

biennale internationale design saint-étienne

13th edition

22 May - 6 July 2025

**ressource(s)
présager demain**

biennale-design.com

press file

Cité
du
design

Ecole
supérieure
d'art
et design
Saint-Etienne

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Once upon a 13th time the biennale...

It was in 1998 that the first Biennale Internationale Design Saint-Étienne was organised by Jacques Bonnaval (1950-2018), who was the Director of École Régionale des Beaux-Arts de Saint-Étienne (now Ésad Saint-Étienne). A bold idea was emerging: that of creating an event that would offer a broad overview of design and show the public the ideas and design process that constitute the hidden reality of the object.

Since 2006 the Biennale has been held on the site of the former royal ordnance factory, the *Manufacture d'armes royales*, at the Cité du design, whose principal mission is to make design accessible to all kinds of audience through a broad vision of the craft of designer and its multiple applications.

Since then Biennales have fostered confrontations between the innovations generated by the schools, the large agencies, independent designers, disseminators, companies and a wide variety of audiences. The multiple exhibitions, talks, symposiums and encounters constitute a veritable laboratory of the contemporary world, providing insights, through the issues around design, into the directions of thought and challenges of our time.

Faced with the challenges of production in the 21st century, what resources are designers working with today to prepare tomorrow?

The theme chosen for the Biennale Internationale Design Saint-Étienne's 13th edition is focused on resources and what the implications of that subject are for the future *Ressource(s), présager demain* ("Resource(s), foreshadowing the future"). Running from 22 May to 6 July 2025, it is an opportunity for every type of audience to discover fascinating new objects, source ideas and exchange viewpoints around an exploratory design that is tackling contemporary issues head-on, all at the heart of a truly festive event.

This latest edition is focusing first and foremost on the figure of designer, inviting designers to collaborate with companies in our local area, or "territory", and reconnecting with its roots by giving pride of place to young creatives and the students of the Saint-Étienne Higher School of Art and Design (Ésad Saint-Étienne) in particular.

Coming when Saint-Étienne has just signed a twinning agreement with the city of Kapan in Armenia, this 13th edition is also an opportunity to put a spotlight on contemporary design in that country.

In addition to the exhibitions, weekly cultural events and a programme of related events, there will be plenty of other activities and events to enjoy over these six weeks celebrating design across the entire "territory" and rippling out beyond the epicentre.

...in the heart of the creative district

The Cité du design is currently undergoing a major transformation which will make it France's leading design district: one where design becomes an experience that changes our outlook on the world.

The Cité du design's cultural offering will be expanded with the opening of a new version of **La Cabane**, a fun experimental space, in autumn 2025 (page 78) and the **Galerie Nationale du Design**, a unique institution that will tell the story and examine the significance of design through France's design collections, in June 2026 (page 79).

More open to the city, greener and more convivial, the Cité du design will also have a strong tourist and cultural appeal. A rich programme of events, hotels and restaurants and art and design installations in the public space will prolong the

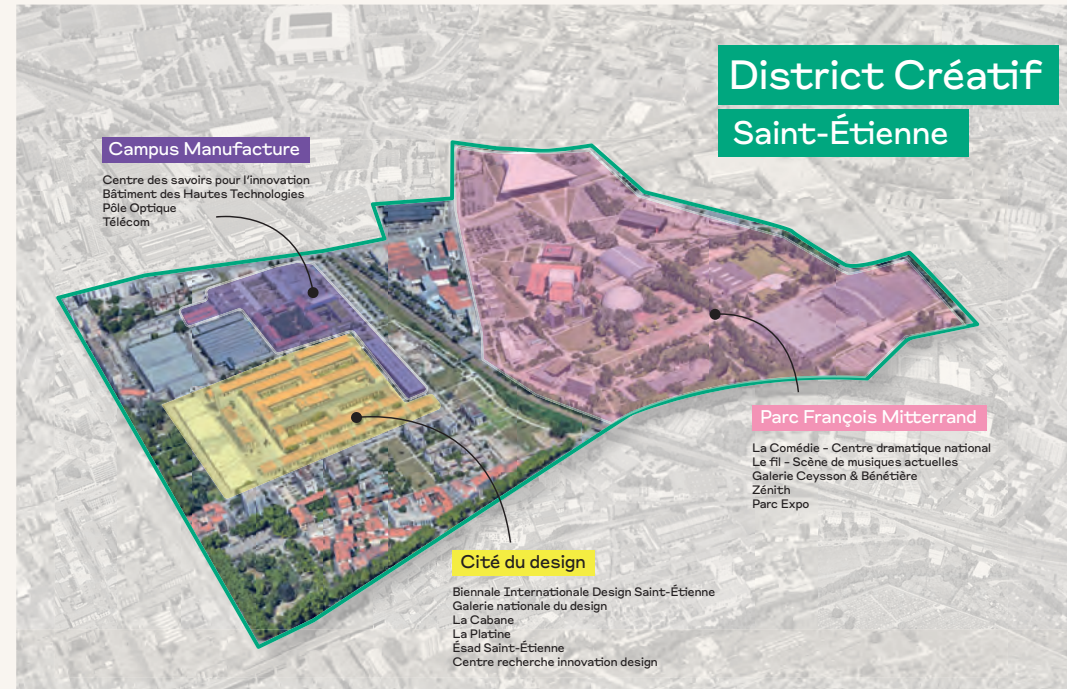
spirit of the Biennale throughout the year.

This project sponsored by the metropolitan authority, Saint-Étienne Métropole in the only French city to be a UNESCO Creative Design City, places the Cité du design at the heart of a more extensive **Creative District**, a centre of life, creativity and innovation. La Cité du design will also contribute to the dynamism of the Creative District which already hosts events with a national and international reach and boasts top-level facilities like Le Zénith, La Comédie, the Centre Dramatique National and Le Fil, Scène de Musiques Actuelles (SMAC).

The Creative District is home to a rich ecosystem encompassing art and culture, business and technology. A significant educational site, with Ésad Saint-Étienne and

the Manufacture campus of Jean Monnet University, with some 2,500 students and 300 researchers, is developing alongside a cluster of innovative technological and creative industries.

The synergies created between the institutional, economic, academic and cultural actors of the Creative District are forging and structuring a burgeoning ecosystem with the aim of making design a catalyst for change. The Cité du design is one of the institutions that successfully responded to the call for proposals for the first phase of the "Territorial clusters specialising in the Cultural and Creative Industries" scheme organised by the French State as part of its France 2030 investment plan. With this new dynamic building in its local territory, Saint-Étienne is changing the world with design and creativity!



The Cité du design's Esplanade Bonnaval will be transformed in large, pleasant square with trees and plants. A concept hotel will be opening in the Horloge building.
© Saint-Étienne Métropole, Butterfly Illustrations



The central courtyard of the Cité du design will be a lively meeting place with café terraces, shops and things happening all year round.
© Saint-Étienne Métropole, Butterfly Illustrations



La Cabane at the Cité du design will be offering workshops to get into the skin of a designer.
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"Design is constantly inviting us to renew the way we live, think and do things. Today more than ever, it is enabling us to approach the present and the future with creativity and resilience. With a central theme that is full of meaning and open to multiple interpretation, this 13th edition of the Biennale Internationale Design Saint-Étienne is taking place in a creative quarter that is in the process of being completely transformed and on the cusp of releasing all of its energy on the Metropolitan area. It is also giving pride of place to a new generation of designers, some of them trained in Saint-Étienne, is demonstrating once again the essential role our city and its surrounding area, the "territory", play in this dynamic of research, innovation and adaptation essential to our society.

Gaël Perdriau
Mayor of Saint-Étienne, President of Saint-Étienne Métropole

Gaël Perdriau © Ville de Saint-Étienne



"I would like to thank the teams and students of the Cité du design and Ésad-Saint-Étienne for their commitment to the preparation and design of this event and congratulate them on the quality of the projects presented, whose audacity and ingeniousness won't fail to impress and fascinate visitors, I'm sure! With this 13th edition, the Biennale Internationale Design Saint-Étienne proves by its longevity that it figures prominently among the major international design events. With its themed, visual and scenographic offerings, it invites the public to immerse themselves for a few weeks in a reflection that is very much in touch with reality and at the same time open to our dreams and the adventure of the possible."

Marc Chassaubéné, Deputy Mayor in charge of Culture, Design and Heritage Development, City of Saint-Étienne, Vice-President in charge of Design, Culture and Digital Technology, Saint-Étienne Métropole, President of the EPCC Cité du design - Ésad Saint-Étienne

Marc Chassaubéné © Fabrice Roure

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the curators

Éric Jourdan, Executive Director of the EPCC Cité du design - Ésad Saint-Étienne and General Curator of the 13th Biennale Internationale Design Saint-Étienne

The designer, a resource for the future

"To my eyes, the designer's job consists above all of taking care to design the everyday world around us, both our living environment and the objects we use.

In the same way as it is better for us if we eat better, if we eat healthy foods well cooked, we can improve everyone's quality of life with environments and objects that are well planned and designed.

The notion of the beautiful is personal to each of us, but if we strive to design well, this intention will be understood and appreciated. As for usage, that goes without saying: a concern for functionality is inherent in the designer's craft."

Original everyday design

"This 2025 edition of the Biennale is designed to be a return to our roots: it gives pride of place to our school, Ésad Saint-Étienne and to international creation, while seeking to make design accessible to all.

Our ambition is to make sure that in Saint-Étienne, people discover projects that they have never seen the like of before, but which integrate everyday life, which speak to everyone whether or not they are familiar with design.

From workshops to design research

"For this 13th edition, back in 2024 we welcomed sixteen French and international designers, sixteen very individual personalities, to work, firstly with our students in a workshop setting, but also with companies on the original projects that would be presented in 2025.

This year is also marked by the implementation of a the new research organisation at Ésad Saint-Étienne, with some ambitious objectives.

Éric Jourdan is a designer and Executive Director of the EPCC Cité du design - Ésad Saint-Étienne

Trained at the École des Beaux-Arts de Saint-Étienne and then at Arts Décoratifs de Paris, Éric Jourdan is a designer renowned in France and internationally for projects in numerous fields: objects, scenography, graphic arts.



Éric Jourdan at the Cité du design, 2023
© Pierre Grasset

He started his career with the Neotu gallery in 1984. In 1989, he designed the signage for the Fondation Cartier and the furniture for Cartier's offices in New York. In 1991, the Fondation Cartier offered him a solo exhibition.

He joined Philippe Starck's team, then founded his own studio.

In 1995, he was given carte blanche by the VIA, he worked on numerous signage projects including that of the Haute Vallée de Chevreuse nature park. He collaborated with Ruedi Baur on the signage for the Cité Internationale Universitaire in Paris and Rennes-2 University.

Since 2002, he has designed furniture collections for Ligne Roset and Cinna. He was awarded a Red Dot design award in 2004 for his Snowdonia sofa for Ligne Roset. The École Supérieure d'Art et de Design de Reims, the École Nationale Supérieure des Beaux-Arts de Paris, l'École Supérieure d'Art et Design de Saint-Étienne began to ask him to work with them. He produced several pieces for the Mobilier National.

He has worked with design furniture makers Domeau & Pérès since 2006. For them he designed all the furniture for a private golf club in the United States. The same year, he designed a project to redevelop the Saint-Étienne-Châteaureux station forecourt. With Francesca Avossa, he fitted out the 2010 Première Vision fashion fair.

In 2011, he renewed his collaboration with Ruedi Baur for the design of the Dacia stands for the world's motor shows.

In 2010, he took over responsibility for the master's programme at Ésad Saint-Étienne and continued to work regularly with the Roset group.

In 2013, the En Attendant les Barbares gallery devoted a solo exhibition to his work.

In 2017, he contributed to the scenography of the French pavilion at the Frankfurt Book Fair.

In 2019, he fitted out the restaurant at the Cité du design in Saint-Étienne.

In 2020, he exhibited *Constructions* at the Surface gallery in Saint-Étienne.

In 2021 and 2022, he designed two furniture ranges for Ligne Roset, which were presented at the Palais de Tokyo. He took part in the collective exhibition *Fantasmagorie* at the En Attendant les Barbares gallery.

He has been teaching at Ésad Saint-Étienne since 2024 and has been the school's director since 2020.

He was appointed to head the EPCC Cité du design - Ésad Saint-Étienne in 2024.

Laurence Salmon, Scientific Director of the Biennale, general curator of the themed exhibition *Ressource(s), présager demain*

Ressource(s), présager demain

"A resource is a deposit to be exploited. This strong idea from the 19th century resonates with Saint-Étienne's manufacturing history. Today, the extractive logic is being called into question. On the other hand, the notion of local resources, specific to a "territory" is being given more value. The polysemantic nature of the word *resource* allows it to be widely appropriated. It is rich in meaning. Everything can be a resource, including intellectual and cultural outputs. Human capital is obviously a resource (know-how, experience, etc.)."

Design, driving change

"This 13th edition intends to show, to demonstrate that design is a resource: it has a central place in a world of changes and mutations. Given the environmental challenges we are confronted with, the need to re-assess the methods of production and consumption of the developed world. The designer is resourceful: they are able, thanks to their creativity, project-oriented culture, their management of constraints, their responsible approach, to design new worlds, to envisage improvements or adaptations that take into account society's requirements and issues.

What resources are designers working with today to prepare tomorrow? When we talk about resources, we are talking about means (of action), what we need to deal with a difficult situation, like the multifactorial crisis we are currently going through. This Biennale's flagship themed exhibition of this gives

nine designers, male and female, of all ages and backgrounds, a platform from which to explore and express their positions on a range of identified resources."

Answering today's questions

"The theme *Ressource(s), présager demain* (Resource(s), foreshadowing the future), takes account of the planet's limits. What can we do in a world limited and impacted by human activities in the Anthropocene? It is half a century since we entered this era when human activities are disrupting the climate and ecosystem. The difficulty is to manage to project into such a future without sinking into pessimism and the fear of collapse. The designers are not futurologists or seers.

Thus, the term *présager*, which may be translated as predict or foresee as well as foreshadow, implies that we must tread carefully. The question is not whether change will happen, but how we will cope with it. We are going to see paradigm shifts in the way we produce and consume, and therefore design, in a world where (natural) resources are limited, which obliges us to think things through and remain reasonable.

The Biennale is an event that sketches out avenues so that we get our bearings in the face of the major challenges of our time.

Meet Laurence Salmon, design Historian, Cultural Development Director at the Cité du design - Ésad Saint-Étienne since 2022.



Laurence Salmon © Pierre Grasset

A graduate of the Institut d'Études Politiques of Aix-en-Provence, Laurence Salmon also holds a DEA postgraduate diploma in History of Art from the University of Paris I-Panthéon-Sorbonne.

She started out in journalism, first on the newsdesk at *Le Jardin des Modes* magazine, later working as a freelancer for the newspapers *Intramuros*, *Les Échos*, and *Elle Décoration*.

At the same time, teaching the history of design started to occupy a large part of her activities. From the early 2000s onwards, she started to give lectures in different art and design schools,

both in Paris - Camondo and ENSCI - Les Ateliers - and in the regions, namely in Brest, Amiens, Limoges and Orléans. Since 2014, she has worked regularly at the École Cantonale d'Art de Lausanne (ÉCAL), in Switzerland.

In 2010, she co-curated the *In Progress, le design face au progrès* exhibition at the Musée du Grand-Hornu, in Belgium.

As an author, in 2019 at Éditions Norma, she published the only existing monograph on the designer Pierre Legrain: *Pierre Legrain (1888-1929), Reliures, Meubles, Cadres*. In 2007, she also co-authored, at Bernard Chauveau Éditeur,

a book entitled *L'Expérience de la céramique* devoted to the Centre de Recherche sur les Arts du Feu et de la Terre (CRAFT).

Among her other publications, she participated in the *Dictionnaire international des arts appliqués et du design*, published at Éditions du Regard (1997), in the translation of the book *Classiques Phaidon du design* at Éditions Phaidon (2007), as well as a collective book, *Design en regards* published by the Cité du design/ Ensad (2019).

the venues

The Biennale takes place at two main exhibition venues, covering a total area of more than 3600 sqm.

La Platine – Cité du design

La Platine is the building through which you enter the Cité du design when you get off the tram: a building signed by architects Finn Geipel and Giulia Andi from the LIN agencies, made up of triangles of glass and steel, glinting green and grey.

The Cité du design's new look started to take shape in 2009 with the construction of this 200 m long contemporary building. Forget industrial architecture with its heavy metal structures - here the bearing walls have gone, to leave a gigantic open space. Saint-Étienne's cathedral of design houses exhibition spaces, a library, the Cité du design shop, an auditorium, a

materials library and a glass house. La Platine not only serves design, but is itself a life-size experiment as regards its internal operation. There is an earth-to-air heat exchanger in the ground under the building, while the roof consists of 14,000 photovoltaic triangles: clever thinking to produce self-produce so much energy! And you might not realise it,

but there is still a link to the old ordnance factory, the *Manufacture royale d'armes*: a "platine" is the French name for the lock on a firearm, which is the firing mechanism used to ignite the propellant.



La Cité du design © Pierre Grasset

Les Halles Barrouin

Surrounded by 1960 blocks of flats, the Halles Barrouin may seem a surprising choice. And yet, these abandoned industrial sites and working class areas of the city, where machine parts for Saint-Étienne's mines were once manufactured, hold an important place in the city's history. As soon as the visitor steps through the door, they will see the magic of the place, the artistic rebirth produced, among other things, thanks to the scenography of designer Joachim Jirou-Najou.



Sketch of the Biennale 2025 scenography, Joachim Jirou-Najou, 2024 © Joachim Jirou-Najou

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the scenography

The stated aim of this Biennale is to offer a deliberately constructive vision in the face of the challenges of the contemporary world and in spite of the multiples crisis it is confronted with. This approach is reflected in the scenography and visual identity of the Biennale, but also in the new graphic charter designed in connection with the new creative district centred on the Cité du design.

A strong and upbeat monumental scenography

The function and mission of design are to make the world more pleasant.

The scenography of the *Ressource(s) : présager demain* and *Le droit de rêver* exhibitions, as well as *FABécole* has been entrusted to designer **Joachim Jirou-Najou**.

"As soon as I walked into Halles Barrouin sheds, a strong impression hit me. Situated between a station concourse and a cathedral, this monumental building needs us to look at it in a special way.

My starting point for the scenography was to emphasise the power of this space to the visitor.

It's a rare occurrence to have the chance to design a project with a hundred-metre perspective. I made use of this aspect by placing flat surfaces of colour rising up from the ground and hanging large coloured frames from the metal roof structure. These large frames articulate formally with this structure, as well as with the large glass façade. All of these elements which criss-cross vertically and give structure to the space, help

the visitor to grasp the sheer enormity of the place.

The main exhibition, which is made up of nine sections has been, quite naturally, formalised on nine platforms which are spread around and break up the space, like the streets give a pattern to the city. I wanted the visitor to let themselves be guided by their own gaze and not by a set visitor path, so that each person can appropriate their own discoveries by inventing their own route, just as there are endless ways of foreshadowing the future - *présager demain*." **Joachim Jirou-Najou**

Joachim Jirou-Najou

A graduate of the Arts Décoratifs school in Paris, Joachim Jirou-Najou initially worked with Pierre Charpin before setting up his own studio. He regularly designs exhibitions for institutions like the Villa Noailles or the Centre Pompidou, and has worked with design publishers like Habitat, EO and Galerie Kreo.



Joachim Jirou-Najou

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the visual identity



For the visual identity of this 13th Biennale, Ésad Saint-Étienne students were given it as a subject at workshop organised in 2024. It was the work of **Pierre Puig**, a graphic design student, that won this internal competition, not only for its graphic qualities, but because it shows strong points of convergence with the rest of the project, and in particular the scenography, in its use of colours and geometric shapes.

"I was looking for a dynamic rhythm, taut but fragmented, and I hit upon the idea of combining simple geometric shapes - triangles, squares and circles - with primary and secondary colours. Inspired by the Biennale theme, I considered these shapes and colours as my basic resources. Then, using stripes and clear spaces, I tried to create a visual that was at once simple and effective, arresting and intriguing." **Pierre Puig**



From sketch to typeface

It is to **studio vu-huu** that we owe the Biennale's new graphic identity, which is inspired by the process of design.

"Everything starts with a thought. This is visualised most simply by a sketch, a rough outline, and becomes reality later. Noting it with a pencil or pen on a piece of paper is the most direct way to express an idea. The line put down in this way allows you to write, draw, tie together and connect. Design is constantly changing, developing, adapting and

innovating. It is in perpetual motion, alive and dynamic.

We therefore created a typeface which, in its display version, expresses the aesthetics of the line, the spontaneity and dynamics of the hand movement, and diversity. Each letter has several variations, suggesting handwriting, so that it can express different personal writing styles."

Toan Vu-Huu

A graphic designer and art director born in Germany, Toan Vu-Huu studied applied arts before moving to Paris, where he joined Ruedi Baur et Associés' Atelier Intégral. In 2008, with André Baldinger, he co-founded the atelier baldinger-vu-huu, which created the town of Chaumont's new visual identity and typeface in 2023. Encompassing visual identity, publishing, signage, museography, posters and typeface design, his work regularly wins awards and is exhibited and published internationally. Since 2024, he has been developing his projects under the name studio vu-huu.

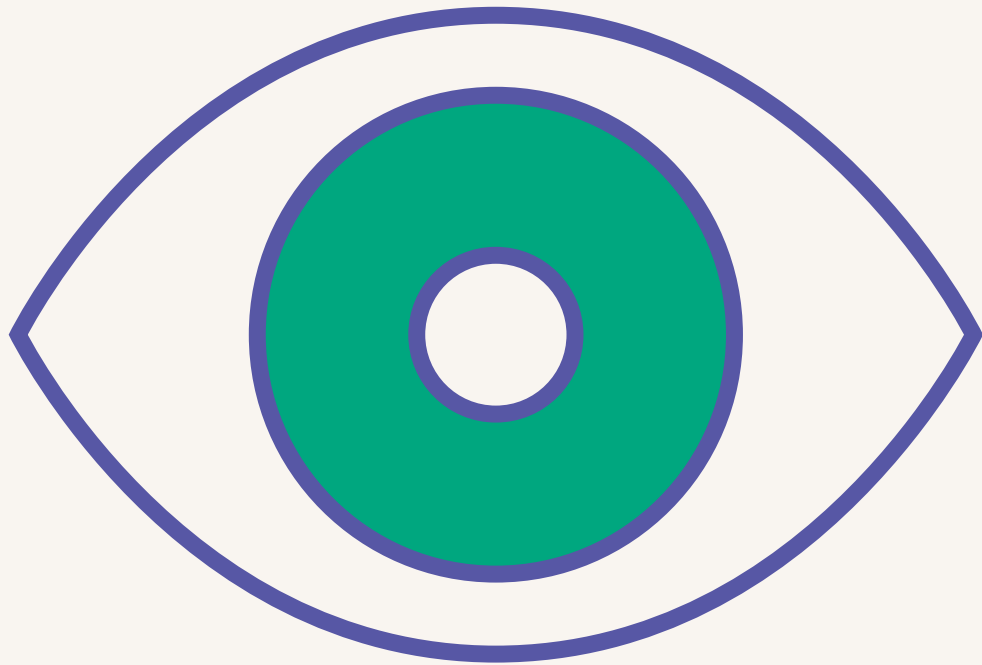
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exhibitions



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Halles Barrouin

General curator
Co-curators

Laurence Salmon
Frédéric Beuvry, Isabelle Daëron,
Sylvia Fredriksson, Marlène Huissoud,
Laurent Massaloux, Étienne Mineur,
natacha.sacha, Philippe Rahm,
Anna Saint Pierre
Joachim Jirou-Najou

Scenographer

Resource(s), foreshadowing the future. Immersed in an era where things feel like they are shifting, an era marked by the depletion and impending exhaustion of certain resources, by the now palpable reality of climate change and growing doubts about some of our modern certainties, designers feel "unsettled", and that is leading them to question what they do and how they do it.

The *Ressource(s), présager demain* exhibition carries the theme of this 13th edition of the Biennale Internationale Design de Saint-Étienne. It has been designed as a choral exhibition around the central figure of the designer. It gives a platform to nine designers invited to curate a section of the exhibition so that each one of them can, through their selection, put across their point of view.

Nine sections, like so many chapters on the subject of resources - *Déjà-là, Terres promises, Le devenir industriel, Minimum / Maximum, En mode hybride, Créer avec l'IA, Le design des communs, Design climatique, Les autres vivants* - which identify and question the means of action that design draws on in the face of a reassessment of the methods of production and consumption in world in ecological debt.

The multiplicity of the projects brought together by the designers-curators, means that this exhibition becomes a "deposit of ideas and projects". Designer Joachim Jirou-Najou's scenography provides consistency between the visitor path and the programming, while highlighting the projects and positions.

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Déjà-là (Already-there)

Curator Anna Saint Pierre

The projects around the "Already-there" theme - section run counter to the classic creation-destruction system/cycle thanks to a thoughtful approach to reuse. Objects that have fallen into disuse, industrial relics like slag heaps, historic monuments, neglected landscapes and abandoned sites: each project appropriates locations and artefacts from bygone eras. Each one embodies, in its own way, metonymic fragments of spaces or contexts from which they were conceived. Together, they are renewing the ways we inhabit vacant and obsolete spaces, monumental concretions of a world in decline.



© Maxime Matias

Anna Saint Pierre

A graduate of the École Nationale Supérieure des Arts Décoratifs de Paris and holder of a doctorate in design, Anna Saint Pierre has called for profound reflection on materiality and the preservation of built heritage. On building sites, the designer collects materials destined to be scrapped to transform them and incorporate them in future works such as floor coverings or paintings.

Her alternative approach to design transcends the dualism between the disposable and the preservable. Anna Saint Pierre wants to go beyond a circular approach to "give life to the memory of sites". Her thesis entitled *Textiliser la mémoire bâtie*, which she defended in 2022 and developed at the EnsadLab and with architecture firm SCAU, roots her research in the field.



© Vanessa Lin

Spolia, Materra-Matang, 2024

This 1:3 scale prototype for a façade of the Pavillon des Jardins for the French Embassy in Italy is made of recycled

materials: original tiles from the Palazzo Farnese (16th century), terracotta bricks (19th century), Carrara marble, Sampietrini, Tivoli travertine marble and amphora fragments. This

project has been developed in partnership with the Villa Médicis in Rome.



© Amor Immeuble - DNL gallery © Amor Immeuble

Structure Saint-Georges, Amor immeuble, 2024

Stones and marble from fireplaces in Haussmann buildings are reused here for their structural potential: the contoured shape becomes part of the building

frame, abstracted from its original structure.

This project by cabinetmaker Antoine Cadot, consists of oak and different marbles: Red of Rance, Belgian Black, Carrara and Lourdes.



© Véronique Huyghe

Lune Ardente, Valentin Devos, 2022

What meaning do slag heaps, these mountains of coal mining residue, carry today? Starting from their history, designer Valentin Devos looks back at his own practice of collecting from the slag heaps of Pays à Part d'Haillicourt, and the way a relationship is built between the slag heap landscape and the intimacy of domestic practices. The result is spheres made from material taken from the scrap heap, cast and polished, which question the way the historical and landscape heritage can be exhibited and reinvented in a contemporary form.

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Terres promises (Promised Lands)

Co-curator Isabelle Daëron

The earth is at once a material, a territory, a deposit. It is also the basis of liveability for us, now being called into question. Against the background of the depletion of natural resources, a new generation is developing solutions that respect our environment. *Terres promises* proposes a journey round the world through projects questioning extractivism and land use. From India to Europe or the United States, designers are deploying strategies to limit the consumption of resources, rethinking production channels and reinvesting in ancestral crafts which question the sacred value of our lands.

Isabelle Daëron

A graduate of ENSCI - Les Ateliers and Ésad Reims, Isabelle Daëron was selected for the "Mondes Nouveaux" programme in 2021 and winner of "Faire 2018" a call for projects initiated by the Pavillon de l'Arsenal and the City of Paris as well as the "Audi Talents Awards" in 2015. Starting from a reflection on the natural environment and elements, she designs objects, spaces and installations which

she deploys in urban and landscape design and research. Her practice of drawing and narration open the way to imagination and a sensitive understanding of landscapes and their resources. In 2023, as part of a project with Ésad Saint-Étienne and Saint-Étienne city, in a collaboration with the inhabitants of la Chartreuse de Sainte-Croix-en-Jarez in France she designed a set of playing cards to valorise and pass on the memory of the village.



© Éric Richard

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Tacchini Flock - Lina armchair, Gianfranco Frattini and Formafantasma, 2023
With this armchair made of natural latex, sheep's wool and wood, developed at the Capsule Plaza during Milan Design Week in 2023, and made by Tacchini, Formafantasma is inspired by the production of ancient mattresses and introduces a more sustainable process for the manufacturing of the brand's emblematic products. Non-polluting sheep's wool replaces industrial foam.



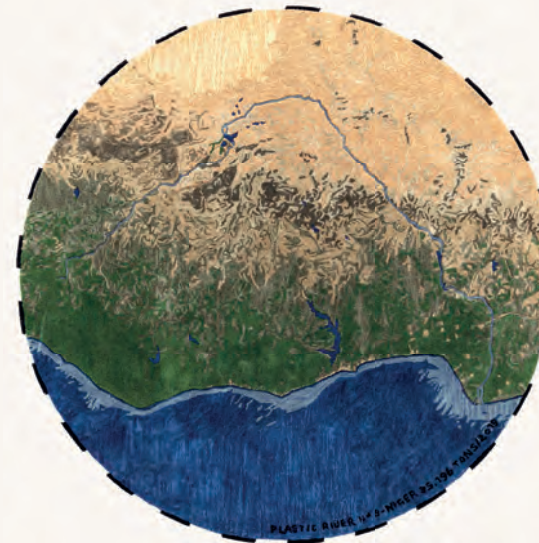
© Andrea Ferrari

Ornement et performance de la terre, Atelier Aïno, Amàco and Terramano, 2022

Blocks of unstabilised compressed earth, a virtuous material that requires no cement or firing, offer new opportunities for buildings. These prototype thermal walls made of this material were developed in collaboration with Amàco et Franck Boutté Consultants and made as part of the FAIRE 2021 research and experimentation programme launched by the Pavillon de l'Arsenal.



© Atelier Aïno



© GAN Rugs (editor)

Plastic Rivers, Niger Álvaro Catalán de Ocón, 2021

This carpet edited by GAN Rugs is woven from recycled PET collected in the area around the Ganges. It depicts an aerial view of one of the world's most polluted rivers: the Niger. The textile work was done by local craftspeople in India.

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Le devenir industriel (The Future of Industry)

Co-curator Frédéric Beuvry

Given that objects or solutions are produced, design must be considered as a resource that will help in the future of industry. Working with a designer depends not on the size of the company but on the desire to generate sensitive responses that are surprisingly pertinent and in tune with our times and subconscious expectations. The industrial designer is guided by an ethical contract: a product is there to provide us with a service not a disservice. A lasting relationship is then established between the object, the brand and the user.

Frédéric Beuvry

Director Industrial Design and UI/UX at Schneider Electric since 2010, Frédéric Beuvry works on the group's overall design strategy. He is developing the brand identity and works on product ergonomics, coordinating the work of 70 designers and 7 international studios. Previously, he revitalised the domestic appliance brands of the Merloni group and was in charge of industrial design at SEB for 10 years.

While he was there, he initiated brand distinction thanks to collaborations with renowned designers like Jasper Morrison and the Bouroullec brothers. He is passionate about making design a part of corporate culture and plays an active part in educational initiatives, at Ésad Saint-Étienne or at the *Colloque International Art et Recherche* conference organised by the École Nationale Supérieure d'Architecture de Paris-Belleville.



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© Decathlon © Jérémy Calvo

Minimal Editions Undyed - Tente dôme MT900, Decathlon Forclaz Design Team, 2022

Dyeing is a significant source of CO₂ emissions. To reduce its environmental impact, this aluminium and polyplastic tent by Decathlon uses 95% less dye. The result is natural white colours, like a symbol

for new actions for the environment in the midst of nature. The tent also has a longer lifespan thanks to a bedroom and double roof available as spare parts.



© Augustin Detienne (CAPA)

Up Data Solar, EDF Pulse Design, 2022

This decentralised server, developed as part of the EDF Pulse Design programme, is designed using photovoltaic panels, electric vehicle batteries and recycled

microcomputers. It is energy self-sufficient and can be used to host a website, store personal data locally or power a relay antenna.



© Bertrand Jamot

J. on - L'urbain, Moustache Bikes Design Team, 2023

To encourage people to use bikes, it is essential to add new functions. In this electric bike made of hydroformed aluminium made by Moustache Bikes, a new configuration with automatic gear changing has been developed to achieve a high level of simplicity and smooth operation. Pedalling becomes a soothing pleasure.

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Minimum / Maximum

Co-curator natacha.sacha

The selection of objects presented in *Minimum / Maximum* are a reworking of the thinking of the Modernist movement, and attest to a quest for balance between optimisation of resources and functional excellence. These creations, often described as minimalist, are the result of the designers' commitment to creating products that are both functional and desirable, in a context of reasonable consumption. Although these objects are in line with the Bauhaus principles and the ideology of architect Ludwig Mies van der Rohe, embodied in the famous aphorism "Less is more", the notion of durability has changed profoundly.



© Lauriane Jagault

natacha.sacha

Founded in Paris in 2019 by Natacha Poutoux and Sacha Hourcade, the natacha.sacha general design studio works on projects that cut across the areas of industrial design, furniture, service design and architecture. Thanks to painstaking research around pared-down, discreet and functional forms, the two designers, both graduates of ENSCI - Les Ateliers, make objects easier to read

and use.

The duo endeavour to re-imagine technological objects from a minimalist perspective and are happy to take on projects in areas more often left to engineers than designers. Brick radiator, heated rug, lamp or air humidifier: each project aims to save materials and energy.



© Véronique Huyghe

Ni Fast, Ni Furious, Nathan Cussol, 2022

The conversion of old cars into electric vehicles involves technological upgrading, but also the updating of the design.

In this mock-up of front-left quarter of an electric car made of wood, aluminium sheet, 3D printing and foam, the designer proposes a new symmetrical

headlight, covered with aluminium folded and cut by water jet, mounted on adjustable connectors to fit on different cars.



© Camper (editor)

Roku, Camper Design Team, 2023

The Camper brand is working on the challenges linked to repair and recycling in the shoes industry. The different components (sole, upper, laces) in this shoe are removable, and the shoes itself is made of recycled polyester, elastane, recycled EVA foam and laces. This makes maintaining the shoes easier and the user is encouraged to repair, personalise and recycle, rather than throw away.



© Zixuan Zhou

ANTI Throw-Away Mentality - Toaster in Use, Zixuan Zhou, 2023

Designer Zixuan Zhou adopts a critical perspective on the design of household appliances. With this ceramic toaster made of simple electrical components (switch, heating element and cable), she offers an

object that is easy to understand and repair, with electrical and thermal insulation properties.

En mode hybride (In Hybrid Mode)

Co-curator Laurent Massaloux

En mode hybride presents a selection of projects all born of a hybridisation of materials, technologies or types and combining high-tech and low-tech features ranging from the most advanced to the most rudimentary. This type of fusion produces a unique coupling of tradition and innovation. The performance and precision of certain high-tech components imported from the other side of the world are integrated here with sturdy, sensitive structures and supporting materials produced in closer regions. By mobilising waste recycling and valorisation channels, designers are opting to reduce their creation's footprint in a finite world.

Laurent Massaloux

A graduate of ENSCI - Les Ateliers where he now leads the "Expérimentations domestiquées" workshop and explores the notions of functional and typological mixing of objects or handicrafts. In 1992, he co-founded the Radi Designers (Recherche Autoproduction Design Industriel) collective with Olivier Sidet, Robert Stadler, Florence Doléac and Claudio Colucci. Since 2004, he has been

developing research projects in the form of prototypes or limited editions, with a particular focus on objects that diffuse light or sound. His creations feature in the collections of the Fonds National d'Art Contemporain, the MUDAM in Luxembourg and the Musée des Arts Décoratifs de Paris. Winner of the Prix de la Monnaie de Paris (2021), he was awarded the Chevalier de l'Ordre des Arts et des Lettres distinction in 2023.



Karbikes 2.5, Christopher Santerre, 2024

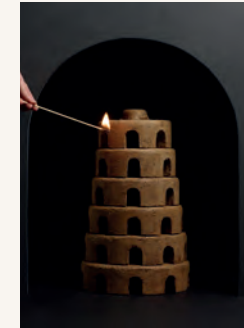
A cross between a cargo bike and a city car, this light electric vehicle made of steel, aluminium and polyethylene has four wheels and a passenger compartment for two adults (or one adult and two children). Electrically assisted and with a range of 75 km, it is a safe way to travel in all weathers in the city, the suburbs or in the country.



© Karbikes © Théodore Heitz

Faire feu de tout bois, Camille Sardet, 2023

These compressed logs are made from sawdust, a recoverable waste product produced in large quantities by (urban and rural) tree maintenance. They bring an anaesthetic dimension to the ritual of wood heating, with the dancing of the flames and the architectural form, as well as constituting an opportunity to design low-emission forms of fuel.



© Véronique Huyghe

Pierre, Guillaume Gindrat, 2023

In an energy crisis, using local resources becomes an attractive solution. In this project for a compact wood-burning stove, consisting of a hearth, an enclosure made of steel wire and local stones, the thermal inertia is provided by the stones, which are placed around the outside to store and diffuse the heat. All different, these stones also give this extra heater a unique look.



© Marie Noury

Créer avec l'IA (Designing with AI)

Co-curator Étienne Mineur

In a world where generative artificial intelligence is producing images, texts and videos in seconds, where does the designer's added value come in now? This selection of projects proposes to explore the new frontiers of creation in the age of generative AI, not as a threat but as an invitation to fundamentally rethink the designer's role and question the ethical and societal implications of these technologies.

Étienne Mineur

Designer, publisher and teacher, Étienne Mineur has developed a practice centred on the relationship between graphic design and interactivity. He has been art director at agencies such as Hyptique and Nofrontiere and has worked with Japanese company Issey Miyake. He co-founded Index Plus, the Incandescence design workshop and in 2009 a publishing house, Éditions Volumiques. As a creative

director, he invents games and books at the interface between the tangible and the digital and he has filed numerous patents for connected objects. A graduate of the École Nationale Supérieure des Arts Décoratifs de Paris, Étienne Mineur teaches at the Geneva University of Art and Design (HEAD), at the École Camondo and runs the workshop on the uses of generative AI at ENSCI - Les Ateliers.



© Jean Marc Gourdon

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© E+K – Élise Gay & Kévin Donnot

The Chair Project (Four Classics) Philipp Schmitt and Steffen Weiss, 2018-2019

This piece, made in collaboration with designer Mikkel Mikkelsen, is part of a series designed by AI and made by humans. The project reverses the usual roles of human and machine in the processes of design and industrial production. The chairs that result materialise the contradictions of the form and automation in an ironic response to the solutionism of AI. AI is imagined producing all the works of the human spirit, whilst humans are reduced to consuming machines.

**Davinci's Insight:
A Rubik's Cube,
E+K – Élise Gay
& Kévin Donnot,
2023**
Considering Davinci – an AI model trained with OpenAI's GPT-3 model – as the 3rd member of the studio, Elise Gay and Kévin Donnot question the relationship between graphic design and AI. On this poster (pigment printed on paper, the Rubik's Cube is shown as a three-dimensional model generated by a neuronal network.



© The Kooples / imki © The Kooples / imki (editor)

The AI-Powered Capsule Collection, The Kooples / imki, 2024

This collection from the brand The Kooples, generated using generative AI and illustrated here by a smooth metallised leather bomber jacket with *gunmetal* studs, gives a glimpse of how this technology can become a tool for fashion designers and not a way to replace them.



© Philipp Schmitt / ADAGP, Paris, 2025

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Le design des commons (Commons Design)

Co-curator Sylvia Fredriksson

The commons are an institutional construction that guarantee access to shared resources, their governance and their reproduction over the long-term. They have re-emerged in Europe as an alternative mode of management to exclusive State or private ownership, providing a promising outlook for preserving the liveability of the planet and moving towards greater ecological justice. Designers are playing their part by producing new knowledge commons to move towards more social and spatial justice, but also by producing new types of diplomacy and facilitating the emergence of rights and responsibilities.



© Noëlle Bardin

Sylvia Fredriksson

A graduate of the Ensaama-Olivier de Serres and Gobelins Paris who specialised in hypermedia at the University of Paris 8, Sylvia Fredriksson is a designer and lecturer-researcher at ESAD Orléans. Addressing design, technology and politics, her work questions the commons with the aim of rebuilding critical trajectories. Citizens' appropriation of technologies and digital

technology in particular is seen as a lever for social emancipation. Between 2016 and 2018, with the research department at the Cité du design, she led the "Design des Instances" programme and organised the *L'Expérience Tiers-Lieux*, exhibition, both of which were dedicated to configurations of democratic spaces. She is also a co-founder of the Coopérative des Milieux and develops popular survey practices.



© Ministry of Justice, Communication and Foreign Affairs of Tuvalu

Speech by Simon Kofe, Minister of Justice, Communication and Foreign Affairs of Tuvalu, at the

United Nations Climate Change Conference (COP26) on 4 November 2021



© Quentin Curzon

Faire resplendir l'Europe, Ocean Viking, 7 June 2024, Navire Avenir Rescue vessel, sea-going casualty department, collective living space, the Avenir is a manifesto project for a rescue and healthcare ship that is

part of an initiative led by the *Pôle d'exploration des ressources urbaines (PEROU)* with UNESCO.



© Soheil Hajmirbaba

La boussole, Société d'Objets Cartographiques and Atelier shaâ, 2021-2022

Inspired by the thinking of French philosopher Bruno Latour, this spatial arrangement presented to the Fondation Luma as part of the *Où Atterrir?* project *Les nouveaux cahiers de doléances à Arles*, experiments with a methodology for describing territories with citizen-experts.

Design climatique (Climatic Design)

Co-curator Philippe Rahm

Design climatique is a call to reactivate the practical sense of interior design that we have lost with the fossil fuels powering radiators, air conditioning and electric lighting. Until the beginning of the 20th century, interior design in the Western world played a practical role: keeping out the cold, blocking draughts, etc. Here the idea is to reconsider the thermal value of decorative art, to work on the values of as convection, conduction, thermal emissivity, to rethink the materiality of the "furnishings" - that "decorative layer" of items in a room that are neither furniture nor fixtures with a focus on thermal performance.

Philippe Rahm

Holder of a PhD in architecture and a graduate of the Federal Institute of Technology of Lausanne (EPFL), Philippe Rahm founded his agency in Paris in 2008. His work and research extend the architectural field to include knowledge of climate and physiology. Drawing on old theories, he develops contemporary solutions where the real world and its climatic parameters (light, circulation of air,

temperature, humidity, water, etc.) once again become the basic elements of construction and urban development, thereby contributing to reducing CO₂ emissions and improving comfort. He is the author of three books published in 2023: *Histoire naturelle de l'architecture* at Éditions Points, *Le style anthropocène* at HEAD Publishing and *Climatic architecture* at Actar.

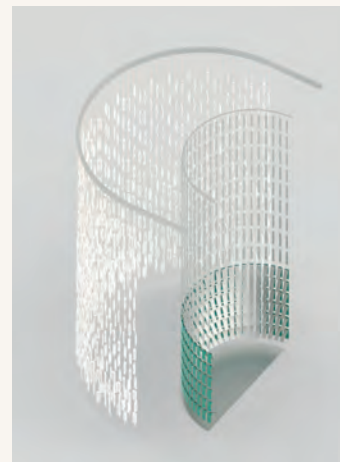


© Alicia Dubuis - HEAD-Genève

À la fraîcheur de la situation, Anaïs Fernon, 2024

Two layers of curtains are hung in front of the window. The first, a fire-resistant mosquito net, is covered in mirror aluminium beads. It reflects the direct rays back out to the exterior and keeps pests out. The second, an air-conditioning filter, formed of linen cords and bars terracotta treated with lime, is soaked with water by a drip system. The air blowing gently through it is cooled in contact with the evaporated water.

This piece was produced as part of the 8th Design Parade Toulon festival at the Villa Noailles.



© Anaïs Fernon

Trosne, hors-studio and Emmanuel Hugnot, 2024

This convective chair made up of 3D-printed modules can be arranged at different heights to be further away from the floor and benefit from the rising heat. It is also made with a very low carbon-impact material: Leatherstone© (a material develop by hors-studio consisting of leather offcuts and 100% natural binders).



© Ella Perdereau

10K House, TAKK, 2023

The aim of this project is to renovate a 50 sqm apartment with a budget of just €10,000 and following several principles: to work with the thermal gradients; to raise items off the floor using recycled table legs to allow the water and electricity installations to pass underneath; to reduce the number of materials; to be able to clean the floors and walls easily.



© José Hevia

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Les autres vivants (Other Living Worlds)

Co-curator Marlène Huissoud

This section talks to us about species, plants, the mini-world of the invisible, living matter, powerful resources that are all around humans and which define a living world in perpetual construction. The projects in the exhibition of a benevolent vision of all of these things. We will never be able to return to the initial state of this world that we are damaging, design is there to suppose a tomorrow, not a future. A touch of optimism that could help us to live together.

Marlène Huissoud

By exploring ecosystems, Marlène Huissoud's objects and installations question humans' relationship with nature. From her childhood spent with beekeepers through to her studies at the École Nationale Supérieure des Beaux-arts in Lyon and Central Saint Martins College of Art and Design in London, the designer has long had a fascination for insects: the structures they fashion and the waste they produce.

Her observation of silkworms and bees has led to sensitive research and a very personal approach to the job of designer. Through the cooperation she proposes with the non-human living world, Marlène Huissoud reveals the complexity of the ecosystems and questions humans' control over the environment.



© Kat Green



Dirty Chair #5, Aléa, 2023

This chair made of shredded paper and mycelium cultivated in earth in a glass tank, is part of Studio Aléa's *Back to Dirt* research project which is re-imagining sustainable design using myco-fabrication, a process utilising mycelium, the root system of fungi - to develop environmentally friendly materials pour from organic waste.



© Luc Bertrand

Nest #6, Raphaël Emine, 2023

With this insect hotel made of enamelled stoneware and natural elements, Raphaël Emine is exploring the interactions between species, whilst developing a dreamlike world inspired by the living world.

Gloire aux microbes (general view), 2023

Produced by the French Fourch screen-printing studio with Indigo Pili ink, these pieces have been designed by 12 designers* as part of a human-bacteria collaboration intended to produce bio-based colours petroleum and with a carbon footprint divided in two.

* Astrid Bachoux, Joseph Callioni, Clara Fiefort, Icinori, Louise Le Marc'hadour, Maria Medem, Lisa Mouchet, Pablo Grand Mourcel, Karl Nawrot, Sammy Stein, Chloé Vanderstraeten and Clément Vuillier



© Pili © Pili © ADAGP, Paris, 2025 for Pablo Grand Mourcel, Karl Nawrot and Chloé Vanderstraeten

en relief, créer en arménie

La Platine – Cité du design

Curators Jean-François Dingjian, Eloi Chafai and Nairi Khatchadourian

Scenography Normal Studio

Just as a twinning agreement has been signed between Saint-Étienne and the town of Kapan in southern Armenia, the 13th Biennale Internationale Design de Saint-Étienne is giving pride of place to this country and contemporary design.

In a scenography designed by Normal Studio, the *En relief, créer en Arménie* exhibition explores the intimate relationship between artists and their environment and seeks to show how territory is a resource that nourishes practices and imaginations.

The three curators, Jean-François Dingjian, Eloi Chafai and Nairi Khatchadourian, present the work of around fifteen Armenian designers including Sargis Antonian, Shant Charoian, Movses Der Kevorkian, Piruz

Khalapyan, Davit Kochunts, Anush Ghukasyan, Arsen Karapetyan, Noro Khachatryan, Khoren Matevosian, Armine and Ashot Snkhchyan, Gayane Sofoyan, Ariga Torosian, Trinité Studio, TUMO, AHA collective, Berq Studio and Institute of Contemporary Art, all of them driven and inhabited by energy, elegance and freedom. And it is indeed inventiveness that is the designer's resource in Armenian society.

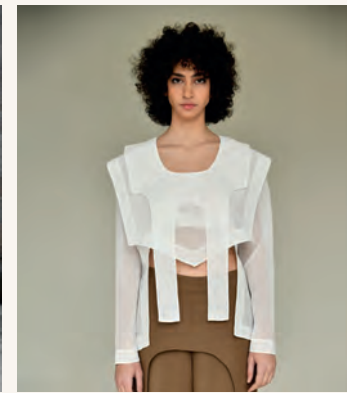
The exhibition also pays tribute to two leading figures of the modernist era, whose ingenuity has influenced many contemporary designers. Multifaceted artists, Hripsime Simonyan and Kamo Nigaryan made a major contribution to the development of industrial design and the applied and decorative arts in Armenia during the Soviet era. The works and archives exhibited offer a visual and historical counterpoint to the contemporary creations of Armenia's youth.



Alley in Space Station SM401, Khoren Matevosyan, *Emergence* collection made in collaboration with Berq Studio, digital weaving, cotton, 130x160cm © Khoren Matevosyan



State C, Noro Khachatryan, blue stone bench, 2024 © Adriaan Hauwaert © studiokhachatryan



Daron - White Arch Layer Top, Ariga Torosian, cotton and silk shirt, 2025 © Ariga Torosian © Ariga Torosian



Jean-François Dingjian and Eloi Chafai © Morgane Le Gall



Nairi Khatchadourian © Areg Balyan



Erevan - Rosée, Hripsime Simonyan, porcelain pitcher and goblets, pieces produced by the Yerevan Faience factory, 1950 - 1970 © Grigoryan family archives © Hrant Varzhapetyan

Normal Studio

Founded in 2006 by Eloi Chafai and Jean-François Dingjian, Normal Studio works in the areas of product design, scenography and interior design. Their approach is based on a pared-down design, where simple, everyday objects take on intuitive and familiar forms. Placing the emphasis on a rational, immediate creative process, they explore elementary materials and forms with a mischievous take. As well being responsible for art direction at Tolix, Sammode and Ober, the duo also collaborate with brands like Thermo, Schneider Electric or Muuto. Their work has been shown at the Musée des Arts Décoratifs de Paris, and several of their creations have joined the collections of the Centre Pompidou and the Musée des Arts Décoratifs de Paris.

Nairi Khatchadourian

Nairi Khatchadourian is an art historian and exhibition curator. She was born in Paris, but has lived in Armenia since 2015. In museums, public spaces, abandoned factories and villages, she brings together artists, architects, designers and researchers under the aegis of her organisation AHA collective, which was set up with the aim of reviving the place of art at grass roots level in the regions. She forges links between public and private, heritage and new creation, exploring local resources and know-how. She has published numerous catalogues and curated over twenty exhibitions on Armenian contemporary art, design and heritage, and recently opened the AHA collective gallery in Yerevan, Armenia.

Le droit de rêver

La Platine – Cité du design

Curator **Éric Jourdan**
Scenographer **Joachim Jirou-Najou**

The right to dream. The outlook for our world seems to prohibit dreaming. And yet, more than ever, our young generations must still allow themselves to dream. The right to dream, moreover, was one of the demands of philosopher Gaston Bachelard. Organising workshops with Ésad Saint-Étienne's students is part of the history of the Biennale, and for its 13th edition, it is reviving this educational ritual. 16 workshops, led by guest artists and designers, envisaged as areas of freedom in which to dream the world, took place at the end of 2024, at the school, based on the ideas of research and collaboration. The *Le droit de rêver* exhibition presents the fruit of these highly enjoyable adventures.

La(Ma) nouvelle boîte à outils (The(My) New Toolbox) Guest designer Toan Vu-Huu

Starting with the new language and components (typeface, pictograms) designed for the Cité du design's new visual identity, the students were invited to create messages outside the scope of a conventional graphic charter.

Toan Vu-Huu
A graphic designer and art director born in Germany, Toan Vu-Huu studied applied arts before moving to Paris, where he joined Ruedi Baur et Associés' Atelier Intégral. In 2008, with André Baldinger he co-founded the atelier baldinger-vu-huu, which created the town of Chaumont's new visual identity and typeface in 2023. Encompassing visual identity, publishing, signage, museography, posters and typeface design, his work regularly wins awards and is exhibited and published internationally. Since 2024, he has been developing his projects under the name studio vu-huu.



Kimonos that transform into picnic tablecloths, creations from the *La(Ma) boîte à outils* workshop, Ésad Saint-Étienne, 2024 © S.Binoux



Student participating in the design of a giant picnic, *La(Ma) boîte à outils* workshop, Ésad Saint-Étienne, 2024 © S.Binoux



Formal research work, workshop *La(Ma) nouvelle boîte à outils*, Ésad Saint-Étienne, 2024 © S.Binoux

Cohabitation

Guest designer Keiji Takeuchi

If bees disappeared from the planet, how long would humankind have left? This "cohabitation" project looked at pollinisation and the creation of habitats for flowers and bees - from growing mushrooms, which they feed on, to protecting them against predatory hornets.

Keiji Takeuchi
Born in Japan, Keiji Takeuchi studied at ENSCI - Les Ateliers in Paris on a bursary and gained a bachelor's in product design in New Zealand. In 2012, he moved to Milan and set up his own design office in 2015. His vision of design reflects his multicultural personality. He sees things from different angles and emphasises their essential nature. In doing this, he finds ways to improve the nature of products in the simplest and most human way possible.



Mock-ups and prototypes made during the Cohabitation workshop, Esad Saint-Étienne, 2024 © S.Binoux

Îlot (Shelter)

Guest designer Pascaline de Glo de Besse

Îlot is a green urban shelter, devised collectively and designed to be an intergenerational ecosystem, welcoming to different species. It respects plants' growth and is intended to be as self-sufficient as possible in terms of resources.

In partnership with Gaillard Rondino

Pascaline de Glo de Besse
Designer and visual artist Pascaline de Glo de Besse lives and works in Saint-Étienne. Her approach is at once cross-cutting, responsible and sensitive. Her experiments with the use of wood bring a unique perspective to urban design.



Mock-ups and prototypes made during the Îlot workshop, Esad Saint-Étienne, 2024 © S.Binoux

Matières ultimes (Ultimate Materials)

Guest designer Philippe Nigro

The mass-produced furniture industry is including its manufacturing cycle the use of recyclable and reusable raw materials, but also off-cut management. In this process, there are, however, volumes of material difficult to reuse and transform. Here, the students explored possibilities for reusing off-cuts from the factories of Ligne Roset, a furniture designer and manufacturer for 150 years.

In partnership with Ligne Roset

Philippe Nigro

Philippe Nigro studied industrial design at La Martinière in Lyon and at the École Boulle in Paris. He worked for a long time with Studio De Lucchi in Milan, where he took part in numerous design projects and produced work for Italian firms Olivetti, Artemide, Alias and others. Now back in Paris, he works both with industry, furniture editors and craftspeople.



Student at work prototypes produced at the *Matières ultimes* workshop, Ésad Saint-Étienne, 2024 © S.Binoux



Design de saison (Seasonal Design)

Guest designer Flora Koel

Thinking about seasonal design means adapting both the material available and its uses. Starting with a large quantity of ribbons that the firm Louison wanted to get rid of following a change in its production, the students invented new forms, uses and functions for this material with the aim of producing useful objects.

In partnership with Louison Industries

Flora Koel

Since graduating from Ésad Saint-Étienne in 2017, Flora Koel has centred her approach on the use of the resources available locally in a territory. She conducts circular design projects and develops installations and awareness-raising workshops for children.



Set of prototypes produced at the *Design de saison* workshop, Ésad Saint-Étienne, 2024 © S. Binoux



Prototype tea service produced at the *Design de saison* workshop, Ésad Saint-Étienne, 2024 © S.Binoux



Students at work at the *Design de saison* workshop, Ésad Saint-Étienne, 2024 © S.Binoux

Transformer la laine (Transforming Wool)

Guest designer Leïla Bouyssou

Wool-working skills go back generations, but the companies that now work with synthetic fibres no longer have machines suitable for natural fibres. Wool-working is physical work and often done collectively. It questions our relationship to others, to time and to the elements. Here it was about diverting, increasing, truncating or amplifying these practices to envisage new pathways, tools and processes not used before for this material.

In partnership with Lainamac.

Leïla Bouyssou

A freelance designer who graduated from Ésad Saint-Étienne in 2023, Leïla Bouyssou studied human sciences before turning to design. She explores the possibilities for using a forgotten resource, sheep's wool, questioning how it is integrated in a local territory. She has worked with several nature parks, as well as livestock farmers and market gardeners.



Designing new tools and a felted wool object, *Transformer la laine* workshop, Ésad Saint-Étienne, 2024 © S.Binoux



Students appropriating the material, *Transformer la laine* workshop, Ésad Saint-Étienne, 2024 © S.Binoux



Felted wool leg warmers and, with a touch of humour, even wool pants, *Transformer la laine* workshop, Ésad Saint-Étienne, 2024 © S.Binoux

Shakers

Guest designers BL119

Hundreds of years before anyone was talking about sustainability, the Shakers, a community founded in the 18th century were already using methods that respected the environment. Taking their inspiration from their spirit of creation while saving resources and energy, the students produced a series of objects for the home using assembly and cabinetmaking techniques.

BL119

Graduates of the École des Beaux-Arts de Saint-Étienne, Grégory Blain and Hervé Dixneuf founded their own studio in 2007. Working mainly in the fields of objects, furniture and lighting, they explore and appropriate manufacturing processes as well as elements relating to form and techniques. Their projects reflect a search for harmony between design and function.



Wooden prototypes for a coherent set of furniture, *Shakers* workshop, Ésad Saint-Étienne, 2024 © S.Binoux



Initial study, drawing and manufacturing work, *Shakers* workshop, Ésad Saint-Étienne, 2024 © S.Binoux

Totems

Guest designers Studiokargah

In this workshop, the students were invited to make totems expressing their desires and personal dreams, so that, during the Biennale, they could share them with the public in the form of a "temple of idols" and through strollabouts and performances. All of this should produce a sort of carnival where the designer becomes a cultural player and attachee individual wish is transformed into a collective wish.

Studiokargah

A creative studio founded in Tehran (Iran) in 2001 by Aria Kasaei and Peyman Pourhosein, Studiokargah considers design as a form of cultural activism and takes part a wide range of multidisciplinary activities, including collaborations with museums and foundations, the organisation of cultural events, curating exhibitions, as well as research and archiving work on the history of art and design in Iran. In an endeavour to foster international dialogue through art and design, it opened a second studio in Paris in 2023.



Creation in progress and construction of a totem, Totems, workshop, Ésad Saint-Étienne, 2024 © S.Binoux



Sans fin, l'objet (Endless, The Object)

Guest artist Jordan Madlon

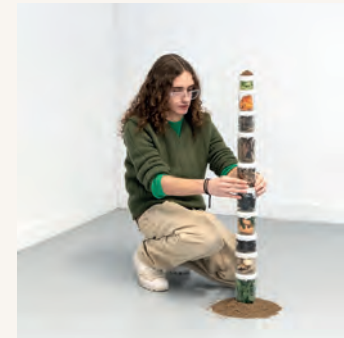
Recycling, upcycling... Objects' sustainability is put to the test of cycles that reveal their viability on a time-line that is circular and not linear. Here, the students put different aspects of recycling into perspective using different aesthetic convergence lines and several possible avenues.

Jordan Madlon

Jordan Madlon was born in Guadeloupe and graduated from Ésad Saint-Étienne in 2014. Based in Mannheim (Germany), he has taken part in numerous group exhibitions such as *Jeune Création 67* at the Thaddeus Ropac gallery (Pantin) in 2017 and the *artpress Magazine Biennale* in 2020 at the MAMC+ in Saint-Étienne. In 2022, with Katinka Eichhorn he produced the *Wo der Raum vorbeifliegt* exhibition at the Heidelberger Kunstverein. In 2023, he was awarded the Baden-Württemberg Künstlerbund prize, accompanied by an exhibition in Stuttgart. His work is in private and public collections in France and Germany.



Students at work, *Sans fin l'objet* workshop, Ésad Saint-Étienne, 2024 © S.Binoux



Le Musée de Proximité (The Proximity Museum)

Guest artist Tamaya Sapey-Triomphe

Le Musée de Proximité highlights the problem of urban desertification and questions the place of a cultural institution within the urban fabric. Here the students have created a scenographic device that can contain about fifty works and generates a reconsideration, with local people, of the physical place and psychological place and role of a museum in Saint-Étienne.

Tamaya Sapey-Triomphe

A Franco-Chilean artist versed in *art brut* and contemporary art, Tamaya Sapey-Triomphe imposes her aesthetics on all media, with a particular predilection for cardboard structures, ever larger and bulkier.



See *Le Musée de Proximité* on the La Platine site during the Biennale and off-site at 8 place Boivin 42000 Saint-Étienne from 22 May to 21 June 2025.



Students at and creations, *Le Musée de Proximité* workshop, Ésad Saint-Étienne, 2024 © S.Binoux

Machine à démoderniser (Demodernising Machine)

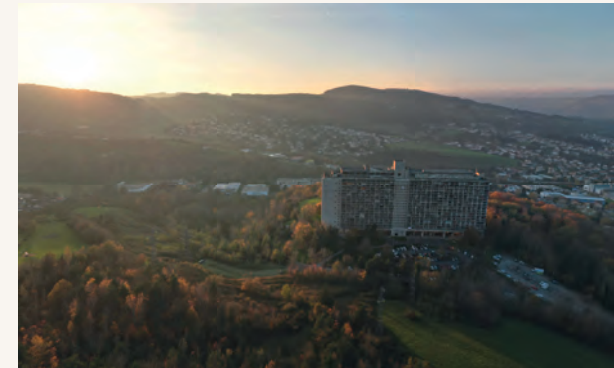
Guest artist Sophie Nys

Le Corbusier, the symbol of modern architecture, created four buildings at Firminy. During this workshop, the students stayed in the *Unité d'Habitation* and worked in the church, which they used as a context to reflect and work on current situation of transition, demodernisation and decentralisation.

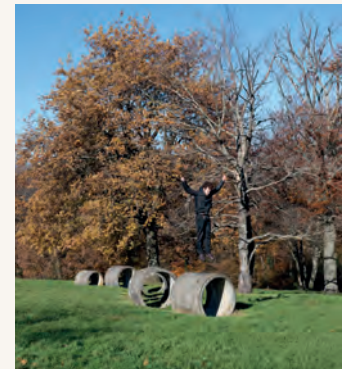
In partnership with the Corbusier, Firminy site

Sophie Nys

A graduate of Jan van Eyck Akademie, Belgian artist Sophie Nys works with a variety of media and materials. She pushes conceptual and minimalist artistic strategies to their logical and formal limits, whilst retaining their poetic eloquence as subjects derived from everyday life. Her work has been shown at the Zurich Kunsthalle, the Venice Biennale and at the Maniera gallery and the Wiels in Brussels.



Le Corbusier Unité d'habitation in Firminy, where the students stayed to immerse themselves in the site and draw inspiration, *Machine à démoderniser* workshop, 2024 © Primo JLAAction



Student at the *Machine à démoderniser* workshop, Firminy, 2024 © S.Binoux



Students in the collective reflection phase, *Machine à démoderniser* workshop, Saint-Pierre church in Firminy, 2024 © S.Binoux

Penser avec les mains (Thinking with Hands)

Guest designers Emmanuel Louisgrand and Tejo Remy

Through the use of plaster and straw, the students were invited to reflect on the use of space and materials, and to explore the limits of functionality and form. This combination of spatial awareness and material innovation leads to a renewed understanding of the potential of simple materials.

In partnership with Eurosandow

Emmanuel Louisgrand

Emmanuel Louisgrand is a graduate of the École Nationale des Beaux-Arts de Lyon. After completing a post-graduate course in "Art and design, urban landscapes and spaces" in Rennes in 1993, he settled in Saint-Étienne, where he developed his research on public spaces, gardens and cities in transition. He also teaches at the École Supérieure d'Art Anancy Alpes (ESAAA).

Tejo Remy

Dutch designer Tejo Remy studied at Utrecht School of Arts. He joined the Droog Design collective in 1993. What sets him apart is his, pioneering and singular approach to reuse. His work is a tribute to manual thinking. His iconic creations, such as *Rag Chair* and *Chest of drawers*, have joined numerous museums collections.



Work produced at the *Penser avec les mains* workshop, Ésad Saint-Étienne, 2024 © S.Binoux



Students at work at the *Penser avec les mains* workshop, Ésad Saint-Étienne, 2024 © S.Binoux

La fabrique de l'ennui (The Factory of Boredom)

Guest designer Julien Carretero

In reference to *In Praise of Idleness* by English philosopher and mathematician Bertrand Russell (1872-1970), the students invented forms of fighting to reconquer the right to do nothing, created conditions for boredom and proposed systems bordering on the absurd inviting people to waste their time and go round in circles.

In partnership with Serge Ferrari

Julien Carretero

After studying in France and England and a professional career that took him from the Netherlands to Brussels and then to Saint-Étienne, Julien Carretero questions the organisation contemporary production systems. He often develops his own manufacturing processes at the intersection between craft and industry and strives to divert traditional know-how to turn them into mass production processes.



Creations produced at the *La Fabrique de l'ennui* workshop, Ésad Saint-Étienne, 2024 © S.Binoux

Large Language Artefacts

Guest designer François Brument

The irruption of generative artificial intelligence into the public sphere with tools accessible to the general public is disrupting the conditions of design and the status of the designer. Here are some proposals for new forms of communication and collaboration between human intelligence and machine intelligence.

François Brument

Trained at ENSCI - Les Ateliers and a co-founder of the In-flexions studio, François Brument has substituted computer programming for drawing and now develops, through creations that oscillate between digital objects and industrial productions, a design that is in a state of perpetual mutation. He teaches at ENSCI - Les Ateliers and Ésad Saint-Étienne. His work can be found in the collections of the Fond National d'Art Contemporain and the Centre Pompidou.



Students working at the Large Language Artefacts workshop, Ésad Saint-Étienne, 2024 © S.Binoux

L'objet photographique - Interroger les ressources matérielles de la photographie

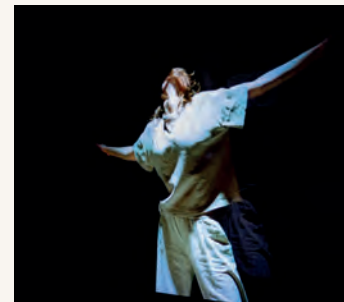
(The Photographic Object - Exploring the Material Resources of Photography)

Guest artist Aurélie Pétreil,
assisted by Anaïs Barras and Raphaël Lods

In the context of the Anthropocene, the students of Ésad Saint-Étienne and Jean Monnet University looked at plastic resources in the medium of photography. They propose a responsible use of materials, look for possible new ways of engaging the photographic object, without adulterating it, in a field of sensitive investigation and to prove once again that it is an inexhaustible resource for plastic and semantic expression.

Aurélie Pétreil

Born in Lyon and a graduate of the École Nationale des Beaux-Arts in her home town, Aurélie Pétreil now lives and works in Paris, Rome and Geneva. Her photographic practice questions the status of the image, as well as the mechanisms of its production. Her latent shots in the studio, of specific landscapes and architectures, street or indoor scenes can be activated in the form of installations.



Practical studies at the L'objet photographique - Interroger les ressources matérielles de la photographie workshop, Ésad Saint-Étienne, 2024 © S.Binoux

Friches et crassiers - Qui possède le sol et ce qui se trouve en dessous ? (Waste Land and Slag Heaps - Who Owns the Soil and What Lies Beneath It?)

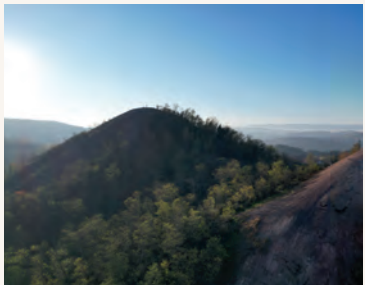
Guest artist Lara Almarcegui

Slag heaps are a by-product of the production of materials. Through the study of the relationship between materials, their environment, the soil and the consequences of their extraction, this workshop proposed a reflection on the future of the abandoned mining sites in Saint-Étienne.

Lara Almarcegui
Spanish artist Lara Almarcegui lives and works in Rotterdam. The projects, that she has developed for almost two decades, are situated between urban renovation and decadence, and make visible things that tend to escape general attention. On the one hand, Lara Almarcegui focuses her attention on abandoned spaces and structures undergoing transformation, and on the other, she studies the different connections that can be made between architecture and urban order.



Multidisciplinary theoretical studies, *Friches et crassiers* workshop, Ésad Saint-Étienne, 2024 © S.Binoux



Saint-Étienne slag heaps © Primo JLAAction



Field studies, *Friches et crassiers* workshop, 2024 © S.Binoux

fabécole

Halles Barrouin

Curators Julie Mathias et Alexandre Peutin
Scenographer Joachim Jirou-Najou

This exhibition is the fruit of a collaboration, concrete and anchored in real know-how, between companies based mainly in the Auvergne-Rhône-Alpes, the Cité du design - Ésad Saint-Étienne materials library and the students in the 3rd year of their design course at Ésad Saint-Étienne.



Solomos, Morgane Despinasse, enamelled ceramic tiles, prototype developed with the Ictyos company, 2024 © Morgane Despinasse

FABécole is an innovative educational project set up at Ésad Saint-Étienne in 2019 based on a skills sharing model. It aims to bring added value to the know-how of companies mainly in the regions thanks to the creativity of students.

For this 2nd edition of the *FABécole* exhibition during the Biennale Internationale Design Saint-Étienne, some thirty prototypes designed and made between 2021 and 2024 will be on show, highlighting the collaborations with companies in various sectors such as metalworking, the wood and furniture industry, composites manufacturing, tanning, construction, textiles, the plastics industry, process engineering and manufacturing technologies.

design des territoires

le lieu est la ressource

Halles Barrouin

Curators Emmanuel Tibloux and Ariane Brioist
Scenographers Joséphine Grillet and Emma Bouvier

Design of Territories : place is the resource. Keen to contribute to improving the liveability of local "territories", a generation of young designers is re-using the tools of design to rethink the connections to places, nurture the ordinary, reintegrate the neglected and giving people the ability to act again. Brought together in the exhibition, these gestures and ways of doing things form the outline of a manifest for a generation that wants to spare the world more than develop it and be a resource for the places where we live and which provide us with our living.

Emmanuel Tibloux has been Director of the École des Arts Décoratifs - PSL in Paris since 2018. An alumni of the École Nationale Supérieure (ENS), he was a teacher-researcher at the University of Rennes 2, then successively Director of the Institut français de Bilbao, Ésad Valence, Ésad Saint-Étienne and Ensba Lyon. He was President of the ANdÉA from 2009 to 2017.

Ariane Brioist is a project officer at the École des Arts Décoratifs - PSL. A graduate of Sciences Po, she combines a critical and a sensitive approach. She has worked on cultural policy issues for public institutions and public interest organisations. Since 2022, she has been leading the *Design des Territoires* programme at the École des Arts Décoratifs - PSL.



Soutenu par



Carte sensible des usages de l'eau du Périgord nontronnais, Clara Soleilhavoup, map, paint, chalk and pencil, 2023 © Victor Cornec



Approcher les lisières (4/4), Gabrielle Rayé, drawing printed on tracing paper, pastel, felt tip and digital retouching, 2024 © Gabrielle Rayé

Physical, political, symbolic, sensitive, natural as well as cultural, the territory - local area, district, region - encompasses and configures all the strata of our lives, providing the backdrop and the outline for our living environment and our habits. Meshing together an infinite number of networks and interactions that give it form and are informed by it, it is a driving force behind the processes as much as it is a product of them, both source and resource.

The perception of its central role is intensified as the world attempts to cut itself off from

its reality: the deterritorialisation of production and trade, the unbridled movement of capital, goods and people are creating a general need for a "territory".

This exhibition is designed as a resource-space, a place for gleaming ideas and sharing focused on initiatives borne of a location-based design and that sketch out levers for action.

The projects presented were developed in the wake of the *Design des Territoires* programme run by the École des Arts Décoratifs - PSL and the French Ministry of Culture.



Les bandits du Bandiat, Simon Geneste and Andrea Gaidano, image taken from the film *Futurematique*, 2022 © Simon Geneste and Andrea Gaidano

The exhibition meshes together six types of environment:

- coastal, in Trégor-Goëlo (Brittany)
- island, on Reunion Island
- mountain, in Livradois-Forez (Auvergne-Rhône-Alpes)
- rural, in Périgord Vert (Nouvelle-Aquitaine)
- forest, in the Pays de Bitche (Grand Est)
- urban, in Greater Paris

qui êtes-vous raymond guidot

La Platine - Cité du design

Curator and scenographer Nestor Perkal

Who are you Raymond Guidot. The aim here is to pay tribute to an extraordinary personality, Raymond Guidot (1934-2021), who was an engineer, artist, designer, teacher and design historian. Exceptional access to his personal archives has thrown light on this thinking constantly on the move.



Nestor Perkal © Tina Merandon

Nestor Perkal

Originally from Buenos Aires, Nestor Perkal is a designer, interior designer, scenographer and exhibition curator. With his keen interest in craft techniques, he has developed a singular material and colour-based approach to form. In the 1980s, he opened his own gallery in Paris and introduced Memphis Milano to the French public. Nestor Perkal was art director of the *Algorithme* silverware collection, then Director of the Centre de Recherches sur les Arts du Feu et de la Terre

(CRAFT) in Limoges - where he invited artists, designers and architects to take part in producing ceramics - and since 2008, he has been working with Italian firm Oscarmaschera on leather objects. He created the *Miroirs* collection at the Centre National de Recherche sur le Verre et les Arts Plastiques (CIRVA) in Marseille. His monograph, published in 2022 by Éditions Norma, accompanied an exhibition at the Musée des Arts Décoratifs et du Design in Bordeaux.



Raymond Guidot © Jean-Pierre Guidot

Raymond Guidot's career began with Roger Tallon at the TECHNÈS design agency, where he tackled the demands of industrial design. But it was at the Centre de Création Industrielle (CCI), founded in 1969 by François Mathey and François Barré, that he conducted a critical reflection on objects and how they relate to society through numerous outstanding exhibitions at the Centre Pompidou.

Raymond Guidot made his mark on the teaching of design from 1969 onwards, at the École Nationale Supérieure des Arts Décoratifs (Ensad), then at ENSCI - Les Ateliers and the École

Cantonale d'Art de Lausanne, among others. He trained many students and shared an open view of the discipline through a major book, *Histoire du design, 1940-1990*. This book places design in a wider perspective, beyond aesthetics, anchoring it in political, social and intellectual contexts.

The exhibition, which addresses the issue of design archives as a resource, presents a previously unseen corpus of drawings, photographs, manuscripts, mock-ups and prototypes.



Joy, Raymond Guidot, lamp, painted metal, cable and shade, 1983 © Yann Bohac © Archives Raymond Guidot / Fondation 3 COUPOLES

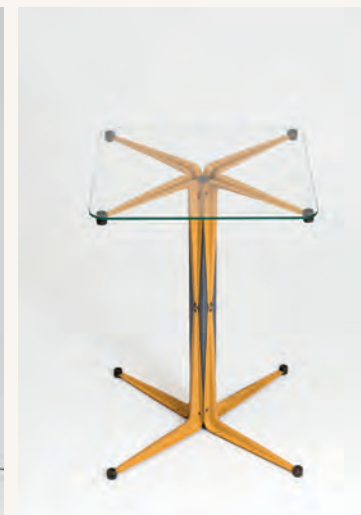


Table équerre, Raymond Guidot, wood, metal and glass, undated © Yann Bohac © Archives Raymond Guidot / Fondation 3 COUPOLES



Chauffeuse losange, Raymond Guidot, wood, metal, foam and fabric, undated © Yann Bohac © Archives Raymond Guidot / Fondation 3 COUPOLES



Table bout de canapé pliante, Raymond Guidot, painted wood, undated © Yann Bohac © Archives Raymond Guidot / Fondation 3 COUPOLES

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Biennale Internationale
Design Saint-Étienne
22 May - 6 July 2025

Ressource(s),
présager demain

Press file
February 2025

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Biennale Internationale
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Ressource(s),
présager demain

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La vitrine des savoir-faire de demain

Materials library – Cité du design

Curators **Alexandre Peutin** and **Sonia Salen-Hedhibi**, in conjunction with the UNESCO Creative Design Cities network

A Showcase for Tomorrow's Know-How.
In a context of scarcity of resources, the circular economy and resilience, the Cité du design - Ésad Saint-Étienne materials library is exhibiting original materials and processes proposed by the cultural and creative industries (companies, artists, craftspeople, engineers, etc.) in the UNESCO Creative Design Cities.

The materials library at the Cité du design is a resource centre dedicated to materials, processing methods and ways of bringing together different forms of know-how.

It serves higher education institutions and professionals, offering a unique space to explore and innovate in the field of design and far beyond it.



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UNESCO Creative Design Cities

From 26 to 28 May, Saint-Étienne will be welcoming delegations from the UNESCO Creative Design Cities network. An opportunity for professionals from all over the world to confront their visions and their know-how whilst discovering Saint-Étienne's design ecosystem.



Ramel ZSN ©Kholoud Sharafi

The network of UNESCO Creative Design Cities has 49 member cities all over the world which are committed to using design as a driver for sustainable development, innovation and creativity. The network encourages international cooperation, the exchange of good practices and the sharing of knowledge between its members to promote design in all its forms: industrial, graphic, fashion, architecture, etc.

By promoting local know-how and supporting cultural, educational and economic projects, it aims to strengthen the cultural dimension of the cities, to improve the quality of life of their inhabitants and to stimulate social inclusion. Through these initiatives, the member cities demonstrate the transformative role of design in sustainable development and innovation.

The 49 cities in the network

Asahikawa, Japan (2019)
Ashgabat, Turkmenistan (2023)
Baku, Azerbaijan (2019)
Bandung, Indonesia (2015)
Bangkok, Thailand (2019)
Beijing, China (2012)
Berlin, Germany (2006)
Bilbao, Spain (2014)
Brasília, Brazil (2017)
Budapest, Hungary (2015)
Buenos Aires, Argentina (2005)
Cape Town, South Africa (2017)
Cebu City, Philippines (2019)
Cetinje, Montenegro (2023)
Chiang Rai, Thailand (2023)
Chongqing, China (2023)

Curitiba, Brazil (2014)
Detroit, United States (2015)
Dubai, United Arab Emirates (2018)
Dundee, United Kingdom (2014)
Fortaleza, Brazil (2019)
Geelong, Australia (2017)
Granada, Spain (2023)
Graz, Austria (2011)
Hanoi, Vietnam (2019)
Helsinki, Finland (2014)
Istanbul, Turkey (2017)
Kaunas, Lithuania (2015)
Kobe, Japan (2008)
Kolding, Denmark (2017)
Kortrijk, Belgium (2017)
Medellín, Colombia (2018)

Mexico City, Mexico (2017)
Montreal, Canada (2006)
Muharrag, Bahrain (2019)
Nagoya, Japan (2008)
Puebla, Mexico (2015)
Queretaro, Mexico (2019)
Saint-Étienne, France (2010)
San José, Costa Rica (2019)
Seoul, South Korea (2010)
Shanghai, China (2010)
Shenzhen, China (2008)
Singapore (2015)
Turin, Italy (2014)
Valence, Spain (2023)
Whanganui, New Zealand (2022)
Wuhan, China (2017)

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faire encore AD•Rec 2025

La Platine – Cité du design

Curators
Scenographer

Sophie Pène and Rodolphe Dogniaux
Rodolphe Dogniaux

Making, Still Making. The Art Design Recherche (AD•Rec) conference 2025 will be a feature of the Biennale with a symposium and an exhibition. The exhibition invites teacher-researchers at French or foreign art and design schools to share plastic proposals resulting from their investigations. It questions the way the creative sector is doing things today in terms of transitions.

Sophie Pène
Emeritus professor of information and communication sciences at the University of Paris Cité, Sophie Pène specialises in the analysis of digital practices and studies collective forms of innovation. With Benjamin Graindorge she curated the *Le Monde sinon rien* exhibition at the Biennale Internationale Design Saint-Étienne 2022.

Rodolphe Dogniaux
A designer trained at ENSCI – Les Ateliers and ENSAAMA Olivier de Serres, Rodolphe Dogniaux has been developing his work as a designer-researcher since 2013. He is the creator of the *Design Matin* blog. At Ésad Saint-Étienne, he ran the postgraduate Design and Research course, is a member of the Object Lab, and teaches on and coordinates the Object Design masters' course.

This panorama of experiments reflects the concerns that lead students to creative schools. Growing up in environments afflicted by geopolitical iniquity and climate injustice, they are faced with the first stages of inhabitability: the 50°C city, water shortages, destructive flooding, the sixth mass extinction, etc. The situation is driving them to imagine objects and signs that will give meaning to as yet unknown ways of doing things, living and being, through all media, plastic, pictorial, graphic, digital and visual. Experiences

of doing things differently, doing things elsewhere, making do – with what you have, with others, with moderation, with care – abound in art and design schools architecture, universities, engineering and management schools. The research done at the schools testifies to attempts to regenerate living environments through creation.



Spacetelling : pour une recherche-création composite, Spacetelling laboratory / Art and Design Research Group at Ésad Saint-Étienne, 2024 © Alexandra Caunes



Modernities experimentation laboratory / Art and Design Research Group at Ésad Saint-Étienne, Tufting workshop led by Cécile Van Der Haegen in March 2024 as part of the European research programme Arts and Crafts aujourd'hui and Procédure Matériaux week, 2024 © Louis Chevalier



C'est toi & moi 2 base, Random(Lab) / Art and Design Research group at Ésad Saint-Étienne, screenshot taken from the video game created with artificial intelligence as part of the European project Digital Tools for Creative Collaboration, 2024 © BY-ND

The exhibition is accompanied by a symposium on 27 and 28 May 2025.

It will examine the meaning of "making" in design, its conditions and its forms in living environments undergoing transformation, focusing on several aspects:

- The ethics of making: making differently, what conditions to allow ourselves?
- Agency in creation; performative actions, manifest actions.
- Arts and industries: what the arts and design do to industries, what the new factories are doing to the arts and design.
- theoretical infrastructure: the contribution of historical knowledge and philosophical thinking to our reflection on technical making and on transformative agency

Conference academic committee

Armand Behard (ENSCI, Paris), Gwenaëlle Bertrand (UJM, Saint-Étienne), Nicolas Bourriaud (Commissaire d'exposition, auteur, Les Radicants), Claire Brunet (ENS, Paris-Saclay), Indiana Collet Barquero (Ésad, Limoges), Rodolphe Dogniaux (Ésad Saint-Étienne), Davide Fornari (ECAL, Lausanne), Sylvia Fredriksson (Ésad Orléans), Sylvain Gouraud (ÉsadHar, Le Havre), Émilie Perotto (Ésad Saint-Étienne), Océane Ragoucy (ENSA, Paris-Malaquais), Noémie Sauve (Ésad TALM, Le Mans), Emmanuel Tibloux (ENSAD, Paris), Antonella Tufano (Université Panthéon-Sorbonne, Paris 1), Pierre Lévy (CNAM, Paris), Géraldine Longueville (ÉESI, Poitiers).

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présager demain

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présager demain

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February 2025

banc d'essai

**Place Waldeck Rousseau – Saint-Étienne
+ 6 municipalities in Saint-Étienne Métropole**

Curator **Éric Jourdan**
Coordinator **Nathalie Arnould**
Design Management mission, Saint-Étienne Métropole

In partnership with Étienne Métropole

Test Bench. This 5th *Banc d'essai* edition highlights talents from Ésad Saint-Étienne by teaming them up with companies in the region. The research subject for this edition is "the public bench". Utilitarian and popular, rudimentary and elegant, the bench is an indispensable piece of furniture in our public spaces. Its presence in cities, in villages, alongside paths ... invites us to take a break for a moment alone, to meet a lover, and chat to our neighbours...



Eclasia - Solar Stick, François Bazenant, Christiane Ghion, Tôlerie Forézienne, *Banc d'essai* 2019 © Tôlerie Forézienne



E-Banc Armor, Jean-Sébastien Poncet / Rondino, *Banc d'essai* 2015 © Alexandra Caunes



SWELL, Lauriane Carra and Lorie Bayen-El-Kaim at the Ésad Saint-Étienne and Rondino workshop, *Banc d'essai* 2017 © Charlotte Pierrot et Rondino

Banc d'essai has one of the become key features of the Biennale over the year. A veritable laboratory of urban design, a revealer of talent and a generator of innovation, this event has enabled some sixty companies and editors of urban furniture since 2015 to test their creativity and work with designers to develop new products that help to make public spaces more convivial. The different editions of *Banc d'essai* have generated numerous original items, which

have become standards in urban furniture catalogues.

To tie in with the Biennale theme, *Ressource(s), présager demain*, the designers were invited to work with the resources of the companies they were teamed up with - whether production machinery or choice of materials -, and to find design, production management solutions for urban furniture with the aim of saving materials, increasing repairability, recyclability, modularity of

usages, etc.

The 6 "public benches" produced can be seen on Place Waldeck Rousseau in Saint-Étienne. A second series of the same benches is installed in 6 of the municipalities of Saint-Étienne Métropole.



Wood-turning workshop © Aubrilam



Sheet metal bending and welding skills © Tôlerie Forézienne



The 6 designer/company duos formed for the 5th edition

Studio Gourdin
Ésad Saint-Étienne 1997
Hamburg, Germany

TF Urban Tôlerie Forézienne
Bonson

Mathilde Garcia
Ésad Saint-Étienne 2022
Saint-Étienne, France

Rondino
Savigneux

Nicolas Girard
Ésad Saint-Étienne 2015
Paris, France

Metalink Urban
Aimé Ledin
Saint-Étienne

Elen Gavillet
Ésad Saint-Étienne 2015
Thonon-Les-Bains, France

Cintrafil
Edmonds et fils
Tence

Number 111
Ésad Saint-Étienne 2010
Saint-Étienne, France

Aubrilam
Clermont-Ferrand

Cluzel-Pluchon
Ésad Saint-Étienne 2011
Lille, France

Guyon
Thiers

visits & discovervies

Throughout the Biennale, the public is invited to take the *Ressource(s)* theme literally, to take time out to for a break, to relax and discover something new, to recharge the batteries that are their essential resource. The opportunity to live unique and personalised experiences, Ésad Saint-Étienne students and the event's facilitation and education staff.

Visits

Self-guided visits

"Be your own guide!"

The Biennale, at your own pace, listening to interviews with the curators.

Tuesday, Wednesday, Thursday, Sunday: 10 am - 6 pm
Friday and Saturday: 11 am - 8 pm

Guided tours

"Let us guide you!"

Take in 3 of the main Biennale exhibitions (La Platine - Cité du design and Halles Barrouin).

Wednesday, Saturday and Sunday: 11.15 am / 2 pm / 4 pm
Duration: 1 hr 30

Family visits

"Follow the guide!"

An original guided tour, taking in the exhibitions and a creative workshop at *La Fabrique* (page 65).

Halles Barrouin
Wednesday, Saturday and Sunday: 2.30 pm
Duration: 1 hr 30

Guided tours in French Sign Language (LSF)

Bilingual visits open to all (LSF/spoken French) with an interpreter, organised under the auspices of *Ville en partage*.
24.05, 24.06 and 05.07 at 2 pm
Duration: 1 hr 30

No time to take a guided tour? Active facilitation

Brief presentations of the main exhibitions by facilitators posted in the rooms.
Saturday: 3 - 7 pm and Sunday: 2 and 6 pm
Free

Relaxation, music and tasting

To tie in with the "Ressourcez-vous" themed weekend proposed by Saint-Étienne Métropole: yoga, meditation, musical siesta, cocoa ceremonies (in partnership with Chocolats Weiss), and a concert for the *Fête de la musique...*

Subject to confirmation - 14, 15 and 21 June

Digital facilitation

(under construction)

Audio-guides/QR code trail

Interviews with the curators for a self-guided tour
Accessible via QR codes

Histories of design

3 information panels augmented with digital content on the history of design, in the world and in Saint-Étienne.

Halles Barrouin
Free admission

Children's audio trail

A sound journey to listen and see better, with corded phones, autoplay headsets, and minitels converted into facilitation aids for children.

School and after-school/holiday club groups

The Biennale welcomes after-school/holiday clubs and crèches. Possibility of booking a workshop for 0-2 year olds, or from kindergarten onwards, a custom guided tour.

"Re-source(s)": a moment of contemplation

A visitor path for school cycles 1,2 and 3 including visit of the *Ressource(s)* exhibition and a workshop in the *La Fabrique* area, plus a short time in the *I hear voices* installation.

Duration: 1 hr 30

"Rêver le monde"

Dreaming the world: a visit for high school and higher education groups, with the chance to meet designers, students, artists, thinkers, researchers, ... to get permission to dream!

Duration: 1 hr 30



© Boris Raux / ADAGP, Paris, 2025

Installations: a different experience of the Biennale

I hear voices

A scenographic and sound installation by Nadia Lauro, *I hear voices*: a fictional landscape made of rocks emitting voices. This immersive space is designed like an indoor park, a visual environment to hear, an invitation to experiment with different listening postures and sound practices. It presents a selection of sound works from the Centre Pompidou's *Nouveaux Médias* collection as well as a choice of episodes from the Centre Pompidou's *Atelier des Podcasts*.

La Platine - Cité du design
Open to all, free admission, places limited

Cockpit: workshop for kids aged 0-2

Devised by designers Marion Pinaffo and Raphaël Pluvinage, this micro-architecture is animated by the babies themselves, with around a hundred mechanisms mounted on the walls for them to set in motion. A mille formes Ville de Clermont-Ferrand production.

La Platine - Cité du design
Wednesday, Friday et Saturday: 3 / 3.45 / 4.30 pm
Duration: 30 to 45 minutes
Booking required for groups
reservationbiennale@citedudesign.com



La Fabrique des Dessins Animés, 2023
© Boris Raux / ADAGP Paris, 2025

La Fabrique des Dessins Animés

A workshop-sculpture by Boris Raux. An invitation to participate in a collective fresco by playing with the pictograms created by studio vu-huu for the new visual identity of the Cité du design and the Biennale.

Halles Barrouin
Open to visitors with a ticket
Wednesday, Saturday and Sunday: during opening hours and subject to availability

I Hear Voices, Nadia Lauro, scenographic and sound installation, production: Centre Pompidou facilitation service, Paris, 2019 © Marc Damage



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Ressource(s),
présager demain

Press file
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themed days

For six weeks, weekly events exploring the Biennale theme in depth with talks, round tables, symposiums and workshops. These are aimed at a wide audience, everyone from the specialist to the amateur, the first-time visitor to the professional - designer, industry representative, craftsperson - and they deal with design as a resource for different fields, which are in turn resources for design and designers.

A programme proposed by Jeanne Quéheillard, design critic

Arménie, formes vives (Armenia, Vivid Forms)

Thursday 22 May 2025

Versed in a culture handed down from generation to generation even while facing global problems, the new generation of Armenian creatives (cinema, fashion, graphic design, architecture, design, etc.) is linking traditional arts and know-how to contemporary arts and technologies. A conversation between artists, historians, patrons and the curators of the *En relief, créer en Arménie* exhibition on the modes of action at work in the creative world in Armenian in the face of today's economic, geopolitical, educational and social issues.

Design et industrie, la révolution permanente (Design and Industry, the Permanent Revolution)

Tuesday 3 June 2025, Wednesday 4 June 2025,

Thursday 5 June 2025 (one-day event organised by the CCI)

Professional days

Faced with today's environmental and economic challenges, and well aware of their seriousness, many industrial companies are making changes to their production methods. With talks and workshops led by experts, economists, engineers, designers and industrial players bearing witness to the urgency of the situation, even while this remains an exhilarating human adventure, this event will bring together companies, in-house and independent designers and theorists/researchers. There will also be a festive evening for the Biennale's partners and the participants in the professional days.

Tuesday 3 June 2025

General conference

Workshop 1 - The environment as a resource, issues around location (material, human, technological).

Workshop 2 - The designer as a resource, a method subject to conditions.

Wednesday 4 June 2025

Workshop 3 - Digital technology and AI as resources, know-how in flux.

Workshop 4 - Corporate social responsibility (CSR), a factor in a new dynamic and an indicator for an ethics of industrial design.

Ressource(s) dans tous ses états (Resource(s) in All Their States)

Tuesday 17 June 2025

The possession, exploitation, use and consumption of so-called "natural" resources are linked to vital human needs (food, shelter, care, communication). Starting from two points of view - quantitative and geographic - the current state of the resources calls into question the notion of territory and its requalification as a resource. This event proposes a talk with an inventory of the situation, a case study (lithium) lithium and a round table session followed by a documentary film.

Un après-midi avec l'IA (An Afternoon With AI)

Friday 20 June 2025

Inescapable progress for some, a new evil for other - but AI can be used by all. Its domestication means it is necessary to be aware of its limits and weaknesses. This event is for professionals and amateurs and will take place in two parts.

1 - Workshop

"With AI, what shall I make?"

Led by the Cité du design's facilitation service, this workshop will allow junior and senior high school pupils to appropriate AI technology while teaching them to reflect critically on it.

2 - Un après-midi avec l'IA (An Afternoon With AI)

"With AI, what will change?"

A talk for young people: with an expert guest speaker, high school students will be able to report on their experiences in workshops. A talk for the initiated: companies, researchers, practitioners and theorists will exchange views and share their interests and doubts.

Le design face à ses archives, le design face à ses récits (Design and Its Archives, Design and Its Stories)

Tuesday 24 June 2025

Resources for design, archives can be used to reactivate your history, reinvigorate your current activities and recognise your heritage. With an expert guest speaker, this study day is for specialists, practitioners and theorists, curators, archivists, collectors and designers.

Round table 1: What kind of thing can be archives for design? What to keep? To tell what story?

Round table 2: Archives for design: where are they? How are they stored?

Ressources en partage. Une nouvelle équation du « moins est plus ». (Shared Resources. A New "less is more" Equation.)

Tuesday 1 July 2025

Now that resources and technologies, relations between humans and non-humans are addressed based on a "symbiotic" environmental model, new economies are explored. The materials which are the "material of invention" for designers are the subject of innovative research, either because their use is controlled or they are new and come from the living world. They are more and more likely to be considered as common goods in the same way as health and habitats. The event will include a slideshow presenting a research project, a talk and a round table session addressing the issues around materials, use and reuse, resource mapping, saving and sharing, and the conditions necessary for design to make resources a common good.

Faire, encore (Making, Still Making) - AD-Rec 2025 symposium

27 and 28 May 2025

This symposium, organised as part of the AD-Rec 2025 conference, will address the meaning of "making" in the creative sphere, its conditions and its forms in life environments undergoing transformation. See also page 61.

Triomphe, chute et renaissance (Triumph, Fall and Rebirth) - International symposium

From 11 to 13 June 2025

Jean Monnet University and Cité du design
In French and English

This symposium will look at the depictions of the city of Detroit in order to question their ideological, political and ethical subtexts from a resolutely diachronic and multi-disciplinary point of view.

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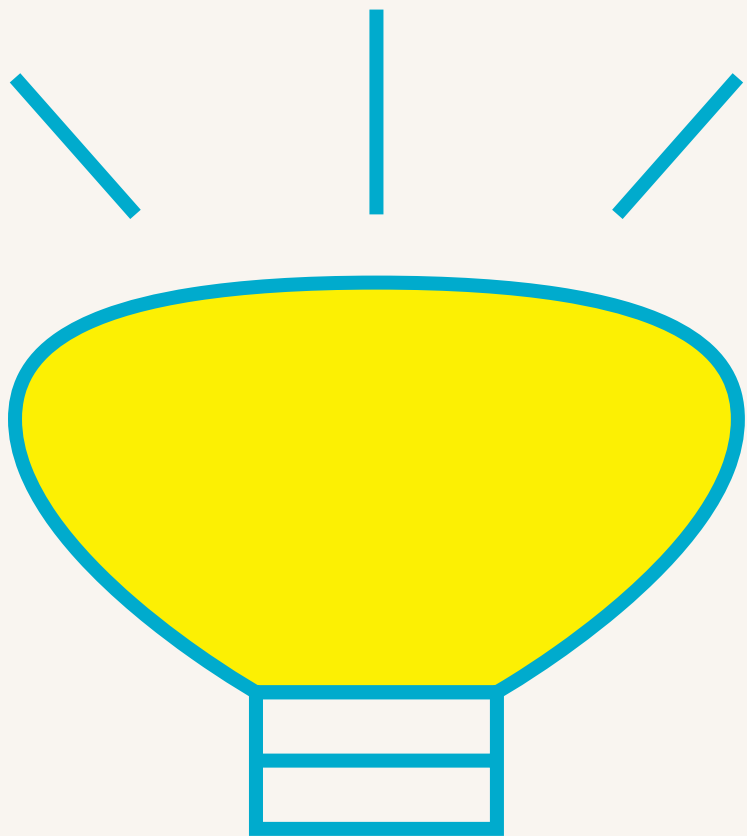
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and also



tie-in exhibitions

Le Corbusier site (Firminy)

Nos pieds d'argile (Our Feet of Clay) Curator matali crasset

From 18 April 2025 to 11 January 2026
sitelecorbusier.com

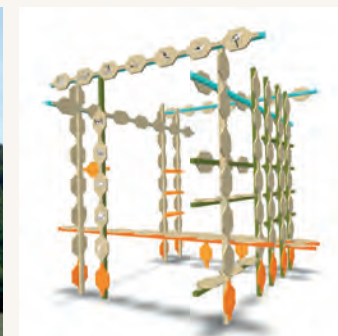
Nos pieds d'argile is an event that ties in with the Biennale theme and marks the conclusion of a three-year artistic exploration conducted by the Le Corbusier site on the city and the ecological transition.

Through a sensitive approach, informed by the social and anthropology sciences, matali crasset invites visitors to go beyond the idea of a world in crisis and proposes that we experiment with useful design anchored in everyday life.

Using what she calls life scenarios, she presents demonstration architectures, new liveability experiments, forward-looking narratives, in order to imagine possible solutions.



matali crasset © Anthony Lanneretone



Productions for the *Nos pieds d'argile* exhibition: *La qualité de nos attachements*, structure de sensibilisation au milieu ; *Le terrain des communs*, espace pour renforcer le commun ; *Le temps de la restitution*, démonstrateur échelle d'une maison, matali crasset, 2025



LE CORBUSIER

Site & Architecture
Firmigny
Saint-Étienne
Métropole

**SAINT-ÉTIENNE
HORS
CADRE**

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Jean Monnet University (UJM) - ARTS Institute

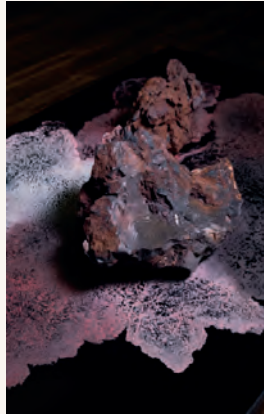
Bâtiment Les Forges (Les Forges building), campus Manufacture
arts.univ-st-etienne.fr

Symposium: Design and transition: a cross-disciplinary approach
Afternoon of 22 May and morning of 23 May

Contributors
Gwenaëlle Bertrand, teacher-researcher (ECLLA laboratory) (scientific director) and around ten teacher-lecturers from UJM

This cross-disciplinary scientific event analyses the central position occupied by design in the socio-technical questions arising today. Three issues will be at the heart of the reflection: industrial change and intellectual property in the face of the advances in artificial intelligence; the place of the materials of tomorrow and their desirability, and design as a vector of innovation, from a more entrepreneurial and industrial perspective; the figures of the designer, the craftsman and the artist thanks to sensitive, inclusive approaches.

Event in English, organised under the auspices of the Transform4Europe European Alliance (Erasmus +) by Graduate+ ARTS, with the support of the Agence Nationale de la Recherche.



Nos Terres de Feu © Clément Sanna

Nos terres de feu (Our Lands of Fire)

From 24 May to 14 June 2025
Performance Saturday 14 June 2025
Participants Étienne Pageault, artist, and Anne-Magali Seydoux-Guillaume, mineralogist, CNRS research director, Lyon Geology laboratory - Earth - Planets - Environment, UJM

This installation designed by Étienne Pageault and Anne-Magali Seydoux-Guillaume is an invitation to consider industry's waste as a new form of geological deposit, specific to the Anthropocene. It develops an imaginary world of flows, regeneration and the rebirth of sites marked by human activity.

Homonculus malaxés avec... les roches (Homonculus mixed with... rocks)
From 19 June to 6 July 2025
Vernissage Thursday 19 June at 6 pm

Participants
Céline Cadaureille, ceramicist, teacher-researcher in visual arts at UJM (ECLLA laboratory) and Frédéric Mathevet, sound artist

Céline Cadaureille makes sculptures with rocks which she fires and Frédéric Mathevet interprets these elements and their mineralogical analyses so that the rocks are presented like notes on a score. This installation was designed as part of an ArtsxSciences project supported by the University

foundation, and ties in with the *Faire corps avec... les roches* exhibition (Salle des Cimaises, 26 June - 6 July 2025) (page 72).



Homonculus 3, 2025 © Céline Cadaureille



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MAMC+

Merveilles du design (Marvels of the MAMC+)

From 22 May to 6 July 2025
mamc.saint-etienne.fr

The "Merveilles du design" will be a new opportunity to showcase some iconic pieces from the Musée d'Art Moderne et Contemporain (MAMC+) in the Saint-Étienne area. In tune with the Biennale's resources theme, four chairs from the MAMC+ collection will be displayed in four municipalities in the Métropole in order to encourage us to look afresh at these everyday objects.



Chair, Nicolas Cissé, 1998, coll. MAMC+ Yves Bresson/MAMC+.



Bamboo chair, Charlotte Perriand, 1940, coll. MAMC+ © ADAGP, Paris, 2025 © Cyrille Cauvet / MAMC+

Musée d'Art et d'Industrie

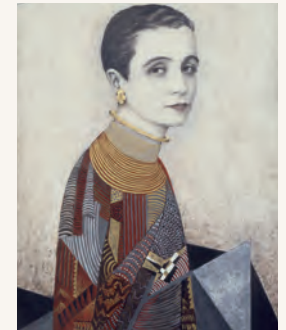
L'ambition du beau (The Ambition of Beauty)

From 13 March to 9 November 2025
mai.saint-etienne.fr

This exhibition retraces the history and the notion of beauty, from the eclecticism of the Second Empire through to the 1940s, and shows how the city of Saint-Étienne was a favourable breeding ground for the emergence of aesthetic models from the second half of the 19th century. The visitor will be able to see a selection of objects never exhibited before and unique items produced in Saint-Étienne.



Soixante-dix motifs décoratifs en dix-huit planches, Collection Décors et Couleurs, n°2, Lévy, Jean Burkhalter, 1931, Musée d'Art et d'Industrie, documentary resource centre, formerly part of the collection of the library of the École des Beaux-Arts © Hubert Genouilhac



Portait de Madame Agnès (detail), Jean Dunand (1877-1942), 1925, Musée d'Art et d'Industrie - Musée d'Art Moderne et Contemporain, inv. 50.19.1

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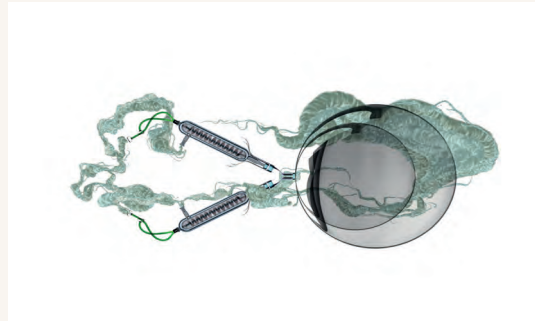
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Salle des Cimaises

Pneuma
Curators Gradda

From 22 May to 22 June 2025

Exploring the notion of the mechanical soul, duo Gradda presents a series of sculptures and objects that come to life through physical interaction. These creations become places where a tangible encounter between human and object occurs thanks to simple mechanisms.



Pneuma 1 © Julia Debord-Dany & Grégory Granados

Saint-Étienne
Ville créative design

Faire corps avec...les roches
(Becoming One With... The Rocks)
Curator Céline Cadaureille

From 28 June to 6 July 2025
Vernissage Friday 27 June 2025, 6 pm

A group exposition by artists and geologists, supported by the UJM Foundation for the Art & Science 2025 Fund.



Vive la France © Rémi Voche / ADAGP, Paris, 1983

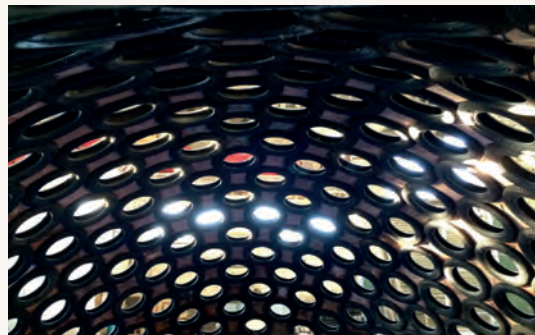
ECLIA **Université Jean Monnet** **Fondation** **Saint-Étienne**
Département de l'Économie, de l'Industrie et de l'Innovation / Saint-Étienne / Université Jean Monnet / Ville créative design

Greenhouse

Le silo (Silo)
Vincent Ganivet

From 7 May to 5 July 2025

Le silo is a sculpture that borrows from agricultural aesthetics. Designed 5 years ago, but never included in an official exhibition, this piece is, by the materials used (tyres and concrete), completely in tune with the *Ressource(s)* theme. It embodies the art that is developed and defended at the Greenhouse.



Silo © Vincent Ganivet / ADAGP, Paris, 1976

Saint-Étienne
Ville créative design

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La Serre

Eigengrau
Atelier bicéphale - Sarah Laaroussi and Mattéo Magnant

From 22 May to 6 July 2025

This *in situ* installation by Atelier Bicéphale came out of a residency in the Saint-Étienne area. It presents the duo's research inspired by plants capable of decontaminating the soil and restoring degraded ecosystems.



Le grenier © Atelier bicéphale - Sarah Laaroussi and Mattéo Magnant / ADAGP, Paris, 1998

Saint-Étienne **SAINT-ÉTIENNE**
Ville créative design la métropole

Innocence des brumes (enquête)
Innocence of The Mists
(investigation)

Jean-Baptiste Perret
From 22 May to 6 July 2025

By taking an interest in summer mountain pastures, Jean-Baptiste Perret has researched the relationship that local inhabitants have with the very specific agro-pastoral environments in the Hautes-Chaumes du Forez and the Crêts du Pilat.



La cueillette de l'osier © Jean Baptiste Perret / ADAGP, Paris, 1984

Saint-Étienne **SAINT-ÉTIENNE** **La Région**
Ville créative design la métropole Auvergne-Rhône-Alpes

Galerie Surface

Tout-terrain (Cross-Country, provisional title)
Curators BL19 (Grégory Blain and Hervé Dixneuf)

As in previous Biennales, the Surface association is mobilising for the event by organising two exhibitions on its premises and inviting designers and artists to show their work.

L'Assaut de la Menuiserie

Matière d'intelligence (Matter of Intelligence)
Curator Vincent Gobber

From 7 May to 5 July 2025

This group exhibition explores the dynamic at play between AI and artistic creation. It addresses the issues of subjectivity, the relationship to the other and the potential renewal these tools can bring to art. It will include, among other things, the work of Fabien Zocco, who explores the dimensions of language.



La Parole Gelée, Fabien Zocco, porcelain sculpture, 2023
© FRAC-Artothèque Nouvelle-Aquitaine

Saint-Étienne **SAINT-ÉTIENNE** **La Région** **MINISTÈRE DE LA CULTURE**
Ville créative design la métropole Auvergne-Rhône-Alpes

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Celebrating the Biennale

Inaugural trail, an original funfair, live shows, beginners' or practical creative workshops, well-being coaching, design race, sports, music, flea market, attic and wardrobe clear-out markets: all tied in with the Biennale theme. Saint-Étienne Métropole invites everyone - initiated, uninitiated, aware or informed about design - to discover a programme of free, festive, popular events of all kinds over six weekends between 22 May and 29 June 2025.



Les Étoiles, Simon Chevalier ©LUX Lucile Cassassolles



Compagnie Carabosse ©Vincent Vanhecke

From the square at the Manufacture d'Armes to the Jardins Suspendus, from Esplanade Jacques Bonnaval to Rue Patinaud, from the Campus Télécom to the Halles Barrouin, the programme links exhibitions at the Cité du design with the ones at the Halles Barrouin. A chance to be curious, have some fun and learn something new, to dream a little and be awed... and remember it's all about foreshadowing the future!

Simon Chevalier's *Les Étoiles* will guide visitors along the route from the Cité to the Halles Barrouin. These sculptures use the sun to create a light experience during the daytime. The installation, far from being decorative, seeks to re-establish a respectful dialogue with the environment, by using simple, sustainable materials.

In addition to the events, all through the *Biennale en fête*, foodtrucks serving sweet and savoury food and refreshment stands are planned.

Inaugural weekend Saturday 24 and Sunday 25 May

Fête foraine loufoque (Crazy funfair)
Saturday 24 and Sunday 25 May

Made from reclaimed materials and thanks to the creative genius of several renowned artistic companies, this highly original funfair is in the pure tradition of fairground arts, while subverting its codes with a mischievous humour, ingenuity and poetry. Something to try, alone, with friends or family.

Parcours de feu

(Path of fire)
Saturday evening 24 May

For one evening only, international company Carabosse will accompany the public on the Biennale trail: metal sculptures, fire installations, artistic performances will guide the public step by step, from one site to another at nightfall, by the light of the flames and the elements. An absolute must!

During the inaugural weekend, admission to all the Biennale exhibitions is free. Opening specially until midnight! All STAS (local urban transport network) buses and trams are also free.

Weekend tie-in with the Complètement Gaga festival

Saturday 31 May and Sunday 1 June

The *Complètement Gaga* festival will be taking over the spaces at the Cité du design to offer a new performance stage in addition to those installed in Parc François Mitterrand and in the city centre for the talented and original local, regional and national performers it selects. For one weekend, live performances, music, dance, theatre, circus arts, and much more are on the menu

for a unique event that blends goodwill and inclusion.

Vous êtes une ressource! (You are a resource!)

Saturday 7 and Sunday 8 June

Workshops and designers' market

A great gathering of creatives from the local "territory" come to sell their wares, but also to lead free workshops to stimulate the public's curiosity and creativity and to encourage the passing on of knowledge and know-how.

Workshops: illustration, printing, AI, upcycling, street art, cosmetics, gastronomy, botany, and more...

Fashion shows

Because second-hand clothes still have plenty of style, the Biennale is organising a series of inclusive, ethical fashion shows. Only one rule is imposed on the designers: they must compose the looks using only pre-loved clothes or garments made from re-used materials.

Ressourcez-vous! (Re-energise!)

Saturday 14 and Sunday 15 June

From meditation to introductions to emerging and innovative sports, this weekend is an invitation to dive into a brand new experience where well-being and sport come together in new ways. An invitation to explore new ways of moving, eating, running, jumping, dancing, meditating, gazing, laughing...

Workshops: sports initiation, coaching, personal development, choreographed *flash mobs*, yoga, meditation, Chinese gymnastics, dance...

Course du design (The Design Race) Sunday 15 June

Whether you walk or run, the design race is a chance to see the interesting design-related sites in Saint-Étienne.

La Biennale fête la musique (The Biennale celebrates music)

Saturday 21 and Sunday 22 June

Concerts, performances, sound and art installations taken over the Cité du design to carry the public away on a musical journey designed specially for families. With the Festival des 7 Collines. Late opening until 10 pm on Saturday 21 June (subject to confirmation).

Great wardrobe clear- out and flea market

Saturday 28 and Sunday 29 June

Giant wardrobe clear-out market

Saturday 28 June

In the era of *fast fashion*, this wardrobe clear-out market is an invitation to consume in a more ethical and eco-friendly way. All clothes and accessories sold must be second-hand.

Flea market

Sunday 29 June

Furniture, toys, books, records, everyday or collectors' items, decorative objects, various appliances, etc. - this large flea market is open to professional and amateur traders, to give objects a second life.

practical

Plan of the district

1 La Platine

- Le droit de rêver
- Qui êtes-vous Raymond Guidot
- Faire encore, AD-REC
- En relief, créer en Arménie

2 Halles Barrouin

- Ressource(s), présager demain
- FABécole
- Design des territoires
- La Fabrique des Dessins Animés
- Gift and bookshop

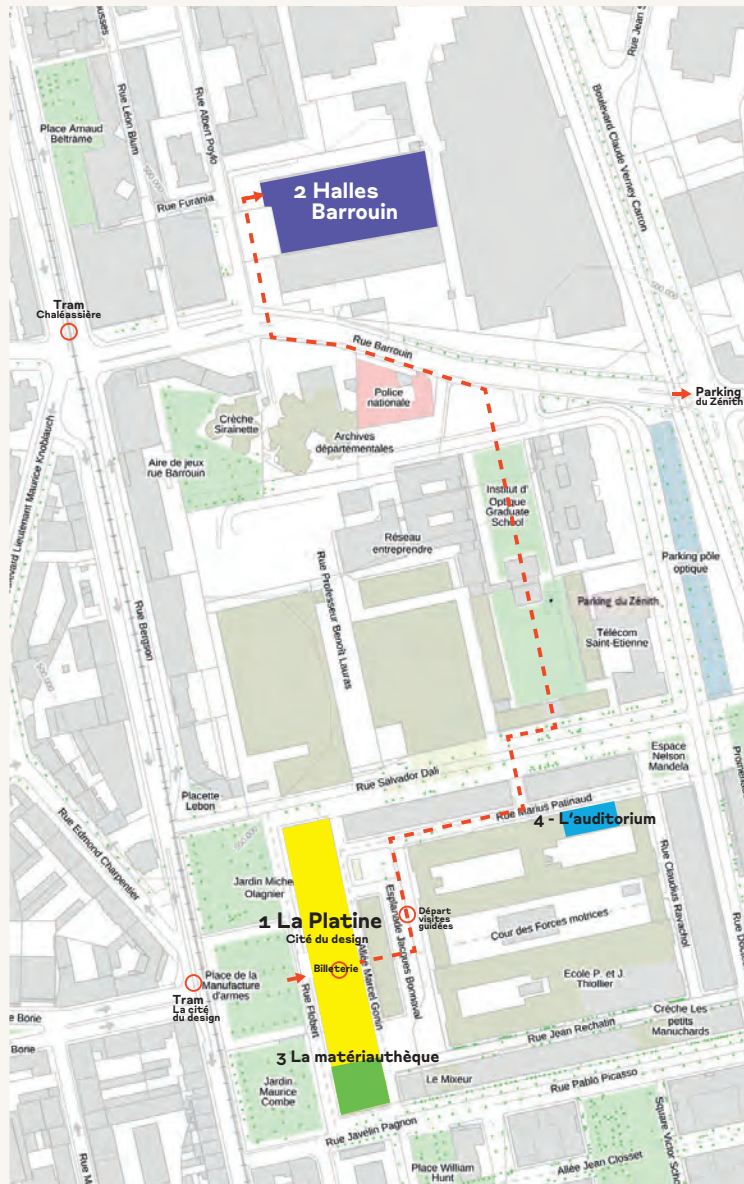
3 The materials library

- La vitrine des savoir-faire de demain

4 The auditorium

- Themed Days, talks

Pedestrian route from La Platine to the Halles Barrouin



Admission charges

Online rates

Full rate	€8
Reduced rate	€6

On-the-door rates

Full rate	€9
Reduced rate	€7

Group rate

per person €7
groups of 10 or more
For more information: Mireille Tomassetti 04 77 33 33 32

Free admission*

Under 25s, students, beneficiaries of the La Boge scheme, jobseekers, beneficiaries of RSA benefit, holders of a Pass Seniors (City of Saint-Étienne), holders of a disabled person's card and the person accompanying them, ICOM card holders.

Reduced rates*

Large families, over 65s, teachers (Pass Education), CNAS members, members of partner works councils (CSEs), holders of a Pass Musées (City of Saint-Étienne), partner companies.

City Card: see website for details. Access to exhibitions on the programme associated with the City Card.

* On presentation of proof dated in the last 6 months.

Opening hours

Friday, Saturday
from 11 am to 8 pm

Tuesday, Wednesday, Thursday
10 am - 6 pm

Sunday
10 am - 6 pm

Closed on Mondays

Tie-in exhibitions

Musée d'Art Moderne et Contemporain de Saint-Étienne Métropole
mamc.saint-etienne.fr
→ Les Merveilles will be on display in four of the municipalities in Saint-Étienne Métropole.

ARTS Institute
→ Jean Monnet University (UJM)
Bâtiment Les Forges,
Campus Manufacture
42000 Saint-Étienne

L'Assaut de la Menuiserie
→ 11 rue Bourgneuf 42000 Saint-Étienne
www.lassaut.fr

Salle des Cimaises
→ 15ter, rue Henri Gonnard 42000 Saint-Étienne
assourdesartistes.fr/les-cimaises

La Serre
→ 15, rue Henri Gonnard 42000 Saint-Étienne
saint-etienne.fr/la-serre-espace-dart-contemporain

Musée d'Art et d'Industrie
→ 2 Pl. Louis Comte, 42000 Saint-Étienne
mai.saint-etienne.fr

Galerie Surface
→ 37 rue Michelet, 42000 Saint-Étienne
galeriesurface.wixsite.com/association-surface

Greenhouse
→ Site Mosser, 11 Rue de l'Egalité, 42100 Saint-Étienne
assogreenhouse.blogspot.com

Le Corbusier site
→ Rue des Noyers 42700 Firminy
sitelecorbusier.com

Addresses

Halles Barrouin

Rue Barrouin, 3
42000 Saint-Étienne
behind Point S
Plus code: F93P+Q3 Saint-Étienne
GPS: 45.454868, 4.384654
Tram stop: Chaleassière

La Platine

1-3 Rue Javelin Pagnon
42000 Saint-Étienne
Tram stop: Cité du design

Bancs d'essai

Place Waldeck Rousseau, 42000
Saint-Étienne
Tram stop: Saint-Louis
and around the Métropole

Le Musée de proximité

Window display at: 8 place Boivin
42000 Saint-Étienne
22 May to 21 June 2025

After the visit

13th Biennale Internationale Design Saint-Étienne catalogue

Ressource(s), présager demain

Collective publication directed by Laurence Salmon, assisted by Caroline Bouge for the editorial coordination. Also texts by Gwenaëlle Bertrand, Meriem Chabani, Emanuele Coccia, Yves

Citton, Pierre-Damien Huyghes, Vivien Garcia, Vigen Galstyan, Sophie Pène, Victor Petit, Pia Rigaldiès, Marin Schaffner, Olivier Zeitoun...

Fully illustrated, the catalogue provides an overview of the works presented and themes covered by the Biennale. Enriched with about ten texts by researchers, philosophers, historians and theorists of art and design, it invites the reader

to extend their reflection on the issues raised by the subject of resources.

Technical information
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after the biennale

**July-September
2025**

Exhibitions
Until 21 September

En relief, créer en Arménie
La Platine - Cité du design

Extension of the Biennale exhibition devoted to contemporary creation and design in Armenia.

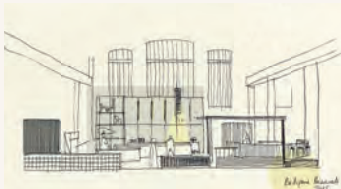
La vitrine des savoir-faire de demain
Materials library - Cité du design

Original materials and processes proposed by the cultural and creative industries in the UNESCO Creative Design Cities.

**September-October
2025**

La Cabane
Reopening of the workshop and facilitation space after a complete overhaul and redesign by de Sousa design studio.

The Shop
Reopening after a redesign by Saint-Étienne agency Numéro 111. Installed at the Halles Barrouin for the duration of the Biennale, the concept ties in entirely with the *Ressource(s)* theme. It rests on the use of simple untreated materials from the construction sector or industrial buildings which are stacked and assembled to obtain an overall effect with an urban graphic language and aesthetic. The project will move into La Platine after the Biennale.



Created in 2010 by Sophie Françon, Jennifer Julien and Grégory Peyrache, design and architecture agency Numéro 111 clearly states that it takes a global approach and does not limit itself to any one discipline; it offers a reflection on usage and aesthetics that derives from a cross-disciplinary outlook on the everyday.

**October 2025 -
February 2026**

Exhibitions

**Présent >< Futur no 4,
Dans les choses [déjà]
autres choses**
David Dubois

Initiated in September 2023 by the Cité du design, the *Présent><Future* exhibition cycle reflects the plurality of contemporary design practices. It comprises a cycle of monographic exhibitions and a collection of publications.

**Objets trouvés
(provisional title)**
Curator and scenographer
Stefania di Petrillo

A singular view of everyday and apparently unremarkable objects, but well-made, with a simple beauty and decidedly ingenious.

June 2026

**Galerie
Nationale du Design**

The *Galerie Nationale du Design* is due to open in Saint-Étienne in June 2026. This will be France's permanent exhibition space dedicated to showcasing all French design collections.

The *Galerie Nationale du Design* will be run jointly by the Musée d'Art Moderne et Contemporain de Saint-Étienne Métropole (MAMC+) and the Cité du design, accompanied by an expert committee made up of representatives of the reference national institutions, the Musées de France

**Institutional partners of the
Galerie Nationale du Design**

Centre Pompidou - Musée National d'Art Moderne / Centre de Création Industrielle

Centre national des Arts Plastiques (CNAP)

Musée des Arts Décoratifs (MAD)

Mobilier National

Musée d'Art et d'Industrie de la Ville de Saint-Étienne (MAI)

Musée des Arts Décoratifs et du Design (MADD Bordeaux)

FRAC Grand Large Hauts-de-France

Musée de la Ville de Saint-Quentin-en-Yvelines

department of the French Ministry of Culture and the DRAC (Regional directorate for cultural affairs).

In turns, eminent personalities from the design world will be invited to put together exhibitions that tell the story of and question design in all its forms; history, innovations, experimentation, etc.

Design en main is the title of the inaugural exhibition which will be put together by Laurence Mauderli, a design historian and teacher at Ésad Saint-Étienne.

The exposition takes its name from the word "manufacture", a reference to the old *Manufacture d'armes de Saint-*

Etienne and indirectly the etymology of the word meaning "something made by hand", hand being "main" in French. *Design en main* will exploit the metaphorical value of six French expressions containing the "main": *À mains nues*, *Mettre la main à la pâte*, *Avoir en main*, *De main en main*, *Perdre la main*, *Prendre en main*, based on the premise that an expression is a unit of form and meaning, just as a design object is. And so the semantic framework takes shape for a discovery journey through the history of design via three hundred objects from the national design collections ranging from the 19th to the 21st century.



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partners

The complete list of partners and sponsors of this Biennale 2025 will be released in the spring. We would already like to express our warmest thanks to all the actors, public and private, who have made this 13th edition possible. The production of every aspect of this event depends on the ecosystem they form around the Cité du design and Ésad Saint-Étienne. Thanks to them encounters happen and projects come to fruition.

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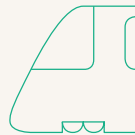
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L'agenda Stéphanois

A special tram for the Biennale



For the 4th consecutive time, the Cité du design and the city's public transport operator, the STAS, a historic partner of the Biennale, are running the "Un tramway nommé design" competition for design in France and abroad. The competition concerns the design of an all-over wrap for one of the trams, which will be put into service on the occasion in May 2025. 2 prizes will be awarded this year: one for France, and an international prize.

Basketball jerseys in the Biennale's colours



For the first time since its creation, the Biennale is partnering with a well-known sports organisation, the SCABB, fruit of the union between two famous local basketball clubs, Saint-Chamond and Andrézieux Bouthéon. In April this year, at one of its home matches, the players will sport a jersey in the Biennale's colours.

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