



OSAKA, KANSAI, JAPAN
EXPO
2025



FRANCE
EXPO 2025 OSAKA

The France Pavilion

OSAKA Kansai World Expo

13 April to 13 October 2025



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FOREWORD BY THE PRESIDENT OF FRANCE



"If there were just one feeling associated with the French mindset, it would definitely be love.

Whether it is being celebrated, wept for, depicted in our arts, embodied in individuals' desire to transcend as seen in our monuments, carried in our patriotism over the centuries, directed towards our countryside and nature in our expertise and our traditions, love runs through France's veins.

This heartfelt passion has often been elevated into a kind of spiritual journey. We are all facing the same challenges - be it peace between nations, the future of the planet or protecting freedoms in every society. This journey, this adventure, must continue in the coming decades and beyond.

This is the French vision of the world, a paean to love, boldness and dialogue that visitors to the France Pavilion at Expo 2025 in Osaka will be discovering.

It will be embodied in the offerings of our companies, artists and scientists, and all of them in their own particular way will be trying to bring to the world our French vision of rationality, beauty, progress and freedom, and with it, the ambition, as with love, to use a universal language that expresses hope to the world of the future."

Emmanuel Macron
President of the French Republic

OLIVIER BECHT'S EDITORIAL



World Exhibitions continue to be unique events that are emblematic of the times in which we live. They are an opportunity to create a bridge between nations, businesses, women and men. During six months, countries from all over the world meet up to showcase the richness of their cultures, but also to put forward prospects for the future, innovative ideas and tangible solutions to address the major challenges of our time.

Expo 2025 Osaka with the theme “Designing Future Society for Our Lives” will be focused on this quest for human progress. And France is at the forefront of this crucial reflection. Under the colours of “Brand France” with its slogan “Make It Iconic, Choose France”, the France Pavilion will reveal to the public from across the globe the extent of our expertise. It will highlight our consistent political, economic, cultural and social action to accelerate the energy and digital transitions, showcase our heritage and ensure the cohesion of our ever-inclusive society.

Basically, it will be a place to share our country's bold and inventive spirit and awaken visitors' desire for everything French.

The France Pavilion will be a place for businesses to display their expertise and excellence in all sectors, from agri-business and art industries to cutting-edge technologies.

For participating businesses, Expo 2025 Osaka will be an exceptional entryway into the culture of Japan and of all the other participating countries.

I would like to thank all of those who have been working alongside Cofrex, particularly our Regions, Team France Export agencies and all of our partners, on this adventure to promote our businesses and French creativity!

Olivier Becht

Minister reporting to the Minister for Europe and Foreign Affairs; with responsibility for Foreign Trade, Attractiveness and French People Overseas

THE OSAKA 2025 WORLD EXPO: THE FRANCE PAVILION A HYMN TO LOVE!



World Expos are a special time for sharing and passion. This is even truer when it is being held in Osaka, a Japanese city that encourages us all to imagine life in the future. In the face of our world that is searching for its identity, France is responding in an optimistic and committed way with its values and its sensibilities. It invites the Expo's 28 million visitors to enjoy an outstanding experience, an immersive France Pavilion, a landmark building that is the incarnation of a "hymn to Love."

This Pavilion will be a place for both exhibitions and emotions, and it will also provide a hub of event services, offering a unique opportunity for a France on the move to showcase its expertise and commitments to companies, professional associations, regions, research and cultural institutions, etc.

In its central location, the France Pavilion is ideally positioned opposite the main entrance to the World Expo and near the Japan Pavilion to convey France's international vision and provide an outstanding showcase for France's presence in the worlds of culture, science, society and industry.

In Osaka, the France Pavilion will also be directing itself to the Japanese people, a demographic with high expectations and references that are often far removed from those of the west.

This "hymn to love" is our common thread, offering a new vision for the future with a strong message about the meaning of life and its finest expression, Love: Love for yourself, Love for others, Love of the planet, and also the love story between France and Japan.

Everyone is welcome to join us in crafting France's message at OSAKA 2025!

Jacques Maire

Chairman of COFREX

Commissioner General for France OSAKA 2025

• THE FRANCE PAVILION AT THE 2025 OSAKA WORLD EXPO, A DRIVER OF OUTREACH, DEVELOPMENT AND ATTRACTIVENESS

1. The World Expo, a world event working for sustainable development

In 1851, what were then referred to as "universal exhibitions" at the height of the industrial revolution, were created with *"the primary aim of educating the public, presenting an inventory of the means available to humanity to meet our civilisation's needs, in one or several areas of human endeavour, highlighting the progress that has been achieved and prospects for the future."*¹

Since then, universal exhibitions have been helping to **produce progressive solutions to major world challenges**.

These extraordinary events follow the rules set by the Bureau international des expositions (BIE), created in 1928, and are divided into world expos (6 months) and more specialist exhibitions (horticultural, international and triennial arts events, 3 months).

World expos are **global events, international gatherings where cultural and scientific attractions for the wider public meet political forums and conferences**. They bring together international creative forces in many different fields, including architecture, the arts, culture and stage design, as well as industry, technology, the sciences, city planning, education, economics, politics and diplomacy.

These major events **are visited by millions of people**, both the general public and professionals to find out about the latest innovations in participating countries, private and public countries, multinational organisations, academic institutions and Non-Governmental Organisations. Hence the aim of World Expos is to provide each country with an outstanding venue to showcase its skills, as well as to share a vision of the future that benefits everyone.

Currently, World Expos are still an unparalleled showcase for countries, held in a spirit of cooperation and celebration. In the same way as the Olympic Games, they are widely recognised as leading international events dedicated to the international community.

Article 1.1 of the 1928 Convention relating to international exhibitions, BIE.



2. France, its passion for world expos

As the first of its kind, the *National Exhibition of Industrial Products* was opened in Paris on 19 September 1798, at a time when industry and agriculture were being reinvented. The first “Universal Exhibition” was held in London in 1851, and was followed by the Paris Universal Exhibition in 1855.

The Eiffel Tower was built for the 1889 Paris Exhibition to symbolise French virtuosity in building metal structures and to **celebrate the one hundredth anniversary of the founding of the French Republic**. It formed the entry point. Following in the footsteps of history, **Japan has put the France Pavilion at the entrance of the World Expo in 2025**.

Right from the inception of World Expos, France has taken part in every one, considering them to be an opportunity for the country to make its mark on the international stage and an outstanding occasion to bring together the French people around the Pavilion and the messages it sends out.



3. Japan, one of France's key partners

Japan is the **3rd economic power in the world behind the United States and China**, and one of the richest countries on the planet, and it is also one of the world's biggest importers and the gateway to the East Asian market. **The Japanese market is also the 3rd biggest e-commerce market in the world**.

Japan's expertise and advanced technologies, as well as its unique culture, attract a great many international companies. Japan is a future-facing modern country that has also remained deeply traditional while ready to adopt outside innovations. **In recent years, trading links between France and Japan have grown, but have not yet reached their full potential**.

The Japanese people enjoy a purchasing power that is one of the highest in the world, coupled with a very low unemployment rate (2.6% in 2022). It stands out for its exacting standards and a strong desire for innovation. **Japan is frequently a preferred test market when new products and services are being launched. This is where French knowledge and skill enjoy a strong brand image** in the worlds of cosmetics, luxury goods, fashion and cuisine.

Japan is committed to achieving carbon neutrality in 2050, prioritising information technology and digital applications, and is determined to build an “innovative, intelligent and sustainable” society, all of which provide opportunities for innovative French companies working in industry, transport, the environment, health and the digital world. This dynamic is an incentive for French businesses to expand into the Japanese market.

In Osaka, the France Pavilion also wants to reach out to the Japanese people, an audience with high expectations and with points of reference that are often far removed from those found in the Western world. It will be able to give more visibility to the “France 2030 plan” for reindustrialisation, and stimulate partnerships with a Japan that via its “New Capitalism” project is seeking answers to its economic issues.

Alongside its impact on visitors from the general public, it is also a key element of the mission and the Pavilion’s success to stimulate trade agreements.

4. From Osaka 1970 to Osaka 2025

Japan is one of the founding members of the Bureau International des Expositions (BIE). It took part for the first time as an exhibitor at a World Expo in the 1867 Paris Exhibition. Ever since then, Japan has carried on with world expos and international exhibitions with a passion, and has organised them as the host country on a number of occasions.

In 1970, the country hosted the first World Expo held in Asia, in Osaka. This event was extremely important at the time for Japan to confirm itself as an advanced industrial nation opening up to the rest of the world. The Expo was based on the theme of “Progress and Harmony for Humanity” with 77 participating countries, including the USA and the USSR, and it presented technological progress, not to glorify it but rather to educate and foster peace. With a record number of 64 million visitors, it became the second most visited exhibition in the history of major global events.

In 1985, Japan hosted 111 countries in Tsukuba for the “International Exhibition of Science and Technology”, focusing on “The Home and the Environment: science and technology working for humans in their homes”. Over 20 million visitors came in the six month period in which the expo was held.

In 2005, once again Japan played host to a World Exposition in Aichi in Nagoya's eastern hills, with “Nature's Wisdom” as its theme. 121 countries took part.

At the 2025 Osaka Kansai Expo, running from 13 April to 13 October 2025, Japan will be bringing the international community together again to celebrate the very best aspects of progress.



● THE 2025 OSAKA EXPO

DESIGNING TOMORROW'S SOCIETY, IMAGINING OUR LIVES IN THE FUTURE

Osaka 2025 World Expo's ambition is to act as an international laboratory for innovation and expert knowledge coming from public and private national stakeholders to build the society of the future around the UN's Sustainable Development Goals, and to share them with as many people as possible.

It is taking place from 13 April to 13 October 2025 in Osaka (Kansai) under the banner, "**Designing tomorrow's society, Imagining our lives in the future**", and is broken down into three sub-themes: "**Saving lives**": protecting health and fighting against natural catastrophes, "**Empowering lives**", re-imagining education and work in the era of Artificial Intelligence and robotics, "**Connecting lives**", promoting understanding between different cultures and innovating by using information and communication technologies.

The site of the event, designed by the Japanese architect Sousse Fujimoto, will host all of the Pavilions of the participating Nations and International Organisations, and will be interspersed by squares and esplanades along the main traffic thoroughfare to provide various atmospheres and experiences for visitors.

- **The France Pavilion** is located in the "Empowering Lives" zone, and means "our lives" in a wider sense, i.e., people, society, the living, and questions the place of humans in their environment in order to **showcase all the diversity and boldness** of French expertise.
- **The France Pavilion is strategically located** facing the main entrance the OSAKA EXPO 2025, benefitting from **exceptional visibility** right from the underground train station exit for the Osaka Expo 2025, in the middle of the flow of visitors in the "Empowering Lives" zone. Located right opposite the Japan Pavilion, its position again underlines its attractiveness and ensures a high number of visitors.

1. An overview of the World Expo 2025

- Yumeshima Island, a man-made island in the bay of Osaka
- 155 hectares
- Sousse Fujimoto, the overall architect for the project
- A wooden "roof ring" measuring 615 metres in diameter with a circumference of 2 km, running right round the World Expo site, with a design that symbolises "unity in diversity"
- Three main zones; "Saving Lives", "Empowering Lives" and "Connecting Lives"
- Three main zones; Green World, Pavilion World and Water World
- 28 million visitors expected
- 80% of visitors from Japan, China and Korea
- 160 participating countries
- 9 international organisations olved

2. Major industrial, technical and scientific innovations are unveiled at World Expos:

For as long as international exhibitions have existed, they have always focused in diplomatic, technological and business exchanges and discussions. Visitors are able to discover the latest inventions and innovations, new manufacturing materials and techniques, and participating countries are able to display their excellence to the whole world.

Let's take a look at several major innovations that were unveiled at World Expos

2020 • Dubaï

The Leabot airship, designed by Flying Whales, made it possible to transport up to 80 tonnes of goods into regions that are otherwise inaccessible by road and sea, and in doing so, considerably reducing the environmental impact.

2015 • Milan

Presentation of the next generation Internet Protocol network and a capillary Wi-Fi infrastructure capable of providing very high-speed internet access.

2005 • Aichi

Humanoid robots created by Toyota, Sony and Honda, which were capable of taking care of cleaning, security and acting as guides etc. went up and down the streets of the exhibitions, while the "Bio-lung", the biggest living wall in the world, was on display.

1970 • Osaka

The first ever mobile telephone showed what this technology could do. Other exhibits included a high-power electronic microscope, the first IMAX cinema and a levitating electronic train.

1962 • Seattle

Visitors were dumbstruck by IBM's Shoebox, a computer that could respond to vocal commands.

1939 • New York

Visitors took part in the first ever live television broadcast from the Expo site.

1904 • Saint Louis

The X-Ray machine, which nowadays can be found in every hospital and airport in the world, was presented for the first time ever.

1905 • Liège

The Chronophone designed by Léon Gaumont was one of the first machines that was capable of synchronising sound and image.

1900 • Paris

The first line of the Paris metro and the first escalator were opened for use, with the occasion being filmed by the Lumière brothers.

The biggest astronomical telescope of its time for observing the moon was installed in the *Palais de l'Optique*. It was 60 metres long and weighed 20 tonnes.

1893 • Chicago

The first ever Big Wheel was unveiled, measuring 80 metres high with 36 cabins, each of which could hold 60 people!

1889 • Paris

The 1889 exhibition gave the French capital its Eiffel Tower.

In the name of "Wellbeing", Hermine Cadolle presented the first bra, for which she took out a patent. A veritable revolution in ladies' undergarments!

1878 • Paris

Thomas Edison's phonograph was one of the main attractions, and was reported in all the papers and magazines.

1876 • Philadelphie

Alexander Graham Bell presented the first telephone - a world exclusive. It was also the first sighting of popcorn and Heinz ketchup!

1867 • Paris

At the Expo, the precursor to the Eurotunnel was presented, with a plan to build an underwater tunnel between England and France. It was designed by engineer Aimé Thomé de Gamond, but was never built.

1855 • Paris

Samples of sodium, aluminium chloride and an aluminium ingot were displayed in the Panorama's rotunda. Over 5 million visitors came to admire this new metal.

Foucault's pendulum, which had been invented in 1851, proved the Earth's rotation and was given a very honourable mention.



● THE FRANCE PAVILION, A BOLD SHOWCASING OF OUR NATIONAL “SAVOIR FAIRE”

1. “A hymn to Love” as the guiding theme

The France Pavilion seeks to provide a response to social and environmental challenges by inspiring **individual and group commitment**. It offers a new vision of the future, one guided by the meaning of life and its most beautiful expression, **Love**, through a **universal world view**.

Art, science and technology are all useful resources that contribute to this **loving vision of the future**. The France Pavilion is offering up this **quest for meaning** to visitors from all over the world, highlighting technology through its ability to respond to the basic needs of humanity and nature.

In Japanese culture, **the legend of the red thread, or Akai Ito**, refers to the joining of two beings by an invisible, indestructible magic thread attached to their little fingers. It is the intention of the French Pavilion to be a **symbol of love between France and Japan**, and the permanent exhibition constitutes its beating heart. An infinite dialogue is suggested between three interconnected movements: **loving yourself** (enhancing everyone's ability and skills), **loving others** (shown through knowing how to live, social solidarity and inclusion), and the **love of nature** (in order to protect it more effectively, regenerate it and use it in a sustainable way).

In various economic fields (Living Heritage Companies, innovation, energy transition, the circular economy, lifestyle, etc.), and in cultural and scientific fields, these **three dimensions of Love** will promote:

- **Boldness:** In a world filled with upheaval and with the challenges of our time, the France Pavilion has opted to capitalize on the outstanding dynamic of the French ecosystem for innovation.
- **Savoir-Faire:** French lifestyle calls to mind cuisine, science, fashion, culture, education, diversity and sophistication, embodies France's showcase abroad.
- **Commitment:** Autonomy, individual empowerment and taking responsibility, as well as collective commitment, are what make it possible to face the challenges of today's world.

These values, as they are embodied by the France Pavilion, illustrate the France brand.

2. A concept building that is designed to move people

The Pavilion has been designed to welcome over 3 million visitors and to offer a **unique visitor experience**, a multisensorial journey that is full of positive emotions and appeals to the senses of sight, hearing, smell, touch and taste.

The France Pavilion has been **jointly designed by French architecture studio Coldefy and Italian architecture and innovation practice CRA-Carlo Ratti Associati** to express the guiding thread of a hymn to love within its **overall architecture**: the permanent and temporary exhibition spaces, the public service spaces (the shop, bakery and bistro), as well as the spaces given over to professionals and Pavilion partners.

A powerful expression of French identity

The Pavilion's **imposing façade** is revealed right from the visitors entrance. With its modern, pared-back style, it evokes **a theatre set that has been opened up to its audience**, while at the same time maintaining an air of mystery. **As in a theatre, its side façades** are completely screened, and allow access to the various areas through passages that also serve as places to meet.

The roof is an integral part of the permanent exhibition, a huge garden, to be discovered during the visit to the permanent exhibition or from the huge ring that runs round the exhibition site.

The whole building evokes a sensuality, distinction and French chic, as compared with other more traditional approaches at world expos featuring giant screens.



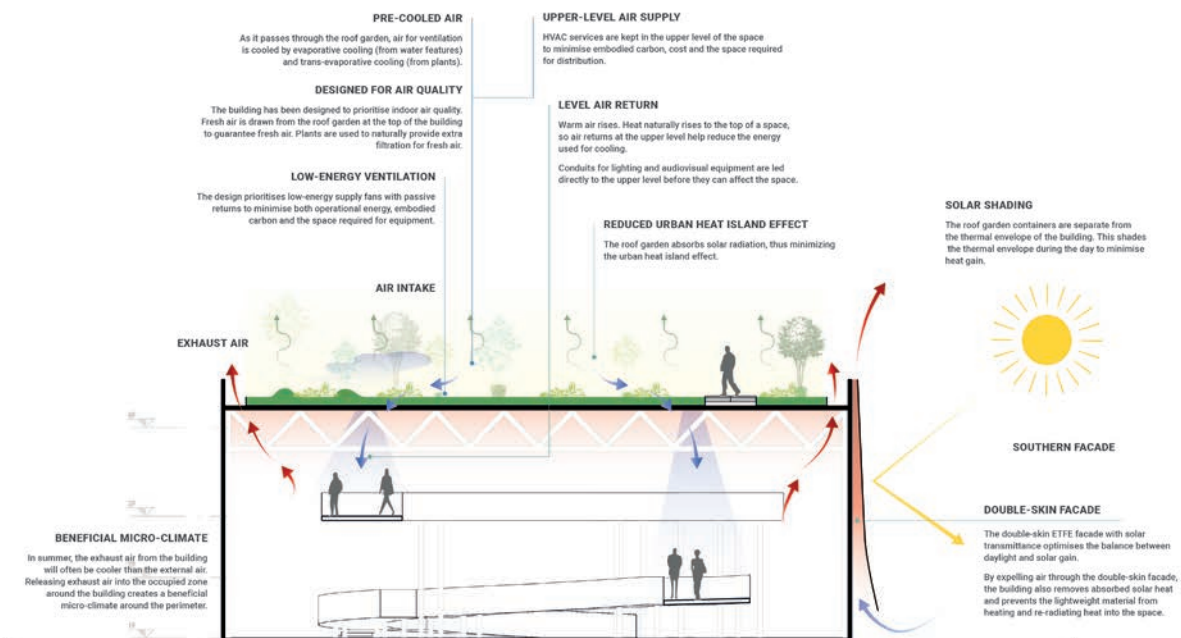


3. A building designed to be both sustainable and responsible

The Pavilion is designed to be a **temporary building** with optimised recyclability. The metal structure can be reassembled in elements and modules that can be used for other buildings. 21% of the Pavilion's built surface is made up of prefabricated rented modules which are reusable.

Above and beyond its aesthetic appearance, **the exterior shell** acts as protection for the France Pavilion. It is built as a double skin to **improve the building's thermal performance** by reducing heat transfer. Together with **natural ventilation**, it **reduces energy consumption** for heating and air conditioning.

The garden is a green roof covering the entire building, and is designed to insulate the roof and create a **microclimate**. **Rainwater can be collected and reused**. This key element of the Pavilion will impact Expo 2025 by playing a role in reducing urban heat islands.



THE FRANCE PAVILION IN FIGURES

The way in which the Pavilion is arranged is designed to welcome a great number of visitors, estimated to be in excess of **25,000 visitors a day**, counting all the different spaces.

- 87 metres long, 22.5 metres wide at the narrowest point and 31.7 metres wide at the rear facade
- Maximum height 17 metres, minimum height 10.5m
- Main facade (eastern): 17 metres high and 22.5m wide (so 382.5m²)
- Southern facade: height between 17 and 10.5m, length 87m
- 5,400 m² of flooring (including the accessible roof)
- 1000 m² of gardens
- Permanent exhibition: 1,000 m²
- Temporary exhibition: 200 m²
- Space for professional events: 140 m²
- Bistro: 120 m²
- Shop: 30 m²
- Bakery/Cake shop: 165 m²

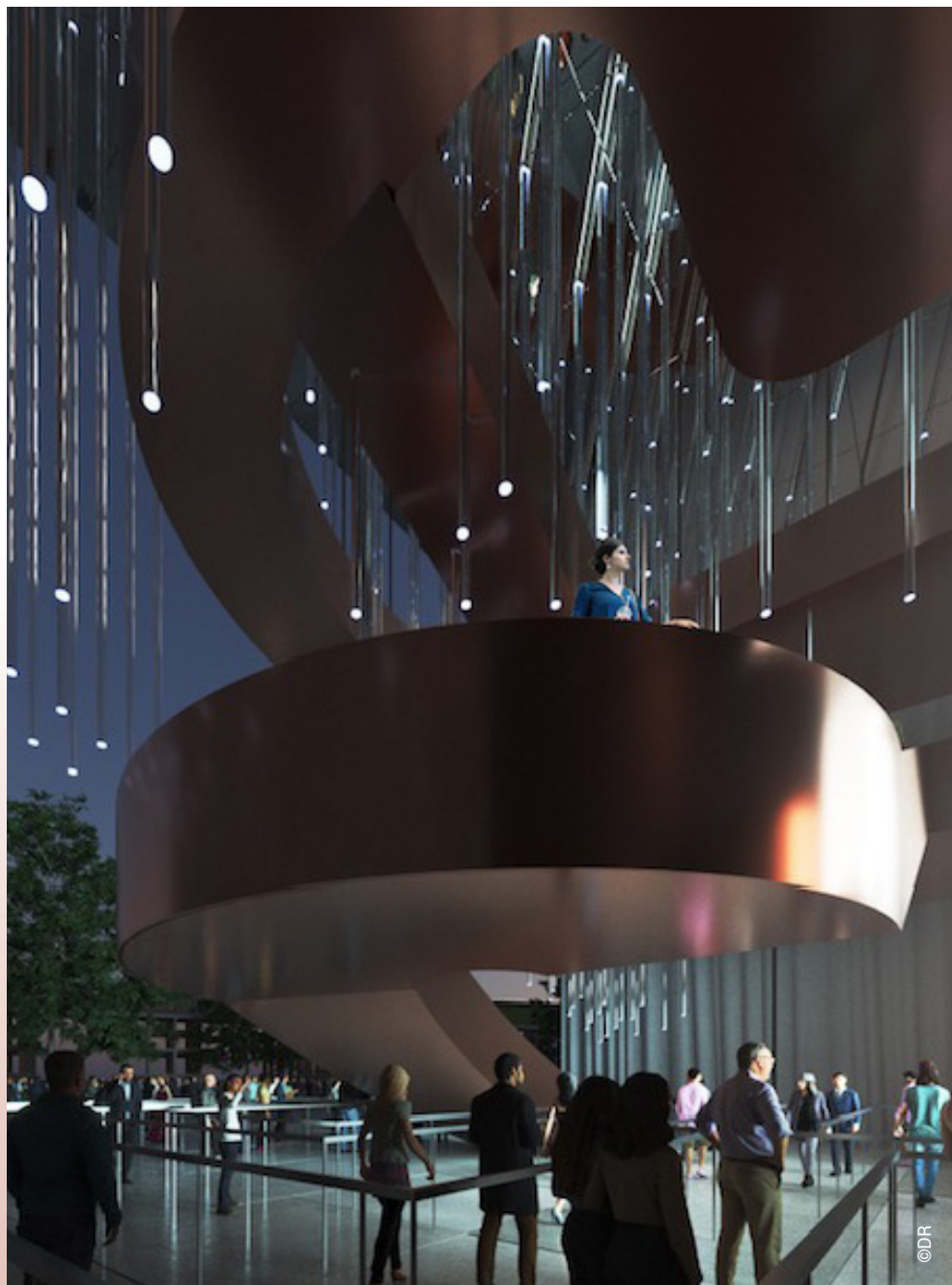


• THE VISITOR EXPERIENCE

The visitor experience delivers an **emotional** journey that will make a visit a memorable one. Through its committed representation of France and French companies, it offers a **vision and meaning**. It provides **innovation** with an interactive presentation of the solutions on offer from French stakeholders. Lastly, the visit includes a **multi-faceted aspect**, sharing the expertise and experience from the French economic, scientific and cultural ecosystem and the diversity of our regions.

The visitor journey starts right from the queue, which begins under the Pavilion's entrance porch and goes in front of the bakery, allowing everyone to gradually travel up a gently-sloping ramp.

It continues into a **huge French-chic entrance hall**, where visitors discover an enormous Aubusson tapestry called "Ashitaka soothes his demonic wound", inspired by an image from the film entitled "Princess Mononoke" by Hayao Miyazaki.



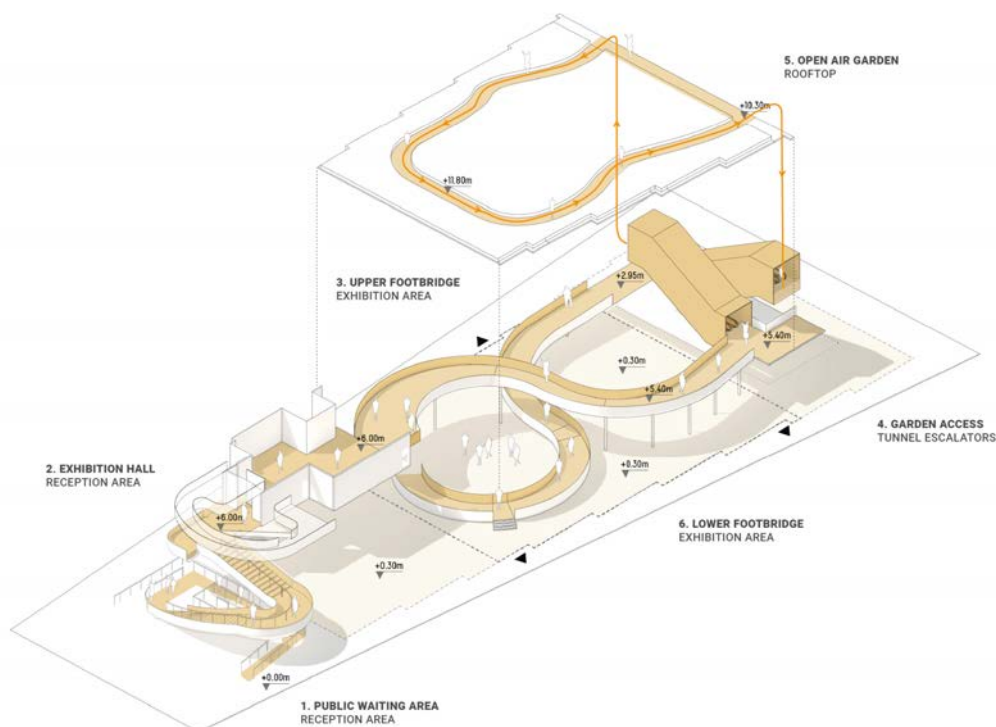


1. A permanent exhibition designed to be like a lovers' walk

The **permanent exhibition** was designed in collaboration with **artist Justine Emard**, who is also its **Artistic Director**, as a lovers' lane as part of a journey, opening up an infinite dialogue between three movements: **loving yourself, loving others and loving nature**.

It starts on a high footbridge that crosses the building, goes up to the rooftop where the garden dominates the staging, then continues inside the building and ends its course on the ground floor.

The permanent exhibition's set design has chosen to use different methods of presentation such as sets, mapping, objects, works of art, prototypes, etc. Technology is presented first and foremost as a way of fulfilling the needs of humans and nature.





2. Design in all its forms

The **exhibition spaces** are complemented by the areas given over to **serving the general public** (the shop managed by the Tricots Saint James Group and Arteum, along with the bakery and bistro run by Maison Eric Kayser), and **various functional spaces** – the co-working lounge, the conference and demonstration room, a flexible meeting space and a room for receptions - which are reserved for partners and professionals who wish to organise their b to b or public events within the France Pavilion.

The full range of French creativity will be showcased at the France Pavilion for a 6 month period, reinstating the tradition of bringing out new, unseen designs made especially for world expos, as in the case of the Pierre Paulin furniture designed for the Osaka Expo in 1970.

The France Pavilion will be the setting for **a range specially designed for its bistro** by Tectona, in partnership with the French "Mobilier National", following a call for young designers organised in conjunction with Villa Noailles.

José Lévy is the artist and designer who has been entrusted to be the **Creative Director** of the various spaces of the France Pavilion.

3. A programme that showcases France's assets

The Pavilion's programming will define its six-month lifespan. It will be based on the Pavilion's editorial line, *a hymn to love*, and on the **17 Sustainable Development Goals** (SDGs) which make up the basis of the OSAKA 2025 Expo's programming.

The France Pavilion's programming will focus on 3 main areas:

- **Six temporary exhibitions** will be presenting living savoir-faire, works of art and live immersive experiences.
- **Themed fortnights at the heart of the programming:** they are devised around 12 main themes linked to the Sustainable Development Goals, and they bring the Pavilion to life with seminars, talks, keynote speakers, projections and shows.
- **The France Pavilion's Special Days**
 - **13 April 2025:** Inauguration
 - **2 May 2025:** Men & Women's Equality Day
 - **14 July 2025:** French National Holiday
 - **13 September 2025:** France Day
 - **13 October 2025:** Closing ceremony



A pavilion as an immersive experience that is universally accessible

28 million visitors are expected at the Osaka 2025 Expo, with at least **3 million people coming to the France Pavilion**. That's a lot of people, but not that many given the many audiences with an interest in France and elsewhere in the world, so it will be possible for all audiences to **access the Pavilion remotely and virtually**, especially a young public who particularly enjoy this kind of experience.

Hence, the France Pavilion will be recreated as an immersive experience; both in terms of its architecture and content. This virtual visit will provide easy access from home, or in areas that are equipped with virtual reality that are available for partners. This type of visit will enable visitors to gain a better understanding of the exhibitions, technologies and the works being presented.

• THE MAIN STAGES IN THE LIFE OF THE PAVILION



• THE SPONSORS OF THE FRANCE PAVILION

The ambition of the France Pavilion at the Osaka 2025 Expo is to promote France's economic dynamism. This is based on self-sufficiency in terms of energy, a new generation of decarbonised industry, and the will to take on today's scientific and social challenges, such as the 4th age and the challenges relating to a better quality of life for Humanity and Nature in the next few years. The Pavilion also leverages our country's ability as a world leader in lifestyle and the cultural and creative industries.

The Osaka 2025 Expo is an outstanding showcase for promoting the expertise and innovation of the companies who have already joined the France Pavilion.

The excellence of French savoir-faire is world-renowned in many different areas including aeronautics, space exploration, energy, the environment, culture, science, farming, health and the luxury sector. With our much-appreciated and sought-after talents, over the years we have demonstrated our ability to adapt to technological evolution and offer solutions that are more and more innovative.

The diversity of the French regions is a huge reservoir of talent, across all generations. For those with lower international recognition, they will be able to capitalise on a boosted profile throughout the 6 months of activities at the France Pavilion.

The Pavilion's partners will also be contributing with their skill sets and knowledge **to the Pavilion's programming and set design** (exhibition spaces, visitor journey, themed fortnights, etc.)

This provides a unique opportunity for them to highlight their contribution to meet the challenges of the 21st century, to create confidence in the future and to boost France's image internationally and to the French people themselves.

France Pavilion Partners

Gold Partners



Bronze Partners



Theme partners



Associate partners



Institutional partners



Media partners



Concession holders for the shop



Concession holders for the bistro and bakery/cake shop



Support



COFREX would like to express its thanks to Bic for the 4 colour special edition France Pavilion OSAKA 2025

ANNEXES

BIOGRAPHY OF JACQUES MAIRE

... COMMISSIONER GENERAL OF THE FRANCE PAVILION
... OSAKA 2025 AND CHAIRMAN OF COFREX



Jacques Maire is a diplomat who began working on European issues in Paris (at the Quai d'Orsay (Foreign Ministry) and the Prime Minister's Office) and in Brussels. He has enjoyed a wide range of governmental responsibilities: Chief of Staff to the Minister of Regional Planning and the Environment (1997-1998), Representative for European and International Affairs at the Ministry of Employment and Solidarity (1999-2002), Director of Companies and the International Economy at the Foreign Ministry (2012-2014). He has been an Ambassador and Special Representative for the reconstruction and development of countries in crisis (2017), with particular responsibility for the Sahel Region and the Middle East. He was appointed as the Commissioner General of the France Pavilion and the Chairman of COFREX on 7 February 2023.

In the private sector, Jacques Maire has held different posts within the AXA group from 2002 to 2012, as the International Development Director of AXA Group, then the Managing Directeur of AXA Group Hungary and AXA Bank Hungary (2002-2012). He was also Director of the social and environmental rating agency Vigeo-Eiris (2015), as well as Project Director for the implementation of COP 21 for the French Smart Grids sector (2016).

As a politician, Jacques Maire held a number of posts between 1995 and 2008 in Brittany, first as a local councillor in Plabennec, then as the Vice-Chairman of the Communauté Urbaine de Brest, then a regional councillor. In 2017, he was elected as a member of the French parliament for the Hauts de Seine constituency, becoming Vice-Chairman of the Foreign Affairs Commission and, until June 2022, Chairman of the Liberal Alliance in the Parliamentary Assembly of the Council of Europe.

Jacques Maire was born in 1962 in Enghien-les-Bains and holds a Master's Degree in Applied Economics from Paris Dauphine University, a postgraduate diploma (DESS) in International Finance, is a graduate of the *Institut d'Études Politiques de Paris* (Paris Institute of Political Studies), and is a former student of the *École Nationale d'Administration* (National School of Administration), where he graduated as part of the "Jean Monnet" year group (1990).

He is also Vice-Chairman of the "Confrontations Europe" think tank.

COFREX: A VISION OF FRANCE ON THE INTERNATIONAL STAGE



Founded in January 2018, COFREX (French Exhibition Company) is a publicly owned simplified joint-stock company.

Its creation was a turning point for French involvement at international events for the general public, as it was the first time that an expert body had been put together in this area.

Its aim is to prepare, organise and oversee France's participation in universal and international Exhibitions.

COFREX's creation is part of a **sustainable, long-term project to use the experience of previous Expos in order to perfectly and cost-effectively organise France's involvement at World Expos and other international exhibitions.** It forms part of a partnership-based approach between public and private participants, brought together with a focus on France's image and economic appeal.

It has a Japanese subsidiary: Republic of France Pavilion Osaka 2025.

www.cofrex.fr

THE FRANCE BRAND

As part of the race for global influence, it was essential to undertake in-depth work on the France brand in order to boost our profile as a top-tier nation. France's fundamental values of humanism, universalism, inclusion, creativity, excellence and openness come to the fore with boldness.

Our questioning French mindset is what sets us apart.

We are constantly driven to reinvent, foster innovative concepts and bring together the talents that transform things, disrupt the status quo and impact the world in a positive way.

With special help from an international campaign, the France brand's unique positioning is making a contribution to France's appeal worldwide, and is inspiring all its subsidiary brands (ChooseFrance™, TasteFrance™, ExploreFrance™, PartnerWithFrance™ and ExperienceFrance™) that promote France abroad in all business sectors.



DESIGN AND IMPLEMENTATION OF THE FRANCE PAVILION

1. The creatives

COLDEFY & ASSOCIATES CITY ARCHITECTS,
THOMAS COLDEFY AND ISABEL VAN HAUTE
ARCHITECTS



Coldefy is an international firm of architects and town and city planners with offices in Lille, Paris, Shanghai and Hongkong with 60 members of staff. Thomas Coldefy and Isabel Van Haute worked with highly-reputed firms in London, New York and Paris, before joining forces at *Coldefy & Associés Architectes Urbanistes* (CAAU) in 2006, which they run together today.

In the same year, they won the Hong Kong Design Institute international competition ahead of 162 teams. They envisioned a new kind of pragmatism, one where social and sensory experiences, the dynamism of the individual and the community, movement and the programme, impact the form. For this project, the firm put its name to a sensitive architecture embodying their approach and values, which launched the company.

In 2022, it won the project to renovate the European Parliament building measuring 84,000 square metres, with the semicircular chamber nicknamed "*le Caprice des Dieux*". The budget was set at almost €500 million to turn this building into "a template for sustainable, ecological architecture that opens onto the city and reconnects urban life with nature" A total of 132 architects submitted their applications for this competition, including such noteworthy people as Renzo Piano, Shigeru Ban and Snøhetta.

The firm's distinctive trademarks are its elegance, monumentalism, a sense of the urban and attention to detail, and what sets it apart is its dynamism and creativity based on sustainable, innovative methods which are in sync with current and future environmental challenges.

In 2022, the Minister of Culture, Rima Abdul Malak, appointed Thomas Coldefy as a *Chevalier de l'ordre des Arts et des Lettres* (Knight of the Order of Arts and Literature) in recognition of his work and commitment, and the contribution made by the firm to France's artistic prestige.

www.coldefy.fr

... **CRA-CARLO RATTI ASSOCIATI**
... **ARCHITECT**



CRA-Carlo Ratti Associati is an international firm of architects and innovators based in Turin, London and New York. Currently, CRA is involved in many different projects around the world at every level, while aiming to speed up the process of convergence between design, nature and digital technology in an urban setting.

Recent projects include the 280-metre high biophilic skyscraper called CapitaSpring in Singapore, the blueprint for Milan's innovation quarter (MIND), the ILOW office complex in Paris, the refurbishment of the home of the Agnelli Foundation in Turin, and the urban commissioning of the Manifesta 14 Biennale in Prishtina, Kosovo. CRA has a very wide experience in designing world expos, from the digital water pavilion at the Zaragoza 2008 Expo to the Future Food District at the Milan 2015 Expo, along with the national Italy Pavilion at the Dubai 2020 Expo. CRA is the sole design office whose work has featured three times in the Time Magazine's list of "The Best Inventions of the Year".

The firm is headed up by Carlo Ratti, the Director of the Senseable City Lab at the Massachusetts Institute of Technology (MIT), as well as one of the top ten most influential researchers in the world in urban innovation.

www.carloratti.com

... **JUSTINE EMARD ARTISTIC DIRECTOR**
... **OF THE PERMANENT EXHIBITION**



The artist Justine Emard explores the new relationships being created between our lives and technology. Linking different visual mediums such as photography, video and virtual reality, her work stands at the intersection of neuroscience, objects, organic life forms and artificial intelligence. The starting point of her work is Deep Learning experiences and dialogue between man and machine. She has been working with scientific laboratories in Japan since 2016. She was the winner of the *Hors-les-murs* artist's residency granted by the *Institut Français* in 2017 in Tokyo. Her work has been shown in museums and galleries such as the NRW Forum (Dusseldorf), the National Museum of Singapore, the Moscow Museum of Modern Art, the Itaú Cultural Institute (São Paulo), the *Cinémathèque Québécoise* (Montreal), the Irish Museum of Modern Art (Dublin), the Mori Art Museum (Tokyo), the MOT Museum of Contemporary Art Tokyo, the Barbican Centre (London), the World Museum (Liverpool), the Pernod Ricard Foundation (Paris), the Cnes – the French National Space Centre (Paris) and the ZKM Centre for Art and Media (Karlsruhe). She has taken part in international Biennales such as the Moscow International Biennale of Contemporary Art (Russia), the Tongyeong Triennale (South Korea), the Karachi Biennale (Pakistan) and the Chengdu Biennale (China).

In 2020, she won the "IMAGE 3.0" French national photographic commission awarded by the *Centre national des arts plastiques* (French National Centre for the Visual Arts) (CNAP) in partnership with the *Jeu de Paume* Museum, Paris. In 2021-22, she was invited as an artist-teacher to Fresnoy, National Studio of Contemporary Arts. Her work is found in national and international collections.

<https://justineemard.com/>

JOSE LÉVY

CREATIVE DIRECTOR OF THE FRANCE PAVILION



J O S É L É V Y 

The globe-trotting artist José Lévy will be working as the Creative Director of the France Pavilion Osaka 2025 as part of a specific partnership. He will be bringing his eye and skill set to bear on the design of the professional and public areas that are not part of the Pavilion's permanent exhibition.

As an artist who works in many different disciplines, José Lévy navigates between the decorative and visual arts with talent and a poetic touch of humour. Each of his creations is an expression of his unique blend of fantasy and rigour.

José Lévy is the winner of the *Grand Prix de la Ville de Paris*, and of the Villa Kujoyama (Kyoto). He collaborates with reputed cultural institutions and publishers like the *Manufacture de Sèvres*, the *Cristallerie de Saint Louis*, the *Maison Hermès*, Astier de Villatte, Roche-Bobois, Dyptique, Monoprix, Serax and Lelièvre.

His work is exhibited in the very best cultural institutions such as the Musée Guimet, the *Musée de la Chasse* (Hunting Museum), the Petit Palais, the Palais de Tokyo and Perrotin.

In 2023, José Lévy designed "*VERT - VERRE*", the new restaurant at the Mac Val museum.

In 2024, he was asked by Villa Kujoyama and the Bettencourt Foundation to curate the exhibition celebrating the 10th anniversary of the association between the two institutions.

He is also creating the costumes for the forthcoming adaptation, directed by Arthur Nauzyciel, of the play by Jean Genêt "*The Screens*", to run in June 2024 at the *Théâtre de l'Odéon* in Paris.

www.joselevy.fr

2. The people responsible for the construction and design of the France Pavilion



· RIMOND

RIMOND has come to establish itself in the World Expo sector as an international player in design and construction. RIMOND is a specialist in complex architectural projects and sets itself apart with its commitment to ambitious projects. In particular, RIMOND has contributed to the 2015 Expo in Milan, 2020 Expo in Dubai, the 2023 Expo in Qatar, and the next 2025 Expo in Osaka. One of RIMOND's key projects is the Al Wasl Plaza dome at the 2020 Expo, Dubai, a project that showed their skills in building landmark structures. The role played by RIMOND in major works for Qatar 2023 demonstrates a special skill for supervising and implementing complex, large-scale projects. RIMOND stands ready to leverage this wealth of experience for the France Pavilion at Expo 2025, with the aim of creating a space embodying both innovation and the very essence of French culture and aesthetics.

RIMOND is renowned, aside from its commitments to expos, for rolling out high-end projects in collaboration with world famous architectural studios. RIMOND works on luxury residential and hotel projects that all feature state-of-the-art design and bespoke artisan skills. RIMOND has developed high-end residential projects for the French market on the French Riviera.

... GSM PROJECT ... IMMERSIVE EXPERIENCE



GSM Project's mission is to create unforgettable experiences. The studio employs an approach focusing on immersive design and public participation in order to redefine modern visitors' perception of subjects ranging from history to culture, from nature to technology.

GSM was founded in Montreal in 1958, and is based on a multidisciplinary design approach. Four integrated, defining areas of expertise - set design, museum design, graphic design and media - make it possible to devise experiences capable of transforming concepts into genuine stories that come to life within a space. The firm specialises in designing and rolling out exhibitions and experiences for a wide range of sectors ranging from museums to science centres and from observation towers to tourist sites, alongside major worldwide events.

Some of the achievements responsible for the firm's international renown include stand-out exhibitions for Pointe-à-Callière, the archaeological and historical site in Montreal, the National Museum of Singapore, the observation experience At The Top at the Burj Khalifa in Dubai, Star WarsMC Identities interactive exhibition which has been touring internationally for over 10 years, as well as exceptional pavilions at Expo events like Expo 67 in Montreal, Expo 86 in Vancouver, Expo 98 in Lisbon, and Expo 2010 in Shanghai.

GSM Project is located in Montreal, Singapore and Paris, and works on projects in North America, Asia and Europe. The firm has been working on projects in France for over 20 years. Recent projects include the permanent route at the Cité du Vitrail, Troyes (2022), and the visitors' tour of the Cointreau distillery in Angers (2020). GSM Project will be at the Osaka Expo 2025, staging the permanent exhibition for the France Pavilion France designed by visual artist Justine Emard and produced by Expomobilia, a general contractor working in the international exhibition sector, working in collaboration with lighting designers 8'18" and landscape designers from Topager.

GSM joined Humanise in April 2022, a consortium of independent companies working in the world of communication. Joining Humanise was the opportunity to make a change in terms of their governance - 4th generation - and to promote a new generation of creatives at GSM: Eric Demay, François Bellehumeur, Erika Kiessner and Nathanael Meyer, here next to Sébastien Fauré, Chairman of Humanise, the new associates who will be taking the firm forward.

<https://gsmproject.com/fr/>



EXPOMOBILIA

Expomobilia has been excelling since 1973 in building cutting edge, bespoke temporary constructions. The company has positioned itself as a worldwide general contractor for trade fair stands, pavilions, structures for events, experiences and cultural exhibitions.

Since 2007, Expomobilia has been an Independent subsidiary of MCH Group AG employing over 100 people worldwide. Their Head Office is in Zurich, Switzerland. They have offices and productions in over 15 European cities, in the US, the United Arab Emirates and Asia.

Expomobilia was involved from the get-go in the first event of the new art show called Paris Art Basel, which took place in 2022, Expomobilia, working on design and planning, and was responsible for managing the exhibitors who represented 156 galleries. Alongside creating the galleries exhibition spaces, the team also planned and built the entrance, cafés and collectors' lounges, and pulled the whole thing off in only six weeks.

www.expomobilia.com/fr/



www.cofrex.fr

www.franceosaka2025.fr

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Page 13: Justine Emard.

Page 26: Vincent Desailly.

P27: Sara Magni and Quentin Chevrier.

Page 28: Audoin Desforges.

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