

# Atelier Luma Algae Review

ANNOUNCING

## ATELIER LUMA FIRST INTERNATIONAL ALGAE SUMMIT LUMA DAYS #4 / 27 – 28 MAY 2020

Luma Arles is pleased to announce the first international summit dedicated to algae, the flagship resource of the Anthropocenic era, as part of the fourth edition of the **Luma Days** that will take place on May 27 to 28, 2020. The summit will offer a comprehensive algae point of view on the XXIst century by exploring the multiple histories, narratives, influences, significations, representations and the potentials for a new design paradigm. Within these 2 days of keynote lectures, break-out sessions, exhibition, and workshops, new research perspectives will emerge and new application scenarios triggered. By building this transdisciplinary and critical knowledge platform, **Atelier Luma** wants to encourage a new reading of our environment through the (re)valorization of the living world.

INTRODUCING

## ATELIER LUMA ALGAE REVIEW

*Everything you always  
wanted to know about algae*

Prior to the Algae Summit, Atelier Luma is launching the algae monthly review, a curated newsletter dedicated to algae knowledge and the Atelier Luma Algae Platform activities. By mapping existing algae knowledge — from literature to scientific research and history — the algae review acts as a pedagogical tool gearing up for the algae summit to consolidate a community of international algae practitioners, creatives and experts to actively participate to the event in Luma Arles in spring 2020.



## PHOTOGRAPHS OF BRITISH ALGAE: CYANOTYPES IMPRESSIONS

— *The New York Public Library  
Digital Collections*

Anna Atkins (1799-1871) is famous to be the first female photographer and to have produced the first book with photographic illustrations. Interesting enough, this book was a botanic inventory of algae: *Photographs of British Algae* (1843). Women were then restricted from practicing science, an area dominated by men. Botany was however considered as a suitable hobby for women. Atkins was interested in taxonomy and in finding a way to have accurate illustrations of natural objects of study. She turned to the cyanotype printing method: a paper treated with a ferric solution turns dark blue when exposed to sunlight. Anna Atkins is an exception in the 19th, having pioneered in the fields of photography and botany. It is amusing to see how her pictures, meant to be the most realistic renderings of algae, have such an artistic appeal for the modern eye.

### SOURCE

→ [VIEW THE DIGITAL LIBRARY HERE](#)



## VISIONS OF ALGAE IN EIGHTEENTH-CENTURY BOTANY

— *Public Domain Review /  
Ryan Feigenbaum*

Was Mary Shelley inspired by the observation of algae to create her *Frankenstein*? That is the theory defended by Ryan Feigenbaum who examined and related the writings of Shelley to the study of a specific algae strain, identified at that time as *Conferva Fontinalis*. In her texts, Shelley recalls some conversations she heard about the experiments of Dr Darwin (grandfather of Charles Darwin) on algae. The study of the appearance of algae in a glass of clean water encouraged scientists to believe in the theories of spontaneous generation: water turning into living green matter. There is then only one step to the fantasy of having body parts assembled into a conflated creature that could be given life again. Therefore, one specific algae, *C. fontinalis* stirred up intense discussions in the scientific community about the different kingdoms of nature and the principle of life. And possibly inspired one of the 19th century literature masterpiece.

### SOURCE

→ [ESSAY : VISIONS OF ALGAE  
IN EIGHTEENTH-CENTURY BOTANY](#)

**THIS ALGA MAY BE SEEDING  
THE WORLD'S SKIES WITH CLOUDS**

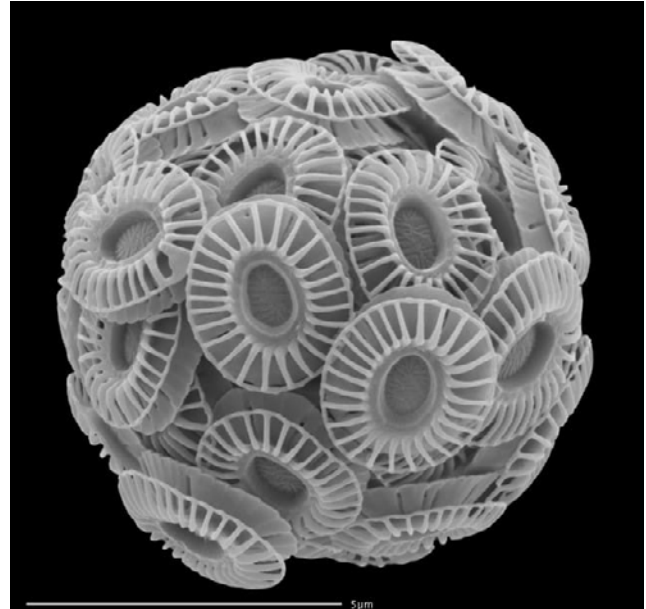
— *Science Mag / Sid Perkins*

Many natural phenomena are still largely unexplained. A study published in 2018 by the Weizmann Institute of Science and Hebrew University of Jerusalem in Israel reveals the unexpected role of *Emiliana huxleyi*, a cosmopolitan bloom-forming microalga, in the formation of clouds. When infected by a virus, its calcium carbonate exoskeleton gets sprayed into the air and favours condensation on its surface. The study shows how ocean ecology and fundamental atmospheric processes are deeply linked. The impact of algae activity is obviously not limited to the water environment. It also reminds us why algae raise a growing interest for geoengineering strategies...

**SOURCE**

→ **THIS ALGA MAY BE SEEDING THE WORLD'S SKIES WITH CLOUDS** – AUGUST 15, 2018  
· SID PERKINS

→ **INFECTION DYNAMICS OF A BLOOM-FORMING ALGA AND ITS VIRUS DETERMINE AIRBORNE COCCOLITH EMISSION FROM SEAWATER** – AUGUST 15, 2018 · MIRI TRAINIC,





## THE ALGAE PLATFORM COLUMN

Atelier Luma and MEDSEA explore the possibilities of a craft-science-design relation in the form of a Mediterranean pilot project on Sardinia. The project introduces a methodology that demonstrates the power of international and democratic collaboration and design as a tool to drive those initiatives towards sustainable solutions. The collaboration became concrete with the first residency project in San Vero Milis, Sardinia aiming to preserve the craft of weaving, improve the socio-economical position of female weavers with design as a tool and revitalize weaving as part of the wetland ecosystem. Using various wetland plants – such as bull rush, sea hay, reed and marsh grasses – Sardinian weavers contribute actively to the ecological protection of wetlands while practicing their craft. The project connects

craftsmen and craftswomen together with biologists, designers, 3D printing experts and landscape architects. A collection of new items has been produced under the artistic direction of Henriette Waal.

Following the route of Anna Atkins, landscape architect, Vera Scaccabarozzi works with a technique that combines three elements of the wetland landscape to create photographic illustrations: algae, seawater and sunlight. With the help of Simona Broccias, a local marine biology student and an apprentice in basketry, *Ulva* and *Codium* were collected in Capo Manu on Sardinia. The algae prints formed a new base for the traditional Sardinian cesto basket. The baskets are made with the coiling technique, beginning with a spiral wrap of sea hay around which a reed fibre is wrapped and sewn with spiral stitches. The project proposes replacing the random floral decorations that were used until today in cesto baskets with meaningful portraits of wetland species.

**WHERE TO SEE THE ALGAE PLATFORM**

→ *Nature* — Cooper Hewitt Design Triennial with Cube Design Museum, New York, USA. Until 20 January 2020

→ *Eco-Visionaries* at the Royal Academy of Arts, London, UK. From 23 November 2019 until 23 February 2020

→ *Nature morte / Nature vivante* at the CID, Center for innovation and design at the Grand Hornu, Hornu, BE. From 24 November 2019 until 20 March 2020

→ **World Economic Forum Davos**, Davos-Klosters, CH. From 20 until 24 January 2020

**ARTICLE 1**

Spencer Collection, The New York Public Library. «*Odonthalia dentata*» *The New York Public Library Digital Collections*. 1845-11 - 1846-06.

**ARTICLE 2**

Frontispiece to *The Temple of Nature* (1803) by Erasmus Darwin, from the copy owned by his grandson Charles.

**ARTICLE 3**

The phytoplankton species *Emiliana huxleyi*, coming soon to a cloud near you. *Citation: Emiliana huxleyi*. Young & Westbroek, 1991