that accommodate various capacities and configurations. This system is easy to manoeuvre. A mobile facade that is perpendicular to the central room can be entirely opened, thus expanding the room to its maximum volume toward the park. This makes for a scenic setting.



## Smart module concept, the innovative habitat constructor

Smart Module Concept defines itself as an innovative habitat constructor. The company was founded in 2009 in Bondues. It combines industry, architecture, and design to respond to the need to innovate in the building sector. After years of research and development, Smart Module Concept has perfected its unique modular construction system. 95% of each construction is built at the factory to ensure its quality, comply with the delivery deadline, and stay within budget. The buildings are composed of modules that may be combined in different ways. The constructions respond to needs in terms of space and functionality, and are of excellent architectural quality. Smart Module Concept is developing Industrie 4.0, a new industrial system that organises means of production. The production of this smart, connected factory is extremely flexible, paving the way for a new industrial revolution. This industrial flexibility makes THE architectural flexibility possible. This is how the company innovates. Modular construction is the most advanced form of prefabrication. The entire construction is built at the factory. Out of the 18 trades involved in residential construction, only 3 of these trades are on the construction site. Modular construction has several other advantages, such as building in an environment that is safe from storms, theft, and prying eyes. Quality control is improved, and human error, accident, and illness are reduced. Staff are more productive and can work closer to home. Road transport and trips are also significantly reduced. In terms of planning, we see an improvement in material aspects and timing (timing, hours worked, wintertime) The wood construction plot is assembled and delivered very quickly, in a few hours or a few days. Moreover, waste management is improved. As recycling is almost immediate, the construction site is clean. The company

draws inspiration from the values of Scandinavian countries, which are known for being the avant-garde of architecture and natural and everyday eco-citizenship. The idea is to create smart architecture that is designed to enable an art of living that combines functionality, comfort, and aesthetics. The interior of the modules is composed of open rooms with no lost space, bathed in light. This innovative and modular habitat can be seen in Chapelle d’Armentière, Béthune and Verquin, and has been exported to Blénod-lès-Toul near Nancy.





### The Pocheco plan: be enterprising without being destructive

13 Rue des Roloirs, 59510 Forest-sur-Marque

The Pocheco envelope factory was built in 1848 and renovated in 2014. Emmanuel Druon has been managing it since 1997. The company believes that it is more economic to produce and work with an eco-friendly approach. Each of its investments aims to reduce its ecological impact. An overall strategy has been used to gradually limit the biosphere impact of the business as much as possible: autonomous water supply and heating, photovoltaic panels, recycling, reforestation, phytopurification, wood-wool and green roof insulation, triple glazing and biomass heating, and removal of chemicals and pollutants. The spaces have clean lines and are clad in larch wood. For over 15 years, Emmanuel Druon has been rethinking his entire production line. Emmanuel Druon spares no expense, from the choice of raw materials to the company's waste management, machine optimisation, and factory renovation. Each invest-

ment achieved three goals: limit the environmental impact, increase competitiveness, and improve working conditions for employees. It is possible to be enterprising without being destructive. Emmanuel Druon summarises his approach in his book *Ecolonomie*. 'Ecolonomie', or 'Ecolonomy', is a contraction of 'economy' and 'ecology'. Corinne Lepage, the former environment minister, borrowed this term. And the financial results are there. Pocheco has invested 10 million euros to reduce its ecological footprint over the past 15 years, and has saved 15 million euros at the same time.



### IUT – Campus Gare, Roubaix

Rue de l'Alma – 59100 Roubaix  
Architect: Anaa / Client: Université Lille 2 Droit et Santé (University of Lille 2, Health and Law) / Delegated contracting authority: SEM (semi-public company) Ville Renouvelée - 2018

The University of Lille made the ambitious decision to construct a building showcasing the third industrial revolution (Rev3). The energy efficiency of this building will be exceptional, as it will be powered by renewable energy and be BEPOS\*\* and PassivHaus\*\*\* certified. As user comfort is a priority, in term of of thermal, visual, and acoustic aspects, and air quality. The building will also be HQE\* certified. In connection with the ecological corridor that runs along the Campus Gare development plan, part of the roof will be green, to contribute to urban biodiversity. As the building is a showcase, many multidisciplinary research teams will be able to conduct projects there, especially on energy storage, big data management, and urban biodiversity. This 6,500 m<sup>2</sup> building is designed to host 1,000 IUT C students in the Campus Gare plan in Roubaix.

Damien Castelain,  
President, Métropole Européenne  
de Lille (Lille Métropole)

and

Philippe Remignon,  
President, lille—design

thank the following

World Design Organization /  
World Design Capital

Luisa Bocchietto,  
President-elect of the World Design  
Organization (WDO)

Prof. Mugendi M’Rithaa,  
President ; Member of the WDC  
2020 selection committee

Srini Srinivasan, Treasurer

Dilki de Silva,  
Secretary General of the WDO

Gianfranco Zaccai,  
Chairman of the WDC Organizing Committee

Members of the jury for World Design Capital 2020 :  
Stéphanie Allard, Emilio Cabrero, Zach  
Caceres, Mugendi M’Rithaa, Andrew Tuck

Jessica Hanson,  
WDC Programme Manager

Gilles Rougon,  
French representative from the WDO

Political figures

Edouard Philippe,  
French Prime Minister

Françoise Nyssen,  
French Minister of Culture

Bruno Le Maire,  
French Minister of Economy and Finance

Jean-Marc Ayrault,  
French former Foreign Minister

Laure de la Breteche,  
French Secretary General for the  
modernization of public actions

Hubert Falco,  
President of Toulon Provence Méditerranée,  
French former minister

Michel Lalande,  
Prefect of the Hauts-de-France Region

Xavier Bertrand,  
President of Hauts-de-France Region

Martine Aubry,  
Vice-President, Métropole Européenne  
de Lille, Mayor of Lille

Vincent Van Quickenborne,  
President of Eurometropolis Lille-Kortrijk-Tournai

Rudy Demotte,  
Vice-President of Eurometropolis Lille-Kortrijk-Tournai

Frédérique Seels,  
Metropolitan counsellor for corporate relations,  
industrial recovery, business and craft skills

Guillaume Delbar,  
Vice-President of Hauts-de-France Region,  
Vice-President of Métropole Européenne de Lille

Those who featured  
in the video bid

Alain Cadix, Member of the Technology  
Academy and former Director of the ENSCI studios

Coline Malivel, Project Design Manager and former  
Secretary General for modernisation of public policy;  
Prime Minister’s Service Government Secretary General

Pierre Giorgini, President-Rector  
of the Catholic University of Lille

Brigitte Borja de Mozota,  
Researcher in Design Management

François Dutilleul, Chairman of the Board, Rabot  
Dutilleul and President of the lille—design business club

Emmanuel Druon, CEO of Pocheco

Mathieu Berteloot, Architect and co-founder  
of Hart Berteloot-Territorial Architecture Studio

And members of the ORES team with  
Béatrice Blanck who produced the video for the bid.



Those who supported  
the bid

Genevieve Aerts, iDKIDS group  
Culture and reputation manager

Nathalie Balla, Chief Executive Officer, La Redoute

Anne-Marie Boutin, President of APCI

Christian Brebant, Regional Representative for La Poste

Pascal Boulanger, President of Entreprises et Cités

Nicolas Cordier, Social Business & Open innovation,  
Leroy Merlin France

Etienne Corteel, EDF Regional Delegate  
(Hauts-de-France)

Luc Doublet, Chairman of the supervisory board,  
Doublet

Emmanuel Druon, CEO of Pocheco

Céline Dubois-Duplan, Director of  
ADICODE, Yncréa Hauts-de-France

Pierre de Saintignon, President of Euratechnologies

François de Witte, Managing Director of Décathlon

François Dutilleul, Chairman and Chief Executive Officer  
of Rabot Dutilleul

Yann Fabès, Director of Ecole Nationale  
Supérieure de Création Industrielle

Antoine Frérot, CEO of Veolia

Simon Hadjidimoff, Design Leader, Décathlon

Philippe Hourdain, President of CCI Hauts-de-France

Laëtitia Jaeck, Director of Development, Ankama

François Jégou, Strategic Design Scenarios

Octave Klabi, CEO and Founder of OVH

Isabelle Kocher, Managing Director of Engie

Jean-Pierre Letartre, CEO of Ernst and Young

Giovanni Massoni, Designstreams

Jean-Christophe Minot, CEO of Aéroport de Lille

Frédéric Motte, President of MEDEF Lille Métropole

Yann Orpin, President of CCI Grand Lille

Thierry PAGES, Regional Director (Hauts-de-France),  
ENEDIS

Julien Pattin, Regional Representative  
(Hauts-de-France), ENGIE

Patrick Ropert, CEO of Gares et Connexions

Philippe Remignon, CEO of Vilogia,  
President of Club Gagnant

Anne-Marie Sargueil, President  
of Institut français du design

Joannès Soënen, CEO of Tape à l'Œil

Michel Thiollière, Smart Planet consulting

Stef Vande Meulebroucke, President  
of Sumi Smart & Connected Buildings

Philippe Vasseur, President of the World Forum

Gaëlle Velay, Regional Director,  
Caisse des dépôts et consignations

Laurent Vitoux, Regional Delegate (Hauts-de-France),  
Orange

Those who hosted  
the WDO delegation

Marie-Amélie Ammeux, Director, Zénith of Lille

Nicolas Bernard, Gares et Connexions

Cengiz Bingol, member of Rudy Demotte's cabinet

Alexandre Bloch, Conductor, Orchestre National de Lille

Frédéric Bonin, Founder of Urbik

Brigitte Borja de Mozota, Design  
management researcher

François Bou, Director, Orchestre National de Lille

Hilde Bouchez, BudaFabriek

Frédérique Boura, Assistant Director,  
DRAC Hauts-de-France

Jean-Charles Caillez, Vice-president for  
innovation of the Catholic University of Lille

Charles Cambianica, Design Director,  
Decathlon Electronics

Dominiek Callewier, Biennale Interieur

Caroline Carton, Head of lille3000 exhibitions

Christophe Chaptal de Chamteloup,  
Director general of APCI

Raouiti Chehik, Director of Euratechnologies

Stijn Debaillie, Designregio Kortrijk

Maka De Lameillieure (Antwerp Management School)

Emmanuel Delamarre, Director, La Plaine Images

Guillaume Delbar, Mayor of Roubaix

Stéphane Delecroix, Design Manager, Dourdin SA

Loïc Delhuvenne, Director of Eurométropole

Sébastien Delot, Director of LAM

Frédéric D'ETORRE, Director of Lille  
Europe station project

Lisa Declercq, Budalab, Design Regio Kortrijk

Eric Devaux, Director of ENSAIT

Marc Drouet, DRAC

Fabienne Duwez, Director of Soreli

Lode Espriet, Depro Profiles

Alain Fleischer, Director of Le Fresnoy

Marie-Laure Fréchet, President  
of Mange-Lille association

Didier Fusillier, Director of lille3000

Bruno Gaudichon, Director, Musée de la Piscine  
 Marion Gautier, Cultural Deputy major, city of Lille  
 Alain Gilles, designer  
 Bruno Girveau, Director of Palais des Beaux-Arts  
 Gilles Guey, Cultural Director, Roubaix  
 Simon Hadjidimoff, Design Director, Decathlon  
 Laëtitia Jaeck, Director of Development, Ankama  
 Stéphane Kintzig, Director, Lille Grand Palais  
 Jamel Klouche, architect  
 Gabrielle Lede, Head of Programming, Zénith  
 Thierry Lesueur, Head of Coordination, lille3000  
 Jean-Christophe Levassor, Director,  
 La Condition Publique  
 Mike Matheussen, TEN  
 Isabelle Menu, Architect/urban planner for  
 Zénith de Lille and Lille Grand Palais  
 Frédéric Minard, Cultural Deputy mayor, city of Roubaix  
 Richard Ollier, CEO of Giroptic  
 Yann Orpin, President of CCI Grand Lille  
 Pierre Oudard, Ministry of Culture  
 Paul Hervé Parsy, Former trustee, Villa Cavrois  
 Marie Pleintel, Les Nouveaux Commanditaires  
 Nicolas Poulain, Head of Sales, Billards Toulet  
 Christophe Rebours, President of In Process  
 Julien Roche, Director of Lilliad  
 Learning Center Innovation  
 Pierre de Saintignon, President of Euratechnologies  
 Olivier Sergent, Director of the Maisons  
 Folie in Moulins and Wazemmes  
 Pierre Sonntag, Deputy Mayor of Croix  
 responsible for relations with the CMN  
 Caroline Sonrier, Director, Opéra de Lille  
 Didier Thibaud, Director of the Next Festival  
 Jessy Van Durme, designer  
 Luiza Vulot, LaM  
 Fabrice Veyron-Churlet, Director of SPL Euralille  
 Aurélie Vermesse, Director, Hôtel Clarence  
 Etienne Vervaecke, Managing Director of Eurasanté  
 Stéphane Vincent, Executive Officer, La 27e Région  
 David Wauthy, urban planner, SPL Euralille  
 Odile Werner, Director of WAAO

The Métropole Européenne de Lille  
 and lille—design also thank their teams  
 for their contributions to the bid.



# lille—design colofon

## lille—design

75 rue de Tournai  
+33 (0) 3 20 11 88 29  
www.lille-design.com

## bureau and board members

Philippe Remignon, President  
Colette Vanhoye-Huvenne, Honorary President  
Martine Flinois, Vice-President  
Michel Fortin, Treasurer  
Pierre-Anthony Couture, Secretary  
Eric Janet, Administrator  
Richard Klein, Administrator  
Stéphanie Marrie, Administrator  
Alain Mahieu, Administrator  
Thierry Delavalle, Administrator  
Frédérique Seels, Member

## lille—design

### team, in alphabetical order

Olivier Ceccotti, Project Manager  
Thomas Chuzeville, Project Manager  
Victor Jurado, Communication Manager  
Caroline Naphegyi, Director  
Sabine Saverys, Management Assistant  
Céline Savoye, Strategic Partnerships Manager

## lille—design paper n°3

Editor: Caroline Naphegyi, Director, lille—design

Coordinator: Victor Jurado,  
Communication Manager, lille—design

Contributors to this issue:

- lille—design team  
and Béatrice Blanck, freelance
- Métropole Européenne de Lille:  
Bruno Cassette, General Manager  
Nicolas Sokolowski, Director in charge  
of Communication, Protocol and Media  
Constance Tembremande, Special  
Advisor, Office of the President  
Pauline Gessant, Technical Adviser  
Office of the President  
Leïla Grenu, Communication Manager

- World Design Organization /  
World Design Capital:

Prof. Mugendi M'Rithaa, President of the WDO,  
Member of the WDC 2020 selection committee  
Dilki de Silva, Secretary General  
Gianfranco Zaccai, Chairman of the  
WDC Organizing Committee  
Jessica Hanson, WDC Programme Manager  
Gilles Rougon, French representative from the WDO

- The authors, in alphabetical order:

Matthieu Berthelot, Architect  
Arnauld Blanck, Designer  
Damien Castelain, President,  
Métropole Européenne de Lille  
Claude Courtecuisse, Designer  
Charles Gachelin, Academic  
Pierre Giorgini, Rector of the Catholic University of Lille  
Didier Paris, Professor at Lille University  
Christophe Rebours, Director, In Process  
Philippe Remignon, President of lille—design  
Thomas Vincent, Research & Development  
Manager, Métropole Européenne de Lille  
Odile Werner, Director of WAAO and her team

Graphic design: Pam&Jenny

Translation and copy-editing: Myles O'Byrne

Publication date: October 2017

Printing: Imprimerie Calingaert, Faches Thumesnil

