

HISTOIRES D'INTÉRIEURS

EXHIBITION AT THE CITÉ DU DESIGN



28.06.2023
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MUSÉE D'ART
MODERNE ET
CONTEMPORAIN
DE SAINT-ÉTIENNE
MÉTROPOLE
DESIGN COLLECTION



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The Musée d'Art Moderne et Contemporain de Saint-Étienne Métropole (MAMC+) has been closed to the public since 11 April 2023. Over more than 35 years, the building's walls have been painted and re-painted, drilled into and plugged hundreds of times for the almost 400 exhibitions it has put on and the over 2 million visitors it has welcomed. To guarantee the future of this Museum designed by architect Didier Guichard, major repair work is underway on its floors, display walls and air conditioning system.

While the workers are beavering away to give it a new lease of life, we thought it would be a good idea to work with the Cité du design to make the most of MAMC+'s design collection and contribute to the area's cultural offering while the Museum is closed.

This exceptional collection is therefore going on display in a special exhibition entitled *Histoires d'intérieurs* at the Platine. It offers an immersion into lifestyles and practices from 1930 to the present day in the form of an imaginary house, where a selection of almost 120 timeless objects are on display.

The exhibition is also accompanied by a programme of events and activities: films, talks, workshops, guided tours and more.

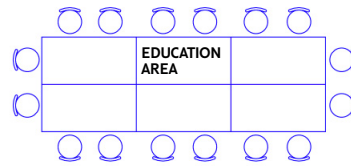
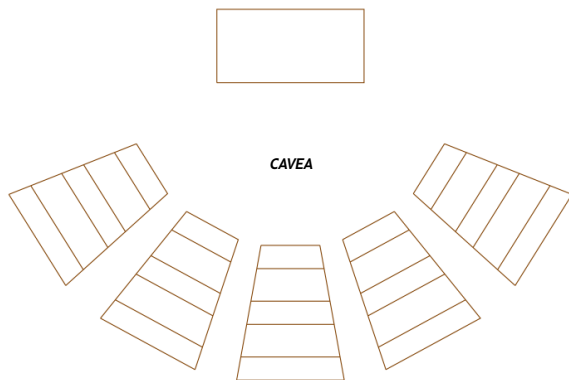
An offering that is also reinforced by different actions for schools, both in connection with these "Histoires d'intérieurs" [Interior Tales] and as part of the *Autour de Fluxus* [Around Fluxus] programme consisting of nomadic workshops run by the Museum all over the Saint-Étienne Métropole area.

This close collaboration between MAMC+ and the Cité du design also heralds a project that is in preparation, the future *Galerie nationale du design*, due to open in Spring 2025. This cultural flagship project, an original joint initiative between the two Saint-Étienne institutions, will bring together some of the country's most prestigious design collections in what is a pioneering undertaking in France. The *Galerie nationale* du design will have some 1000 sq.m of space for exhibitions, visitor experiences and handling objects. It is to be located in the old *Manufacture d'Armes* building, where it will form part of an ecosystem devoted to design and open a new chapter in the history of design in France.

Marc Chassaubéné,

Vice-President of Saint-Étienne Métropole
in charge of Culture,
President of the EPCC Cité du design-ESADSE

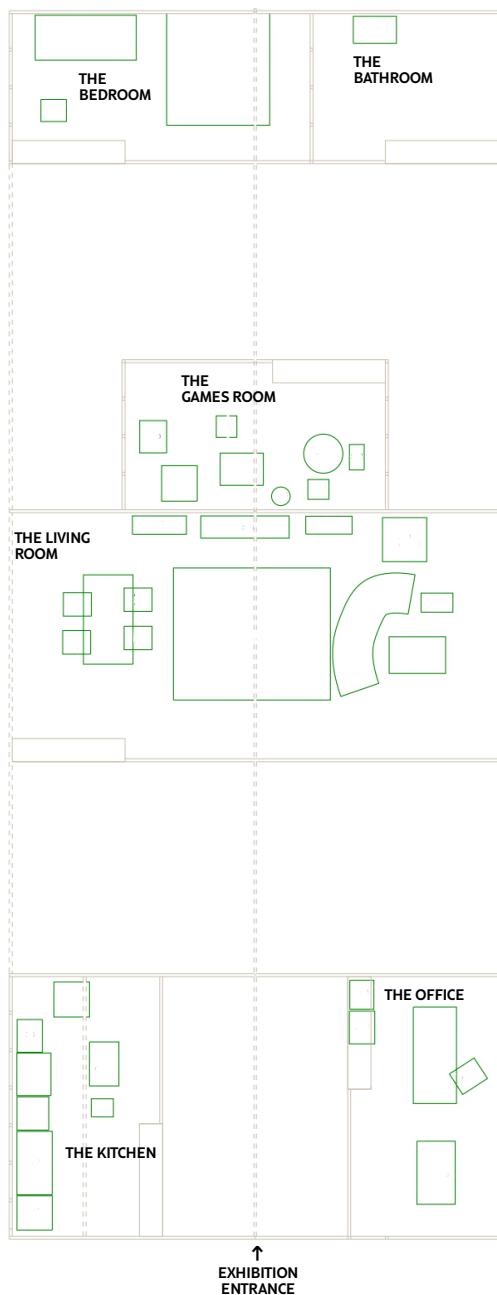
SCENOGRAPHY



Histoires d'intérieurs [Interior Tales] presents a selection of familiar and not so familiar objects dating from the 1930s to the present day. The pared down scenography designed by the team at Muséotrope is structured like the frame of a house.

The exhibition also features an installation by Olivier Vadrot, *Cavea*, designed to be a nomadic conference hall.

Collectively curated by the staff of the Musée d'Art Moderne et Contemporain de Saint-Étienne Métropole (MAMC+)
 Scenography: Muséotrope
 Visual design: Cité du design



HISTOIRES D'INTÉRIEURS

[INTERIOR TALES]

After World War II, France undertook a vast programme of construction to solve the housing crisis. To this crisis was added that of a shortage of home help. This led to a certain standardisation of plans for the housing of the various social classes that continues to this day. Technical progress and the installation of a certain number of standards regulating house building also contributed to defining interior design.

Advertising, but also Hollywood productions of the 1950s–1960s shaped imaginations. American kitchens and bathrooms were the stuff of dreams for households in search of comfort and novelty. Designers used inexpensive plastic materials, with widely diverse textures and colours, with the aim of satisfying these aspirations and deeply revolutionised living contexts. Traditional materials were not abandoned however. Wood, in particular, experienced a resurgence in interest after the oil crises.

In recent years, new technology and the health crisis have modified our habits and ways of living in our interiors. Rooms have versatile uses and the border between workspace and living areas is now more porous.

The *Histoires d'intérieurs* [Interior Tales] exhibition opens the doors of the world of a home to you, through a selection of nearly one hundred and twenty iconic objects sourced from the MAMC+ Collection, which occupy six rooms: living room, kitchen, office, games room, bedroom, and bathroom.

The Museotrope team's refined scenography is based on the framework of a house, with every living room open to view. It emphasises the materiality of the objects and invites visitors to understand their technological evolution, imagine their uses and stimulate their inventiveness. In the manner of a diorama, each space stages furniture, appliances, and accessories, anonymous or signed, spanning a century of design history.

THE OFFICE

The term “bureau” in French initially referred to the piece of furniture (in English, “desk”), before it was extended to the room or workplace of certain professions (the office). As a furniture element, it first made its appearance in the mansions of elites during the classical period. In the twentieth century, designers have developed more lightweight ranges of desks, better suited to seated work. This is the case of the *Bureau Standard* desk, designed by Jean Prouvé, which combines solid oak with a lacquered metal structure. The curved top adapts to the worker’s body and the practice of writing, modernised by the use of typewriters. On the other hand, the inclined plane of the architect’s table is designed for the practice of drawing.

In the home, the existence of a room dedicated to office work is far from representative of all households. Instead, it comes under a concept of the domicile inherited from the upper classes, the so-called “intellectual” professions long dominated by men.

As an external site, the office also evolved with progressive industrialisation, the development of corporations, and the complexification of administrations. Like the furniture, the spaces reflect the hierarchical structure of chains of production and management. Concerns which architects and designers would try to respond to in the design of offices for major corporations. This was the case of Air France from the late 1950s, who called on Pierre-Gautier Delaye, an interior architect, to renovate its agencies. Nowadays, the progressive adoption of the work-from-home model invites us to decompartmentalise and reinvent these various definitions of the office.



THE KITCHEN

In the France of the 1950s, the architects of the Reconstruction worked to rationalize the kitchen by relying on the experimentation of the pre-war period, notably American, inspired by Taylorism. Like a factory, the kitchen was designed as a functional space that must limit all unnecessary movements and steps. Any furniture deemed superfluous disappeared, such as the table, in favour of the workbench. This room, designed for one person who works there on their feet and alone, is symptomatic of the female condition at this time: the crisis in home help engendered an increased percentage of housewives across all social classes combined.

The surface area diminished as new machines proliferated and became widespread through advertising. The modern kitchen showcased the refrigerator, symbol of this prosperous, dreamed America. From the 1970s onwards, the volume of refrigerators and freezers increased in order to preserve the fresh, precooked, and frozen products sold on the shelves of major supermarkets.

In our contemporary interiors, the kitchen has once again become a convivial space, where the storage of foodstuffs and a multitude of appliances are still showcased and continue to be developed to respond to our evolving needs, such as sorting waste. The modular elements of the kitchen equipped with *System 20*, designed by Bulthaup Integrated Design, based on analyses by Otl Aicher, respond to these aspirations and allow users to buy the components according to their needs.



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THE LIVING ROOM

In the post-war years, a new name emerged to describe a room with multiple functions: the living room. This space situated near the kitchen serves both as a dining room, with a corner in which to eat meals, and a lounge, for relaxing and entertainment.

The living room has since been seen as the main living area of a house, where it is possible to receive guests and spend time with family or alone. The lounge furniture is thus found in greater number than in the other rooms and allows the human body to adopt different postures: sit upright on a chair around a table or sink into an armchair with enveloping forms. Added to these pieces of furniture were coffee tables and lamps, designed to create a cosy atmosphere suitable for reading. Over time, audiovisual material gradually gained ground – firstly, television sets.

Originally, lounge furniture was oriented around a chimney, source of heat and light, favourable to discussion. The television set, one of the symbols of the Trente Glorieuses (“The Glorious Thirty” 1945–1975 in France), conquered this prime location: gazes turned towards the animated screen and sound emerged from speakers.

Slice by Pierre Charpin is an invitation to playfully rethink the organisation of our interiors: two armchairs and five modules in various colours that, according to wants and needs, can be used as foot rests or padded seats.



THE GAMES ROOM

The games room or rumpus room is a rather utopian space, rarely encountered in reality, but that brings together the childlike, teenage, or simply playful presences that could dwell in this imaginary home. While toys are very common objects within societies, even the most ancient, the use of plastic constitutes an important innovation for their diversification.

The Playmobil figurine, created in Germany in 1974 by Hans Beck and Horst Brandstätter, offers great freedom of play, notably due to the possibility of its articulation, its lightness, but also solidity. To the first male characters, two years later female figures and the first children were added in 1981. As soon as they were made, the Playmobil company offered environments based on three themes: the construction site, American Indian communities, and the Middle Ages. The *Playmospace* range only emerged in 1981, in the wake of the success of the *Star Wars* film saga, after the release of the first film in 1977.

Linked to dreams, narrative, and the construction of the self, the figurines echo various building games, particularly *Zometool* and *Zomesystem*, which express the more pedagogical side of playful practices. Furniture on a children's scale, like this chair from Studio Totem, contributes to the development of games imitating adult life, for which the famous phrase "it's as if..." inaugurates the scenario.

Beyond the home, the games room also evokes activities practised outdoors, such as rollerblading, whose wheels placed on a single line updated the practice of roller-skating, invented in the late seventeenth century in Belgium.



THE BATHROOM

For a long time, the individual bathroom was a luxury reserved for the wealthy classes. It was not until the 1960s that showers, bathtubs, and indoor toilet facilities were normalised within the homes of private individuals. The residents of modest buildings usually installed a tub, a large circular basin from England, that allowed users to wash themselves standing up, with the aid of a sponge, or else they used public baths.

In the late nineteenth century, the treatises on rules for living in bourgeois homes dissociated the cabinet de toilette or powder room (dedicated to beauty) from the bathroom (dedicated to hygiene). The powder room adjoined the master bedroom and enjoyed refined decoration. This then led into a more discreet pièce d'eau or "water room". This layout reflects distinct practices: the first was part of the daily routine, whereas the latter was less systematic.

Gradually, the powder room and the bathroom became a single space. This merging of two functions then posed a problem of nomenclature for architects. It was eventually the bathroom — a space that had the advantage of being non-gender-specific — that prevailed. During the following decades, this room ceased to be furnished, in favour of industrially manufactured equipment, adapted to the evolution and profusion of objects used to maintain the body.

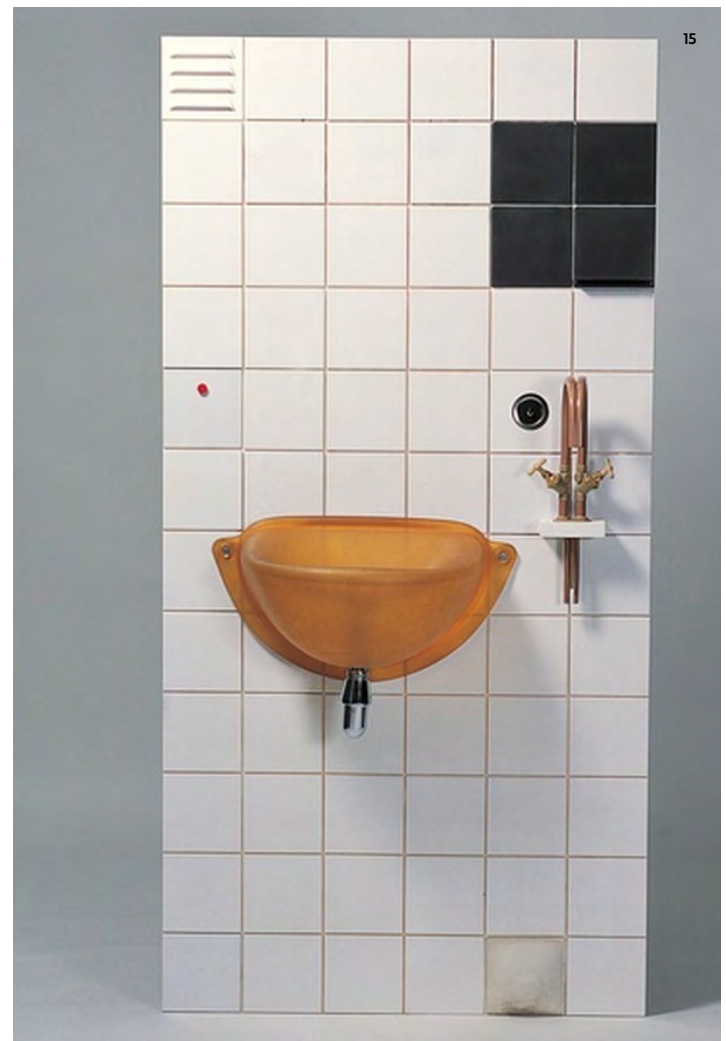
However, it has remained a field of experimentation for designers. Between 1995 and 1998, the Dutch collective Droog Design invited designers to develop accessories that would test the limits of materials and cleverly introduce new functionalities.



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THE BEDROOM

The bedroom emerges as a room in its own right in the plans of châteaux from the seventeenth century onwards and are democratised as of the nineteenth century for the middle classes. The development of this space echoes a new relationship to intimacy, for which it becomes the favoured setting. Much more than a place dedicated to rest and sleep, the bedroom is — as historian Michelle Perrot writes — “the theatre of existence, or at least its dressing room; the place where the mask is removed; the body undressed and relinquished to the emotions, to sorrow, to sensuality.”

The bed constitutes the central element of this space. Here the double bed designed by Marc Held then marketed by Prisunic in 1970, attests to the process of industrialisation that this piece of furniture was subject to from the nineteenth century onwards. A place of rest, it also evokes the conjugal hearth as it was developed in a society built around marriage.

In the corner of the room, the lamp reminds us that the bedroom can also accommodate a moment for reading, writing, and introspection. This “room of one’s own,” celebrated by author Virginia Woolf as a place for isolating oneself and creating, is also favourable to solitude and self-exploration, in mind and body.

While the vibrator developed by Calor as of 1970 was officially dedicated to foot massage, its packaging and instructions revealed more ambiguous marketing targeting female clientele. The bedroom, whether it is a shared space or a private haven is at once a site of revelation, dreams, and exploration.



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I CAPTIONS

THE OFFICE

- Philippe Buteau, Enfi Design** (designer), **Telic Alcatel** (editor), *Minitel 1B Telic Alcatel*, 1979-1990. MAMC+ collection. Photo credit: Yves Bresson/MAMC+ © all rights reserved
- Jean Prouvé, Standard BS** *curved desk*, 1943. MAMC+ collection. Photo credit: Yves Bresson/MAMC+ © Adagp, Paris, 2023
- Olivetti** (editor and manufacturer), **Ettore Sottsass et Perry King** (designers), *Valentine* portable typewriter, 1969 MAMC+ collection, purchased with the aid of Loire Departmental Council in 1996. in 1996. Photo credit: Yves Bresson/MAMC+ © Adagp, Paris, 2023

THE KITCHEN

- Philippe Starck** (designer), *Juicy Salif citrus squeezer*, 1987. MAMC+ collection. Photo credit: Cyrille Cauvet/MAMC+ © Philippe Starck
- Terraillon** (editor and manufacturer), *Terraillon 5000*, 1976, kitchen scale, based on a 1969 design by **Marco Zanuso**. MAMC+ collection. Photo credit: Yves Bresson/MAMC+ © all rights reserved
- Moulinex** (editor and manufacturer), *Charlotte food processor*, 1960. MAMC+ collection. Photo credit: Yves Bresson/MAMC+ © all rights reserved

THE LIVING ROOM

- Cooked in Marseille design studio** (editor), **Marine Peyre** (designer), *Superbowl*, mug, 2002. . MAMC+ collection. Photo credit: Yves Bresson/MAMC+ © Adagp, Paris 2023

- Gosta Thames, Hugo Blomberg et Ralph Lysell** *Ericofon telephone*, 1954-1956. MAMC+ collection. Photo credit: Yves Bresson/MAMC+ © all rights reserved

- Pierre Charpin** (designer), **galerie Kreo** (editor), **Cinova** (manufacturer), *Slice*, modular armchair-chaise longue, 1996. FNAC no. 01-050 (1-7), purchased by the CNAP in 2001, deposited at the MAMC+ in 2007. Photo credit: Yves Bresson/MAMC+ © Adagp, Paris 2023

THE GAMES ROOM

- Rollerblade, integrated design**, *Rollers*, 1997 MAMC+ collection. Photo credit: Yves Bresson/MAMC+ © all rights reserved
- Braun** (editor and manufacturer), **Dieter Rams** (designer), Transistor radio T3, 1958. MAMC+ collection. Photo credit: Yves Bresson/MAMC+ © Braun GmbH

- Geobra Brandstätter** (editor and manufacturer), **Playmobil** (trade mark), **Hans Beck** (designer), *Playmospace Explorer*, 1980-1981, figurine. MAMC+ collection. Photo credit: Yves Bresson/MAMC+. © Horst Brandstätter Group/PLAYMOBIL

THE BAHTROOM

- Braun** (editor and manufacturer), **Reinhold Weiss** (designer), *HD 3/31 hair drier*, 1972. MAMC+ collection. Photo credit: Yves Bresson/MAMC+ © Braun GmbH
- AEG** (editor), *Toothbrush*, c. 1980. MAMC+ collection. Photo credit: Yves Bresson/MAMC+ © all rights reserved

- Arnout Visser, Erik Jan Kwakkel and Peter van der Jagt**, *Dry Bathing No. 1 wall panel*, 1997-1998.

THE BEDROOM

- Calor** (editor and manufacturer), *Foot massager*, c. 1965-1970. MAMC+ collection. Photo credit: Yves Bresson/MAMC+ © all rights reserved
- Marc Held** (designer), **Prisunic** (editor), *Bed*, 1970. FNAC no. 94609 (1-2), purchased by the CNAP in 1994, deposited at the MAMC+ in 1999. Photo credit: Yves Bresson/MAMC+ © Marc Held
- Jaz** (editor), **PUF/Peter-Uhren Fabrik** (manufacturer), *Digic alarm clock*, 1974. MAMC+ collection. Photo credit: Yves Bresson/MAMC+

More information and bookings on citedudesign.com

CAVEA INSTALLATION

CAVEA. A NOMADIC CONFERENCE HALL BY OLIVIER VADROT - 2016 - CNAP COLLECTION

Cavea is an adaptable, nomadic set of conference furniture capable of seating about forty people which was commissioned by the Centre National des Arts Plastiques (CNAP) from designer-scenographer Olivier Vadrot. This installation consists of standalone units made of birch plywood (benches, floor slabs, desks, technical cabinets) which slot together on a lightweight metal frame. Presented at the end of the visit, *Cavea* will serve to host the talks, encounters and events linked to the exhibition as well as the screening of a selection of short and longer films.

HISTOIRES D'OBJETS - 1998

Histoires d'Objets is a collection of five television documentary films about design directed by Françoise Darmon co-produced and published by the Centre Pompidou. They feature twenty-five international architect-designers who explain how they designed their objects. The aim of these films was to show to the public the social and cultural dimensions of the objects in our environment. Since 2021, the *Histoires d'Objets* films have constituted the *Fonds Françoise Darmon* at the *Bibliothèque Kandinsky* and are now available on the Centre Pompidou website. Throughout the *Histoires d'intérieurs* exhibition, four of the Françoise Darmon films made by Olivier Mégaton will be screened in the *Cavea* space.

Each film is played on a loop, one film a week :

Histoires d'Objets - S'asseoir/Sitting : Alberto Meda, Charlotte Perriand, Ross Lovegrove, Ron Arad, Antonio Citterio, Gaetano Pesce.

Histoires d'Objets - S'attabler/At the table : Ettore Sottsass, Richard Sapper, Philippe Starck, Enzo Mari, Achille Castiglioni, Alberto Alessi.

Histoires d'Objets - S'éclairer/Lighting : Achille Castiglioni, Michele de Lucchi, Ettore Sottsass, Alberto Meda, Philippe Starck, Richard Sapper, Ingo Maurer.

Histoires d'Objets - Travailler/Working : Gaetano Pesce, Ross Lovegrove, Jean Nouvel, Jonathan Ive, Antonio Citterio, Michele de Lucchi.



Olivier Vadrot

Cavea, 2016
FNAC 2016-0234
Centre national des arts plastiques
© Olivier Vadrot / Cnap
Photo credit: Michel Giesbrecht

VISITOR SERVICES

GUIDED TOURS

EXHIBITION DISCOVERY TOUR

Every weekend, come and discover the secrets of the objects in the exhibition.

Every Saturday and Sunday at 2.30 pm

Admission: FR* €8, RR** €6.50

| Duration: 1 hr

(Price of admission ticket FR €6 or RR €4.5 + €2)

* Full rate ** Reduced rate

FOCUS

Every Thursday starting in September, take a break from your lunchbreak! We are offering 30-minute 'flash visits' of each space. You decide what you want to see.

| | | | |
|----------------|----------|----------|----------|
| THE BEDROOM | 07.09.23 | 19.10.23 | 30.11.23 |
| THE BATHROOM | 14.09.23 | 26.10.23 | 07.12.23 |
| THE KITCHEN | 21.09.23 | 02.11.23 | 14.12.23 |
| THE OFFICE | 28.09.23 | 09.11.23 | 21.12.23 |
| THE GAMES ROOM | 05.10.23 | 16.11.23 | 28.12.23 |
| LIVING ROOM | 12.10.23 | 23.11.23 | 04.01.24 |

Every Thursday at 1 pm

Free | Duration: 30 min

GUIDED TOURS FOR YOUNG VISITORS

A child's eye view!

Look at the works, think, talk about them, ask questions... Every Sunday morning, these tours specially designed for children (without their parents) reveal the mysteries of the exhibition.

> For children aged 4 to 6

Every Sunday at 10 am with in addition the visit of the Maison magique (see page 15).

> For children aged 7 to 12

Every Sunday at 11.15 am

Admission: €2 | Duration: 1 hr 15

GUIDED TOURS FOR FAMILIES

Every Saturday and Sunday, these visits take an inter-generational approach to the exhibition. They may include a chance to handle different items, stories and games: an unusual way to experience the exhibition, with something for everyone!

> Recommended age: from 5 years

Every Saturday and Sunday at 4 pm

Admission: FR €8 RR €6.50 | Duration: 1 hr

(price of admission ticket + €2)

Children free

GUIDED TOURS IN FRENCH SIGN LANGUAGE (LSF)

On request, for 2 people or more

Duration: 1 hr 15

GUIDED TOURS IN ENGLISH

On request, for 2 people or more

Duration: 1 hr

ART WORKSHOPS

During the school holidays, the exhibition becomes an experimental environment for children. Different art workshops allow youngsters to explore different notions - materials, gestures, assembly method and techniques used in the exhibits.

HOLIDAY WORKSHOPS

One session of your choice

Admission: €12 | Duration: 3 hr

> From 4 to 6 years (up to 8 children), 9 to 12 am

Summer holiday : 11 and 18.07.23, 22 and 29.08.23

Autumn holiday : 24 and 31.10.23

Christmas holiday : 26.12.23 and 02.01.24

> From 7 to 10 years (up to 10 children), 2 to 5 pm

Summer holiday: 12, 19.07.23, 23 and 30.08.23

Autumn holiday: 25.10.23 and 02.11.23

Christmas holiday : 27.12.23 and 03.01.24

> From 11 to 14 years (up to 10 children), 2 to 5 pm

Summer holiday : 13, 20.07.23, 24 and 31.08.23

Autumn holiday : 26.10.23 and 03.11.23

Christmas holiday : 28.12.23 and 04.01.24

ACTIVE VISITS

A chance to handle materials and objects, learn how to look at artworks: every Saturday morning, a fun way to discover the exhibition and develop your creative side!

> For children aged 7 to 10

Every Saturday from 2 September 2023 at 10 am

Free | Duration: 1 hr 30

Information and bookings on billetterie.citedudesign.com

SCHOOL AND OTHER GROUPS

The MAMC+ visitor services and outreach team offers schools, recreation centres and other groups a variety of customised visits and workshops focused on the *Histoires d'intérieurs* exhibition (which can be combined with the Cité du design's own offering).

Information and bookings for schools, groups, sign language and English tours:

mamc.reservation@saint-etienne-metropole.fr

MAISON MAGIQUE

"This is the story of a house entirely made of wood, back to front and top to bottom."

Make way for your imagination! Alongside the *Histoires d'intérieurs* exhibition, the Cité du design is welcoming to Saint-Étienne this artistic construction created by Swiss designer Adrien Rovero as part of a partnership with the Centre Pompidou. The *Maison magique* [Magical House] is co-produced by Mille formes - Clermont-Ferrand and the Centre Pompidou.

Designed to be fun and welcoming, *Maison magique* is not quite like other houses. Half-way between a bucolic country cabin and a small, rationalised apartment, this is a space for exploration and experimentation where children aged 0-6 years are invited to discover the rooms and other items in a house in a new and original way: the cupboards, the sofa, the bed, the fireplace, the logs, the kitchen utensils, and so on.

Children can freely re-appropriate and re-invent their day-to-day environment.

"It is a house entirely made of wood, with hidden nooks and crannies and surfaces that are not quite what they seem, where they can play, climb and see the world from higher up."

The impossible becomes possible. New spaces are available to explore, which disrupt and divert objects and spaces in the house from their normal uses: get inside a fridge, climb up the fireplace, walk through a cupboard, disappear in the kitchen, bathe in the balls in the pool... And there's even a special place for little ones from birth to 6 years old and their parents under the dining room table!

With a particular awareness of issues around needs and usages, Swiss designer and scenographer Adrien Rovero (born in 1981) has put together a formal vocabulary that translates in practice into original assemblies, displacements and diversions of forms, materials and references. The purpose of his *Maison magique* project was to create a dialogue with everyday life.



© Victor Charrier

MAISON MAGIQUE

From 28 June 2023 to 7 January 2024

Cité du design, Platine, opposite the *Histoires d'intérieurs* exhibition

> For children aged 0 to 6

GUIDED TOURS FOR YOUNG VISITORS

A child's eye view!

In connection with the *Histoires d'intérieurs* exhibition (see page 14).

> For children aged 6 to 12

Every Sunday at 11 am, with a visit to discover the *Maison magique*.

Every Sunday at 11 am

Admission €2 | Duration: 1 hr 15 | Book online

DISCOVERY TOUR

Every Wednesday and Saturday at 2, 3, 4 and 5 pm (excluding school holidays)

Admission: €2 | Duration: 1 hr | Book online

SCHOOLS AND RECREATION CENTRES

Maison magique tour and visit of the *Histoires d'intérieurs* exhibition

From Tuesday to Friday 10 am to 6 pm

Admission: €3 | Duration: 1 hr 15

Information and bookings on billetterie.citedudesign.com

CULTURAL PROGRAMME

OPEN - AIR CINÉMA

Mon Oncle, Jacques Tati, 1958, 1h54

Saturday 1 July | 10 pm

Cité du design, Cour des H courtyard

Toy Story, John Lasseter, 1995, 1h21

Saturday 5 August | 9.30 pm

Cité du design, Cour des H courtyard

ENCOUNTERS

**Gathering, breaking down, assembling:
a manifesto for "opportunistic" design**



An encounter with **Grégory Granados**, a graduate and now a lecturer at ESADSE, winner of the Prix de la Création de la Ville de Paris (2020) and the Villa Noailles prize (2019). "*Gathering: starting with things that are around me, that I find or*

that people propose (materials, objects, scraps, etc.). Everything starts with that. Breaking down: identifying, sampling one or more parts of what exists. Assembling: merging what I've collected together. The subject is constructed as you handle the elements. As you go along, an object, a piece of music or a drawing takes shape." Defending an "opportunistic" vision of design based on collection/recovery, Grégory Granados reconsiders the objects that are all around us to invent new stories for them.

Thursday 19 October | 6.30 pm

Duration: 1 hr 30

| Tickets from Amis du Musée

Members and students: free

Non-members: €10

Discussion with a major figure in 20th century industrial design



Gilles Rozé symbolises a generation of designers trained in France at the end of the 1960s, who were taught by the leading names in industrial aesthetics, Jacques Vienot and Jean Prouvé, or Serge Mouille for the applied arts.

Joris Thomas, who is in charge of the MAMC+ design collection, will be talking to Gilles Rozé about his career and the creations designed with Yves Savinel, with illustrations from the Museum's collection of works and archives.

Thursday 14 December | 6.30 pm

Duration: 1 hr 30 | Tickets from Amis du

Musée

Members and students: free

Non-members: €10

TALKS

La casa disabitata

How come objects can kick us out of our own interiors? A former student in the Design department at the École Normale Supérieure de Cachan, holder of the agrégation in applied arts and a PhD in art history, **Tony Côme** will call upon caricature (Nouvelle Francfort), psychoanalysis (Alexander Mitscherlich) and even experimental cinema (John Smith) to throw light on domestic spaces, which sometimes drive inhabitants and their knowledge into a state of resistance, so that they sometimes even resort to strategies of flight – towards public spaces, the bar, the car, all considered as more hospitable places than home. By what might be called an 'intaglio' approach, our attachment to home is examined and questioned.

Thursday 21 September | 6.30 pm

Duration: 1 hr 30 | Free for students FR €6, RR €4.50

The domestic is political - another lament on progress

What is the link between the art of home-making, the art of war, the voices of novelist Virginia Woolf in *Mrs Dalloway* and that of plastic artist Valérie Mréjean in *Manufrance ? Emmanuel Guy*, a graduate of the École Normale Supérieure and holder of a PhD in comparative literature and art history, whose thesis was on Guy Debord, proposes to draw on all of them to tell a sensitive and political history of design in the second half of the 20th century. Through a selection of objects and based on a definition of material culture as a social relationship between persons mediated by objects, he rips away the mask of apparent innocence that covers objects.

Thursday 16 November | 6.30 pm

Duration: 1 hr 30

| Free for students FR €6, RR €4.50

The encounters and talks take place in the Cavea area in the heart of the *Histoires d'Intérieurs* exhibition (see page 13).

More information on billetterie.citedudesign.com

PRACTICAL INFORMATION

HISTOIRES D'INTÉRIEURS MAMC+ DESIGN COLLECTION

Exhibition at the Cité du design

From 28 June 2023 to 7 January 2024

Vernissage on 27 June 2023 at 6 pm

Cité du design

3 rue Javelin Pagnon

42000 Saint-Étienne

EXHIBITION AND BOOKSHOP

Open from Tuesday to Sunday 10 am - 6 pm

Closed on Mondays and public holidays

(14 July, 15 August, 1 November, 11 November, 25 December 2023 and 1 January 2024).

Exhibition admission

Full price: €6

Reduced rate: €4.50

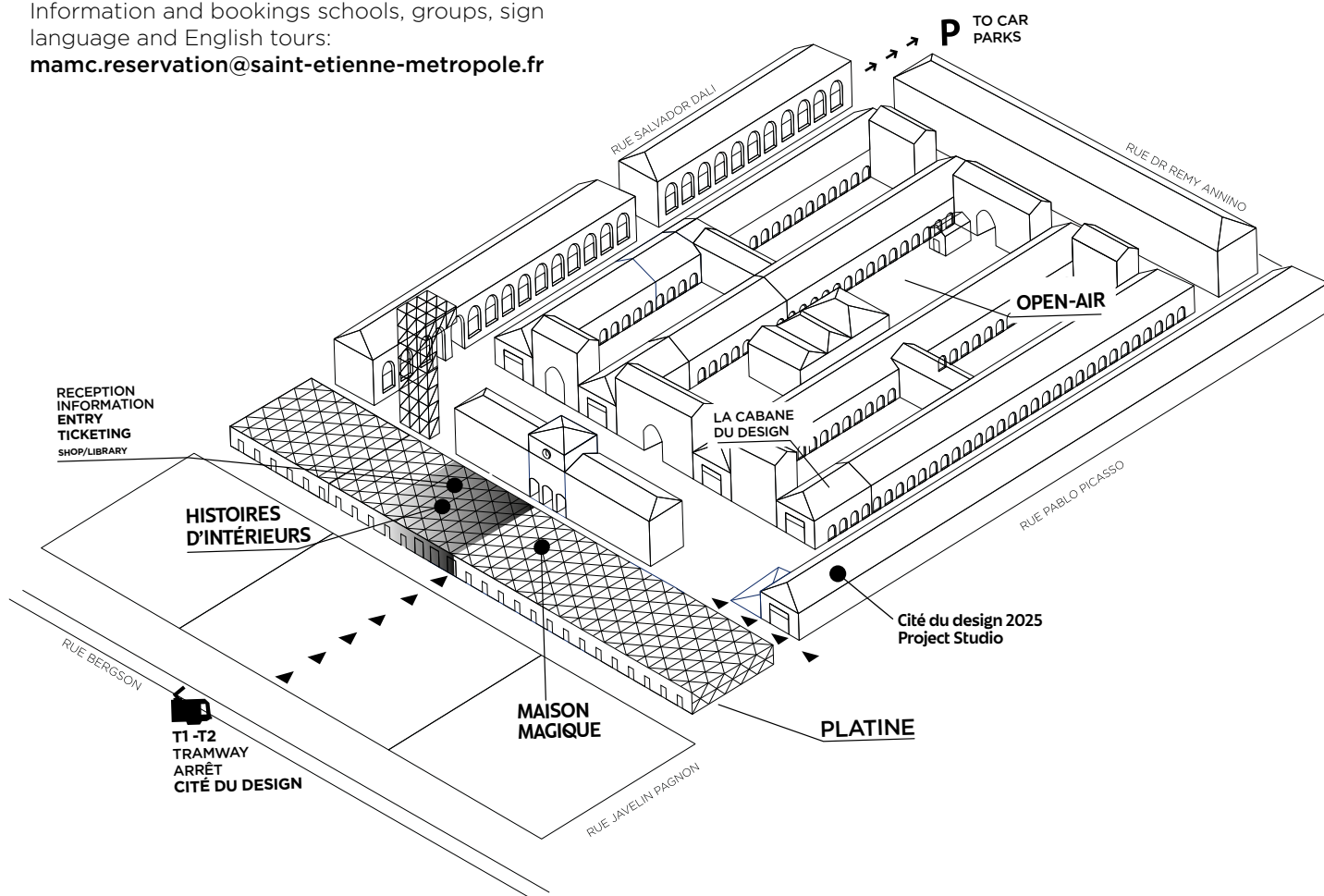
Free admission for the under-26s

More information on citedudesign.com

Booking billetterie.citedudesign.com

Information and bookings schools, groups, sign language and English tours:

mamc.reservation@saint-etienne-metropole.fr



MAMC +

MUSÉE D'ART MODERNE ET CONTEMPORAIN DE SAINT-ÉTIENNE MÉTROPOLE

A benchmark in the world of modern and contemporary art

The Musée d'Art Moderne et Contemporain de Saint-Étienne Métropole (MAMC+) offers a programme of temporary exhibitions of international importance and highlights a major collection of 20th and 21st century works. Consisting of acquisitions made since the beginning of the 1980s for the contemporary art and substantial gifts and loans, it now has a collection of almost 20,000 works.

In addition to the collection of modern and contemporary art, which ranges from Surrealism to Neo-Expressionism, from Pop Art to New Realism, from Minimalism to the most contemporary movements, the Museum also has a substantial photography collection and one of the most important design collections in France.

Out of a genuine determination to be open to the world, the MAMC+ regularly organises exhibitions of work by renowned artists such as Roman Opalka, George Baselitz, Richard Nonas, Laura Lamiel, Tania Mouraud, Jannis Kounellis, Giovanni Anselmo, Valérie Jouve, Pierre Buraglio, Robert Morris, Thomas Ruff and many more.

A museum that is anchored in and open to its local area, but enjoys an international reputation

In a normal year, the MAMC+ welcomes about 65,000 visitors. It draws visitors from a wide variety of backgrounds, whether they are "individuals" (71%) or groups (29%). Its exhibitions and the activities organised for visitors are strongly oriented towards a young audience (in 2019, 38% of visitors were aged under 25). In 2022, 67% of visitors were inhabitants of the Department of Loire while 33% came from the rest of France and abroad.

The Musée d'Art Moderne et Contemporain de Saint-Étienne Métropole receives requests throughout the year for loans for exhibitions as part of major national and international events. Every year almost 300 works are thus loaned and exhibited all over the world in various prestigious institutions (The Phillips Collection Washington, Neue Nationalgalerie de Berlin, Lublin Museum in Poland, among others). Since 2019, it has been a member of the Franco-American network FRAME.

History of the MAMC+ Saint-Étienne Métropole design collection

The area that now constitutes Saint-Étienne Métropole has been marked since the 19th century by the development of industries and educational and cultural institutions that have created a deep-rooted 'culture of the object'.

The Palais des Arts, which later became the Musée d'Art et d'Industrie, was inaugurated in 1833. Until 1987 this institution housed the collection of paintings and sculptures that now belong to the Musée d'Art Moderne et Contemporain (MAMC+). It was when this institution opened that curator Jacques Beaufret, with the backing of the Director at the time, Bernard Ceysson, undertook an ambitious acquisition policy dedicated to design. The MAMC+ was then the only museum in the region to go down this avenue.

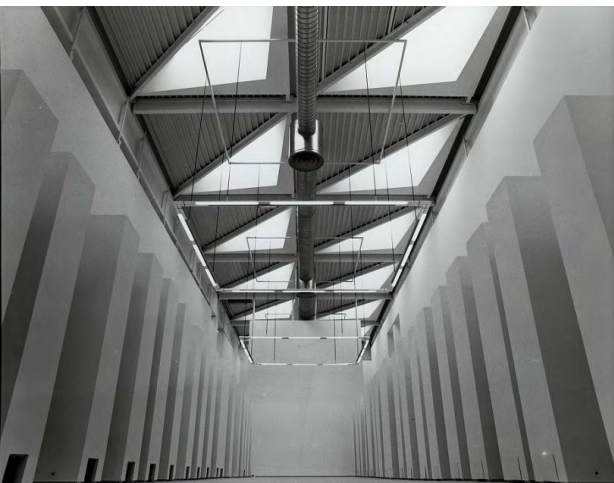
Jacques Beaufret wanted to build up a collection that would be representative of the history of industrial design, thereby creating a discrete dialogue with the Saint-Étienne area. Today, it bears witness to the developments in this field over the last quarter of a century and up to the present day, with emblematic pieces both anonymous and signed (Joseph Hoffmann, Marcel Breuer, Charlotte Perriand, Ray et Charles Eames, Arne Jacobsen, Pierre Paulin, Ettore Sottsass, Ronan and Erwan Bouroullec, matali crasset, etc.), but also thanks to designers' own collections (René-Jean Caillette, Studio Totem, Michel Mortier, Yves Savinel and Gilles Rozé).

With some 2,000 objects (furniture, lights, household appliances, audiovisual devices, offices supplies), almost 600 drawings and a small number of models, this is now a collection of reference in France.



© Didier Guichard, DPLG architect,
photo: C. Piérot/MAMC+

© Didier Guichard, DPLG architect,
photo: C. Piérot/MAMC+



ABOUT FLUXUS OFF-SITE WORKSHOPS

UNTIL FEBRUARY 2024

Information and bookings

<https://mamc.saint-etienne.fr/fr/au-tour-de-fluxus>

mamc.reservation@
saint-etienne-metropole.fr
04 77 79 70 70

During the renovations at the museum, the MAMC+ team is keeping its spirit alive off-site. A nomadic outreach service has been set up, which is open to all the types of visitors who usually come to the museum: schools, students, senior citizens, persons in hospital, etc. Each activity organised involves works from the collection and aims to cover 53 of the municipalities making up the Métropole.

This one-year closure is a fantastic opportunity to do things differently and try out new methods of facilitating the public's encounters with art. In a return to the experimentation of the pandemic period, when the team went out to schools while the museum was closed, the idea is to be proactive and reach out to the public. This time the MAMC+ is proposing performances in schools, social centres and in particular with audiences that are unable to come to the museum (prisons, hospitals, care homes, etc.). These performances are based on the Fluxus movement, one of the treasures of the collections, and can be performed by anyone. Small-scale choreographed gestures, everyday poetry, spoken word, actions with sounds and song, enable audiences to feel connected to contemporary creativity.

The team at the outreach department have explored the MAMC+ collection and that of the Jean Laude library to select performances by artists Alison Knowles and George Brecht. Drawing on a small number of works from the collection, a 'series effect' is created, allowing each outreach action to take on a unique form (plastic art workshop, performance, action in a public space, video recording, writing, etc.) whilst also being part of a coherent whole.

A gathering of students at
The House of Dust in 1971,
a place designed by Alison Knowles,
California Institute of the Arts (CalArts),
Valencia (California, United States).
Photo: California Institute of the Arts
Institute Archives.



CITÉ DU DESIGN

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At the heart of the Creative District in Saint-Étienne, the only French city to be a member of the UNESCO Creative Design Cities network, the EPCC Cité du design-ESADSE aims to raise the awareness of every type of audience of the realities and uses of design. A reference at national and international level, this public institution highlights and disseminates design as a discipline that creates cultural and economic value.

The Cité du design and the Higher School of Art and Design (ESADSE) together form an EPCC, a Public Institution for Cultural Cooperation. Maintained by the municipal and metropolitan authorities (Ville de Saint-Étienne and Saint-Étienne Métropole), with the backing of the Auvergne-Rhône-Alpes Regional authority and the French State, the EPCC fulfils three complementary missions: to teach art and design, to disseminate the culture of design and to support local businesses and authorities in their transformations.

As a higher education institution under the supervision of the Ministry of Culture, ESADSE has almost 400 French and overseas students training with it every year, on courses ranging from a preparatory year to postgraduate studies. Its teaching is underpinned by research at the highest level to train artists and designers able to tackle contemporary issues.

As part of its public service mission, the Cité du design works with target audiences that include amateurs, schools and professionals from the business world. Biennale Internationale Design Saint-Étienne, themed exhibitions, Cabane du design, workshops, talks, key events, publications: its dissemination activities aim to arouse curiosity, promote experimentation and support and highlight the work done by designers.

The teams at the Cité du design also work with companies and public bodies to help them implement design-based initiatives. At everything from local level to internationally, the Cité works in networks with numerous partners. It is involved in pilot projects asserting the role of design as a driving force for transformation that can meet the challenges of the 21st century.



TOWARDS A GALERIE NATIONALE DU DESIGN

design.saint-etienne-metropole.fr

The Galerie nationale du design is due to open in Saint-Étienne in Spring 2025. It was confirmed by French President Emmanuel Macron himself during the 2022 edition of France Design Week.

This project embodies France's ambition to bring together, through different exhibitions, the design collections held by different cultural institutions around the country and therefore to spotlight the national heritage in this field in one place.

The only French metropolitan area to be a member of the UNESCO Creative Cities of Design network, Saint-Étienne already boasts one institution of international standing and reach, the Cité du design, whose missions combine dissemination, economic support, research and higher education, and around which a whole ecosystem of design professionals and creative industries has clustered. Every two years, it organises a Biennale Internationale Design, which attracts more than 200,000 visitors.

On the same emblematic site, the old Manufacture nationale d'armes, the Galerie nationale du design will have some 1000 m² of space for exhibitions, visitor experiences and handling objects. It is being developed by two Saint-Étienne institutions, the MAMC+ and the Cité du design, with the backing of a scientific committee made up of representatives of the Service des Musées de France at the Ministry of Culture, the Regional Directorate for Cultural Affairs (DRAC) and a number of other cultural institutions (Centre National des Arts Plastiques (CNAP), Musée National d'Art Moderne - Centre Pompidou, Musée des Arts Décoratifs et du Design de Bordeaux).

Various prominent figures from the field of design will be invited, in turn, to design exhibitions that will probe and reveal design in all its forms: history, innovations, experiments... These exhibitions, which will bring pieces from the four corners of France to Saint-Étienne, will serve as cultural and educational tools for all types of audiences.

The Galerie nationale du design thus forms a natural and integral part of the "Cité du design 2025" project. This is a Saint-Étienne Métropole-led project to reshape the creative district of Saint-Étienne by means of an in-depth overhaul of the urban environment, with the aim of making design accessible to all, thanks to a dynamic, appealing district. This district will be inclusive and sustainable, dedicated to cultural dissemination, education, research, economic and social support, leisure and services, all focused on the arts and design.



Cité du design 2025 -
Saint-Étienne Métropole.
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**Cité
du
design**
◀▶


**MUSÉE D'ART
MODERNE ET
CONTEMPORAIN
SAINT-ÉTIENNE
MÉTROPOLE**


SAINT-ÉTIENNE
la métropole

Saint-Étienne
Ville créative design

La Région
Auvergne-Rhône-Alpes 


**PRÉFÈTE
DE LA RÉGION
AUVERGNE-
RHÔNE-ALPES**
Égalité
Territoires
Participations




**LES AMIS
DU MUSÉE D'ART
MODERNE ET
CONTEMPORAIN
SAINT-ÉTIENNE
MÉTROPOLE**



RAVON
AUTOMOBILE

DOMODECO

IDEAT
CONTEMPORARY LIFE