

2019

Rubis Mécénat cultural fund

NDAO HANAVAO

Innovation and creation laboratory
for social design

Madagascar

RUBIS MÉCÉNAT CULTURAL FUND ANNOUNCES ITS COMMITMENT FOR CREATION IN MADAGASCAR

Launch of *Ndao Hanavao*, an innovation and creation laboratory for social design in Antananarivo, Madagascar

With The Polyfloss Factory
represented by French designers
Christophe Machet and Émile de Visscher

Third socio-cultural project initiated
by Rubis Mécénat cultural fund

Support to Malagasy artist Joël Andrianomearisoa for Madagascar's first pavilion at the Venice Biennale 2019

On the right:
Construction of the
Polyfloss machine
Ndao Hanavao
laboratory, 2018



Ndao Hanavao (Let's Innovate) is a local initiative launched by Rubis Mécénat cultural fund in association with Vitogaz Madagascar (a Rubis Group subsidiary) in Antananarivo, Madagascar.

Ndao Hanavao is an innovation and creation laboratory set up by guest designers and young vocational trainees with artisans, engineers and local stakeholders. It strives to find viable long-term solutions focused on object design to the social problems facing the population in Madagascar living in insecurity.

For its first edition, *Ndao Hanavao* invited The Polyfloss Factory, represented by French designers Christophe Machet and Émile de Visscher, to establish and develop their Polyfloss machine concept in Antananarivo, in order to set up an ongoing incubation, experimentation and training laboratory aimed at the transformation of plastic waste, a major local issue.

The Polyfloss Factory is an innovative plastic recycling process which draws its inspiration from candyfloss. It produces a flexible wool which can be used in different ways as a thermal insulator, as packaging, for decorative items, and also for textile/artisan purposes, moulding, and creating design pieces.

The *Ndao Hanavao* laboratory hosts ten young Malagasy trainees in order to accompany them in the development of collaborative and commercial initiatives with local craftspeople with the Polyfloss wool.

In addition, the project invites artists and designers interested in experimenting with the Polyfloss wool produced in the laboratory.

NEWS 2019

- ≡ The **first collaboration** will feature Malagasy artist **Joël Andrianomearisoa**, who will create a work made entirely from Polyfloss wool to be exhibited at the Frac Réunion in September 2019.

Joël Andrianomearisoa will also represent **Madagascar's first pavilion at the Venice Biennale 2019, with support from Rubis Mécénat cultural fund.**

More information

- ≡ **Ndao Havanao** is inviting French designer **Laureline Galliot** to come and explore Polyfloss wool in autumn 2019 and to create a number of digital drawings inspired by the project.
- ≡ Further collaborations with Malagasy artists and artisans will be launched in 2019.
- ≡ An exhibition and book will present this first series of creations and experiments in Madagascar in 2020.

SOCIAL DESIGN

Confronted by exponential growth in the object design market and dwindling global resources, a rising number of designers are exploring increasingly specialist activities. These designers are addressing environmental, political, social and humanitarian issues in order to offer a practical response to contemporary problems. They are tackling change in a globalised world by inventing new types of progress and designing forward-looking and tailored solutions to environmental challenges in particular. This process had no formal definition for some time, but has now been dubbed "social design".

Benjamin Loyauté, *Ndao Havanao* project curator

Context

RUBIS MÉCÉNAT CULTURAL FUND LAUNCHES IN MADAGASCAR ITS THIRD LONG-LASTING SOCIO-CULTURAL PROJECT

Within the context of its support to contemporary art, Rubis Mécénat cultural fund aims to develop lasting social art initiatives with the Group's subsidiaries as a way of getting involved in the local communities and positioning itself as a social and cultural player in addition to the economic role the company plays within the countries.

Three socio-cultural projects exist today: the photography project *Of Soul and Joy*, in South Africa (since 2012), the art project *InPulse* in Jamaica (since 2015) and the social design project *Ndao Hanavao*, an innovation and creation laboratory for social design in Madagascar (since 2018).

These educational programmes function as creative platforms at the heart of local communities by offering to secondary school students as well as to out-of-school youth workshops led by recognised artists and general educational support classes so that they can acquire academic and artistic skills.

Rubis Mécénat's commitment creates strong links of solidarity and trust. By going as close as possible towards those that are the furthest away from contemporary art, Rubis Mécénat reaffirms its belief in its educational and societal virtues. It does not only reach out to students, it also encourages the local community to enter into an active discourse around the visual arts.

Ndao Hanavao, which was launched by Rubis Mécénat cultural fund, is a project tailored to issues associated with the island of Madagascar.

Madagascar is one of the world's poorest countries. Over 1.5 million children are not in education, or left school after the first three years. In order to mitigate inequality, a number of third sector associations and NGOs are working to get them back into the classroom or into employment.

The Rubis Group, and its subsidiaries Vitogaz Madagascar and Galana, are already working in the country, supporting the Graines de Bitume association in Antananarivo and the Toamasina primary school in Tamatave. In order to provide more active support, Rubis Mécénat cultural fund decided in 2018, along with Vitogaz Madagascar, to set up a social design training programme for young Malagasy adults seeking to enter the job market. The Ndao Hanavao laboratory, a training, experimentation and development space, has set itself the initial aim of finding viable solutions for plastic waste treatment, while also helping young people to set up their own commercial ventures and to work with a flourishing local artisan scene.

Lorraine Gobin, Managing Director, Rubis Mécénat cultural fund

Ndao Hanavao project

Ndao Hanavao is a local initiative launched in 2018 by Rubis Mécénat cultural fund in association with Vitogaz Madagascar in Antananarivo, Madagascar.

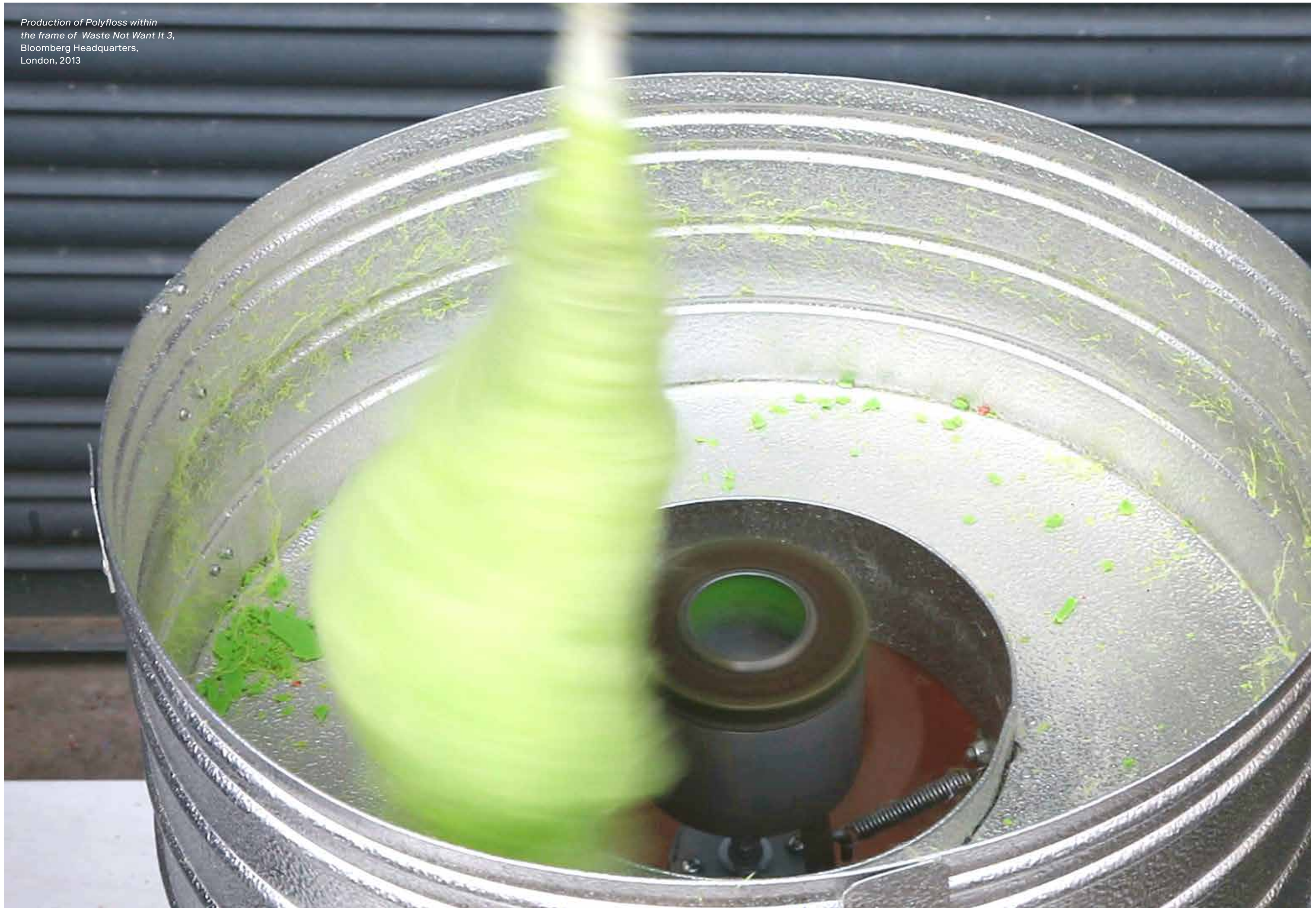
Ndao Hanavao is an innovation and creation laboratory set up by guest designers and young vocational trainees with artisans, engineers and local stakeholders. It strives to find viable long-term solutions focused on object design to the social problems facing the population in Madagascar living in insecurity (issues with water, lighting, energy, the environment, waste, etc). The project has a space in Antananarivo.

For its first edition, the *Ndao Hanavao* laboratory invited The Polyfloss Factory, represented by French designers Christophe Machet and Émile de Visscher, to set up and develop their Polyfloss machine concept in Antananarivo.

The Polyfloss Factory is an innovative plastic recycling process which draws its inspiration from candyfloss. It produces a flexible wool which can be used in different ways as a thermal insulator, as packaging, for decorative items, and also for textile/artisan purposes, moulding, and creating design pieces.



*Production of Polyfloss within
the frame of Waste Not Want It 3,
Bloomberg Headquarters,
London, 2013*



Madagascar is one of the countries with the most abundant raw materials. And yet, it would appear that its inhabitants no longer have access to them. They are sold overseas. Plastic, on the other hand, comes into the country and never leaves. Madagascar is being emptied of all of its wealth and filled with plastics. What can we do to change the situation? How can this material be turned into a new resource that fits in with craft skills and the Malagasy identity? This is what the Ndao Hanavao project sets out to achieve.

Émile de Visscher, designer, The Polyfloss Factory

Plastic waste collected from the waste dumps of Antananarivo and sorted by a network of collectors then enters the production phase in the workshop set up by the two guest designers and young trainees, where the recycled plastic is transformed into finished products such as design pieces and staple items. The plastic is also sold (in the form of panels, wool, rolls of felt, etc.) as a building material and as a raw material for local crafts.

We are impatient to develop innovative techniques that make the most of the craftspeople's know-how and the thermoplastic qualities of the material and the parts, which use a material that is highly efficient and extremely capable, despite the fact that it is recycled.

Christophe Machet, designer, The Polyfloss Factory

The project hosts ten young Malagasy trainees aged between 17 and 20 from local non-profit associations which help people to re-enter the workforce, such as *Enda*, *Manda*, and *Graines de Bitume*. Participants receive five to ten days training per month with introduction to design courses, French lessons, entrepreneurship and life skills classes.

From the set-up phase of the Polyfloss project in Madagascar to the development phase, participants are invited to develop entrepreneurship skills and become empowered, including developing collaborative initiatives with local craftspeople. Thus, they will have the potential to secure the production of Polyfloss wool in Madagascar and develop their own social and solidarity-based economies based on the *Ndao Hanavao* experimental and incubation laboratory.




Ndao Hanavao,
project team,
Antananarivo, 2018



Cleaning of the plastic,
Polyfloss workshop
Ndao Hanavao laboratory, 2018



Polyfloss workshop,
Ndao Hanavao laboratory, 2018



[I have] been called on, among other things, to give introductory lessons in design within the frame of the Ndao Hanavao project which gives young people an opportunity to learn about a discipline for which they had no previous inclination. This path, which was initially quite foreign to them, becomes more meaningful with each session we run. We pass on to the young people the knowledge and skills necessary to meet their needs.

Carine Ratovonarivo, designer and Project Coordinator

With the designers from The Polyfloss Factory, we tried to establish the path taken by plastic in Madagascar, from initial use through to recycling. We wanted to find a type of plastic (bottles, wax containers, pill containers, etc.) that Malagasy generally didn't reuse (rubbish tip, resale outlet, waste bins with collectors, etc.).

Camille de Roffignac, Project Manager

The Polyfloss Factory in Madagascar

Ndao Hanavao's first social design project

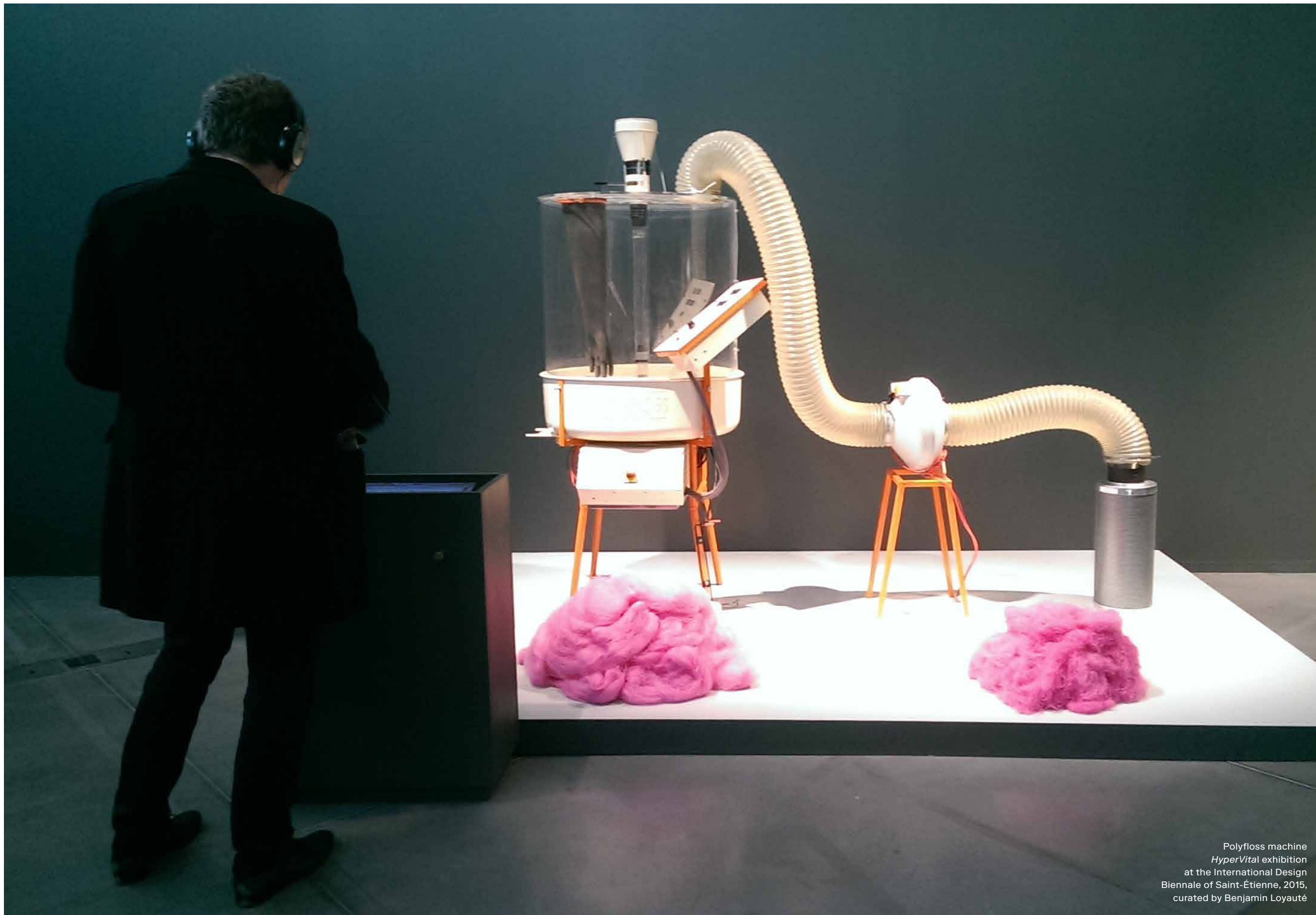
The Polyfloss Factory project was developed at the Royal College of Art in London in 2011. The team, composed of Audrey Gaulard (textile and robotic designer), Nick Paget (industrial designer), Christophe Machet (mechanical systems engineer and designer) and Émile De Visscher (materials science engineer and designer), was exploring ecological issues and decided to devise a process for recycling plastic at a local level.

After conducting various tests, the designers discovered that one of the interesting features of plastic was that it could form foam – a property which is difficult to achieve with any other everyday material. They therefore decided to produce foam from recycled plastic using a method similar to candy floss making.

The Polyfloss Factory has worked with a number of institutions and schools in the United Kingdom and abroad, setting up workshops and developing new uses.



Polyfloss wool



Polyfloss machine
HyperVital exhibition
at the International Design
Biennale of Saint-Étienne, 2015,
curated by Benjamin Loyauté

The Polyfloss Factory in Madagascar

By inviting two inventors to transplant and adapt their Polyfloss Factory, which offers a new recycling process for plastics on a human scale, Rubis Mécénat aims to provide the starting point for the project *Ndao Hanavao*, “let’s innovate”.

From dream to tangible initiative, from initial resolve to powerful reality, the project designs waste recycling solutions for making essential commodities and creative items, offering “a short economic cycle aimed at and led by Malagasy people, which is sustainable for the long-term.”

Émile De Visscher and Christophe Machet are addressing the issue of tools for emancipation. The *Ndao Hanavao* laboratory is hosting The Polyfloss Factory to launch an approach to fabrication based on the premise that waste is a significant resource in the city and that it is essential to treat it locally.

The Polyfloss process produces a recycled “candy floss” wool which can be knitted, shaped or melted back down indefinitely. Rolling the process out and reinventing it in Madagascar engages with the reality of plastic pollution faced by the Malagasy population. Without turning its back on contemporary formal usages and issues, *Ndao Hanavao* is establishing an economy of care, which reaches out to other cultures in a more interpersonal way, with a focus on actions.

By recycling plastic in an innovative way, and integrating what is usually an industrial material into the realm of artisan re-creation, The Polyfloss Factory positions itself as a tangible, exploratory, fun and collaborative response to the pollution caused by the city’s waste. For over a year now, the two designers and the team established in situ have been assessing, analysing and identifying a range of available sources of plastic waste, in order to evaluate requirements and understand habits and lifestyles by looking at actual use. This data has made it possible to “assess the market and to identify appropriate applications” which *Ndao Havanao* is embracing today.

Benjamin Loyauté, *Ndao Hanavao* project curator

Excerpt from the text “The Power of Initiative”, 2019

[Read the whole text here](#)



Christophe Machet, construction of
the Polyfloss machine,
Ndao Hanavao laboratory, 2018



Christophe Machet is a designer and engineer. His work focuses on inventing manufacturing processes which can repurpose obsolete materials with no obvious aesthetic features into furniture and everyday items. He has worked with a diverse range of clients including Bloomberg, Ikea, Ideo, Christchurch City Council, and Villa Noailles. He set up his own studio in 2014 and co-founded The Polyfloss Factory in 2012. He initially studied mechanics and engineering, which provided him with the foundations for his work. He eventually decided to work more closely with industrial design and studied at ECAL (Lausanne University of Art and Design) graduating with a Bachelor's degree in 2010, and then at the Royal College of Art (MA 2012). He soon became aware of climate change and adopted a cross-cutting approach to design, using technology to offer solutions to environmental challenges while constantly striving to introduce a note of fun and positivity. His work has been exhibited worldwide.



Émile De Visscher is an engineer (Université de Technologie de Compiègne, 2009) and designer (Royal College of Art, 2012), and holds a PhD in design (Paris Sciences et Lettres, 2018). He works in the fabrication and new materials field, exploring alternative production environments involving cooperative working, skills development, short-cycle manufacturing, and ecological awareness. He has notably designed equipment to make artificial mother-of-pearl and a machine for petrifying cellulose. He is also founder and editor of an independent design journal – Obliquite – which invites practising designers to publish essays and take part in interviews in order to chart developments in this rapidly evolving field.



Preparation of the plastic,
Polyfloss workshop,
Ndao Hanavao laboratory, 2018



Polyfloss lamps,
design Christophe Machet, 2015

Collaborations with guest artists and designers in 2019

Joël Andrianomearisoa

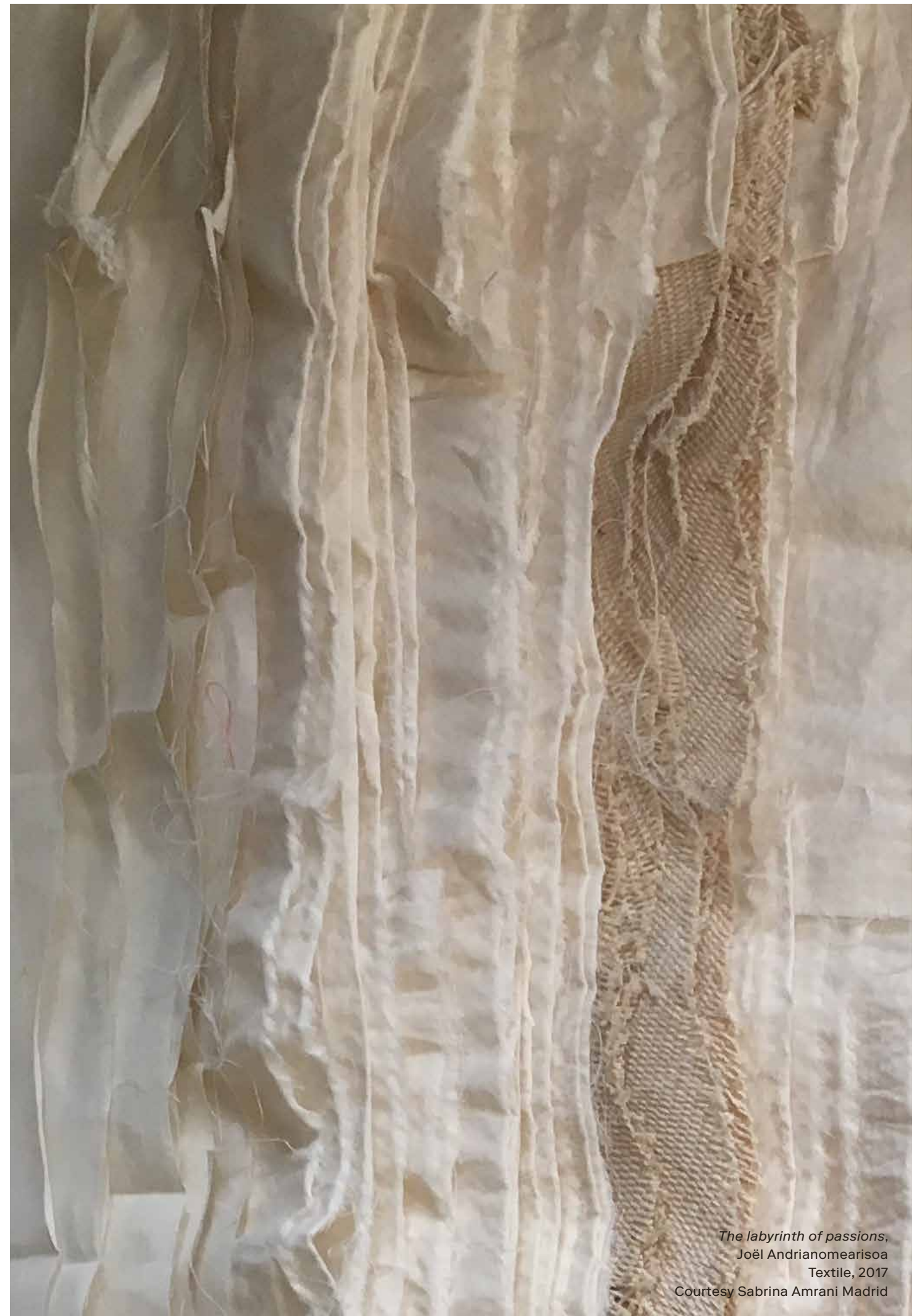
The first collaboration will take shape in September 2019 with Malagasy artist Joël Andrianomearisoa for his exhibition at the Frac Réunion. The artist will create with the *Ndao Hanavao* laboratory an original artwork made entirely from Polyfloss wool.

Rubis Mécénat also supports Joël Andrianomearisoa for the Madagascar Pavilion at the Venice Biennale 2019.



Artist

Born in 1977 in Antananarivo, Madagascar, Joël Andrianomearisoa lives and works between Paris and Antananarivo. He is a graduate from the École Spéciale d'Architecture in Paris, and his work explores many disciplines, from fashion to design, video to photography, scenography to architecture, installations to visual arts. Andrianomearisoa's work has been shown, among others, at the Maxxi in Roma, the Hamburger Bahnhof in Berlin, the Smithsonian in Washington and the Centre Pompidou in Paris. He is represented by galleries Sabrina Amrani (Madrid), Primo Marella (Milan) and Rx (Paris).



The labyrinth of passions,
Joël Andrianomearisoa
Textile, 2017
Courtesy Sabrina Amrani Madrid

FOCUS

Rubis Mécénat cultural fund supports Joël Andrianomearisoa Artist invited to represent Madagascar's first pavilion at the Venice Biennale 2019

11 MAY – 24 NOVEMBER 2019

Rubis Mécénat supports Malagasy artist Joël Andrianomearisoa through a production and publishing aid. This support takes place in the context of Rubis Mécénat cultural fund's new socio-cultural project initiated in Antananarivo, Madagascar, *Ndao Hanavao*.

For the first time in its history Madagascar will take part its own pavilion to the 58th edition of the Venice Biennale, from 11 May to 24 November.

Joël Andrianomearisoa was chosen to represent his country alongside curators Rina Ralay Ranaivo and Emmanuel Daydé, due to the invention and maturity of his work and his international reputation.

This first participation in the Venice Biennale is a historic event for Madagascar. It is a sign of dynamism and modernity for the Malagasy nation. It reflects a positive image of the country at national and international levels. It is a message of hope and willingness to put the creative forces of Madagascar in the mainstream of the world.

Entitled "I have forgotten the night", Madagascar Pavilion exhibition will "develop around a non-explicit, often abstract, narration, which everyone perceives yet cannot put a name to. In drawing up his project, Joël Andrianomearisoa explored references associated with life, the night, architecture, literature and folk legends from Madagascar and elsewhere. It is likely that the drama will hide in the folds of a black paper cascade, ultimately enveloping each of the visitors in the cloak of a light-filled spirit", as said by curators Rina Ralay Ranaivo and Emmanuel Daydé. The Madagascar Pavilion, a project of Madagascar's Ministry of Culture, is produced by the Kantoko and Revue Noire associations.

Laureline Galliot

Ndao Havanao is inviting French designer Laureline Galliot to come and explore Polyfloss wool in autumn 2019 and to create a number of digital drawings inspired by the project.

After studying fashion design at ENSAAMA (School of Arts and Design), she chooses to study product design and graduates from ENSCI - Les Ateliers in 2012. Laureline Galliot is rethinking the methods used in industrial design and serial production, exploring the horizons opened up by digital techniques such as touch screen tablet,

3D animation and printing. Influenced by her own digital paintings, Galliot experiments with modelling and virtual coloration. She explores new formal possibilities for objects using iPad as a touch screen interface to re-connect design process with hand gesture.

She received a design award at the 8th Design Parade of the Villa Noailles in 2013 and her pieces joined the design collection of the CNAP (National Center of Visual Arts). Her work has been shown at various art centers and public institutions such as the Swiss Insti-

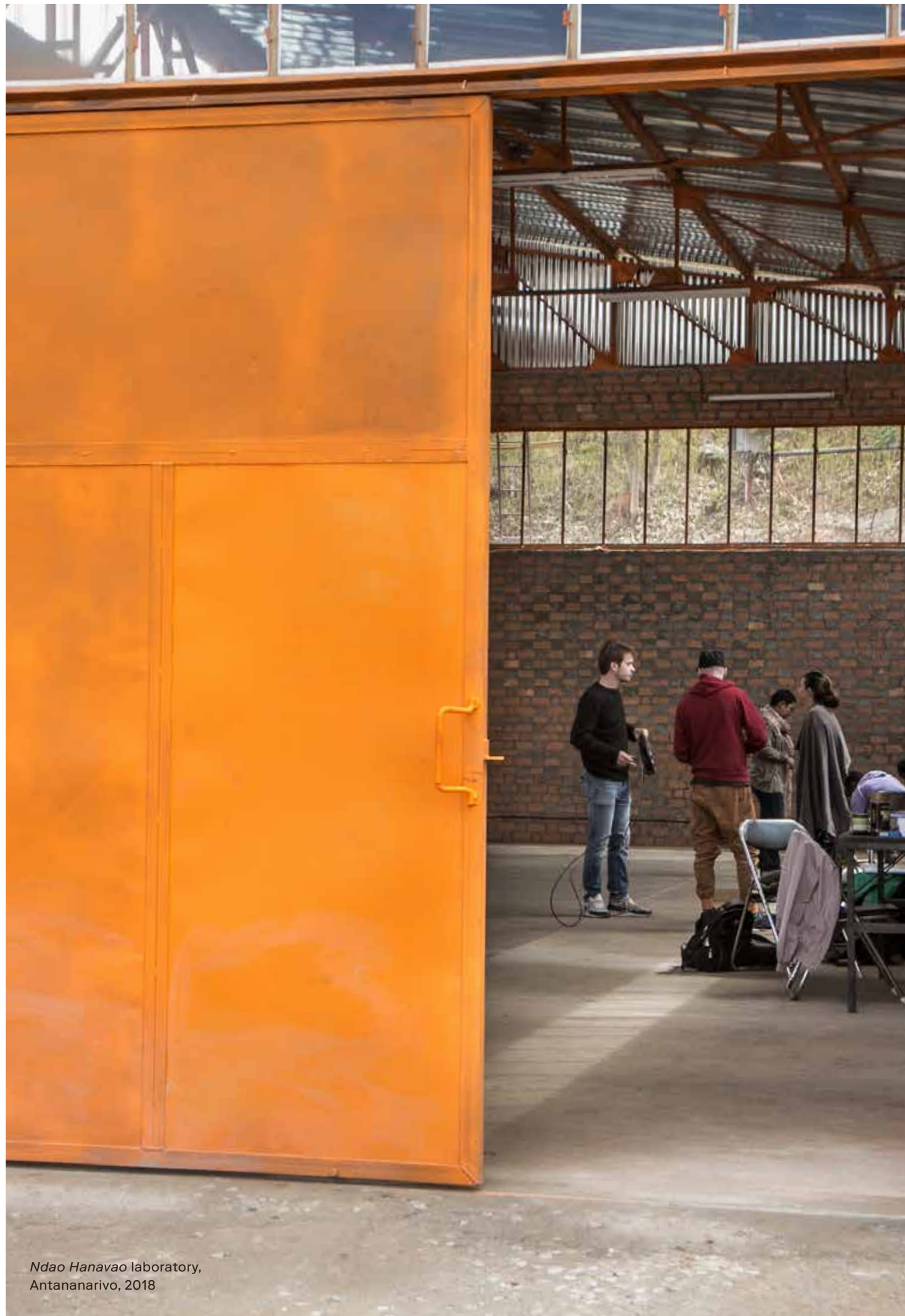
tute of New York, the Mudam in Luxembourg, the SEEDS Gallery in London, the Madd in Bordeaux, the Centre Pompidou and the MAD in Paris. Since 2015, she edits designs with Italian rug manufacturer Nodus and collaborates with Italian, Japanese and Austrian manufacturers (within the frame of her residency at Villa Kujoyama mentored by the French Institute and the Fondation Bettencourt Schueller, Kyoto, 2017).



Above:
Selfportrait "Depicted"
Laureline Galliot, 2015
iPad painting



"Jug" jug prototype
Laureline Galliot, 2012
3D mineral powder ink-jet printing.
Acquisition CNAP 2015



*Ndao Hanavao laboratory,
Antananarivo, 2018*

Actors

Team

Lorraine Gobin, Project Director,
Rubis Mécénat Managing Director

Juliette Le Bihan,
Rubis Mécénat Project Manager

Benjamin Loyauté,
Project curator

Local team

Camille de Roffignac,
Project Manager

Carine Ratovonarivo,
Designer and Project Coordinator

Mash Manjaka,
Life Coach

Graines de Bitume,
Association in charge of the young trainees

Vitogaz Madagascar represented by Vincent Fleury,
General Administrator of Vitogaz Madagascar
assisted by Harilala Rasolondraibe,
Administrative and Logistical Facilitator.

Guest designers in 2019

The Polyfloss Factory
represented by French designers
Christophe Machet and Émile De Visscher

RUBIS MÉCÉNAT CULTURAL FUND RUBIS GROUP ENDOWMENT FUND NDAO HANAFAO FOUNDER

As a responsible company, Rubis has given itself a double goal: undertaking social change in two fields, health and education, and promoting artistic creation through its endowment fund Rubis Mécénat.

In 2011, the Rubis Group created its cultural endowment fund Rubis Mécénat to strengthen links between its subsidiaries, contribute to the absorption of the Group into its socio-cultural environment and to revitalize the company culture. As an industrial, social and cultural protagonist in the countries in which it operates, the Rubis Group strengthens its actions on each territory thanks to the implementation of its cultural projects.

Rubis Mécénat's primary objective is to take action in developing countries where the Group has a presence. By collaborating with the local subsidiaries and joining forces with local and international artists Rubis Mécénat nurtures socio-cultural projects at the heart of local communities whilst bringing to young adults an educational artistic programme and the ability to go through life with the practice of the visual arts. These programmes, enriched by a system of scholarships as well as of cultural events, are designed to let personal vocations, future prospects, and new talents come to the fore. Functioning as creative platforms, these artistic and social initiatives constitute a long-term investment which allows support over time in each territory.

In addition, Rubis Mécénat supports artistic creation by guiding emerging and mid-career artists in France and abroad, commissioning works for specific places as well as for the Group's industrial sites. The fund also purchases to the supported artists works destined to be shown in the offices of the Rubis Group.

*Art should be universal,
humble and accessible to all in order to serve
and contribute to social cohesion.*

John Ruskin

VITOGAZ MADAGASCAR RUBIS GROUP SUBSIDIARY NDAO HANAFAO MAIN PARTNER

When it was decided to privatise SOLIMA, a former state-owned oil company, Rubis Group subsidiary Vitogaz set up a full-service chain in Madagascar to import, store, process and distribute Liquefied Petroleum Gas (LPG), which has been operational since March 2001.

In Madagascar, which is the fourth poorest country in the world and has the fifth-largest population of non-school-attending children, 90% of the population lives below the poverty line and three-quarters of the population live on less than two euros a day.

Since 2016, Vitogaz Madagascar has been actively supporting the *Graines de Bitume* association, which helps children living in the street or in the very poor districts of the capital city, Antananarivo, find their rightful place in society. In Madagascar, it is simply not possible to stand by and not get involved in combating poverty and providing education and training.

In addition to funding learning days and other events, and organising tours of its gas depots as part of a youth employment programme, the Vitogaz subsidiary and the Rubis Group have, over the past three years, been providing financial support to the *Graines de Bitume* association so that it can operate its three existing centres, which are attended by nearly 300 young people every day.

Thanks to the support of its parent company, the Rubis Group, the Vitogaz Madagascar subsidiary is proud and happy to be able to help the island tackle the social issues facing the community.

BENJAMIN LOYAUTÉ

NDAO HANAVAO CURATOR

Benjamin Loyauté curated the exhibition *Hypervital* in 2015, as general curator of the International Design Biennale of Saint-Étienne. This exhibition was recognized as a turning point in his practice. From then, Loyauté has developed a new format of intervention into art scene.



Former researcher and narrative curator, he worked with numerous international venues: Grand Palais, Paris; International Design Biennale, Museum of Modern & Contemporary Arts, Saint-Étienne; National Museum of China, Beijing Triennale, Beijing; Power Station of Art, Shanghai, MAD Paris & Brussels, Design Basel Miami.

Loyauté spent many years experimenting with the geopolitics of Art and Design. He was invited as a guest teacher (Geneva University of Art and Design; University of Tsinghua, Beijing, etc.) and published many essays including *After Design* (2010), *Old is Back* (2009), *Reasemotion* (2011), *The Aesthetic Consciousness* (2015). In 2013, Design Magazine named Benjamin Loyauté in the top 5 of the most influent creative curator in the world and in 2012, he took part in the Design Miami Basel jury for the Designers of the Future and the Design Intelligence Award.



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