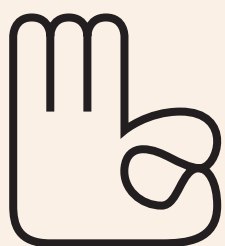




© Pierre Grasset



A resource-ful 2025 edition, a hit with every type of audience

After focusing on the figure of the designer, the object and young creation and featuring a rich festive programme, the 13th Biennale Internationale Design Saint-Étienne closed its doors on Sunday 6 July. Almost 72,000 visitors from 48 countries enjoyed the exhibitions and events spread over a period of six weeks on its two sites main, the Cité du design and the Halles Barrouin. Individuals, families, students, professionals: **this 2025 edition, which was all about renewal, forged strong links with its audiences, who were invited to take part in a sensitive exploration of design. This festive, popular Biennale reconnected with its local audience. With an ambitious programme, it strengthened the event's national foothold and its international reach, reasserting Saint-Étienne's standing as a key centre for the discovery and experimentation of design.**



© Pierre Grasset

The curtain has come down on the 13th Biennale Internationale Design Saint-Étienne, which ran from 22 May to 6 July 2025 on the theme of "Resource(s), foreshadowing the future" (*Ressource(s), presager demain*). An edition meticulously prepared by the Cité du design teams under the guidance of General Curator, designer Éric Jourdan, Executive Director of the EPCC Cité du design-Ésad Saint-Étienne and Laurence Salmon, Scientific Director of the Biennale and Director of the design dissemination department at the Cité du design, general curator of the main themed exhibition *Ressource(s), presager demain*. This is not to forget the teams at Saint-Étienne Métropole who designed and organised the territorial component as well as *Biennale en fête*, the programme of free open-air events offered every weekend between the Cité du design and the Halles Barrouin.



© Pierre Grasset



© Hubert Genouilhac

Organised around 9 major exhibitions, a multi-faceted festive programme and a series of some twenty tied-in exhibitions across the whole of Saint-Étienne Métropole, this 13th edition was a return to the original spirit of the Biennale, with a high-profile role given to the students of the Ésad Saint-Étienne, but one that focused on renewal: a central place given to the object, the designer, young creation, redesigned facilitation aids and better accessibility, and a uniquely interesting guest country, Armenia. The overall scenography of the Biennale by Joachim Jirou-Najou was also widely acclaimed. The Biennale was also closely linked to the ongoing urban, cultural and economic transformation of the Cité du design quarter, and provided the opportunity to reveal the latter's new visual identity. **Designed to be a great creative, popular, festive event, this 2025 edition brought together both professionals and the general public, confirming Saint-Étienne's role as the capital of design in motion.**

An enhanced standing, locally and internationally

More than six weeks of intense creativity, encounters, debates and discoveries on the theme of "Resource(s), foreshadowing the future" (*Ressource(s), presager demain*): this edition invited the public to think about how design can transform the places where we live – on a scale ranging from the private space to the "territory" – and contribute to improving the liveability of the world in response to contemporary environmental, social and cultural challenges. An itinerary featuring exhibitions, installations, collaborative projects and immersive experiences took in the Cité du design, the Halles Barrouin, Saint-Étienne city centre, as well as numerous towns and villages in the Métropole area, to offer a sensitive and critical exploration of design as a tool for projection, imagination, transformation and collective action.

In total, 71,900 people took part in this Biennale on the two main sites, enjoying both the exhibitions (37,600 visitors) and the festive events (32,400 participants in the *Biennale en fête* weekends and closing evening), but also the events for professionals (1,900 participants).

This edition of the Biennale saw a real connection with the Saint-Étienne Métropole public, who accounted for 33% of ticket-buying visitors as well as a large portion of the audiences at the festive events.

In total the ticket office recorded 57.7% of visitors from the Auvergne-Rhône-Alpes region (compared to 62.7% in 2022) and 41.1% of visitors from other parts of France (compared to 33.8% in 2022). This significant increase in visitor numbers from all over France and the fact that visitors came from 48 countries (compared to 32 in 2022), are strong signals for the Biennale. In particular they reflect a renewed interest in the event on the part of design professionals. **This trend confirms that the Biennale is firmly established in the national and international cultural landscape, and reasserts Saint-Étienne's position as a capital of design.**

These visitor numbers are close to those of the 2022 Biennale (74,200 visitors came to the Cité du design), when the event was spread over a 4-month period. In addition, the tied-in exhibitions during this 13th edition attracted at least 15,700 visitors*.

* at least (data collection ongoing)



© Hubert Genouilhac

Armenian design in the spotlight and a new lease of life on the international scene

The choice of Armenia as the Biennale Internationale Design Saint-Étienne's guest country was a surprise and a great success, highlighting a creative force and a unique design heritage that have largely gone unrecognised. The *En relief, créer en Arménie* (In Relief, Design in Armenia) exhibition illustrated the rich variety and commitment of contemporary creation anchored in local know-how and the realities of the territory. The inaugural concert by Franco-Armenian group Ladaniva and the *Arménie, formes vives* (Vibrant Armenia) themed day kicked off the event with a bang, in particular drawing a large audience from the Armenian diaspora to see the Armenian guest designers and artists. **This international outlook was also reflected through the inclusion of works by dozens of international designers in the exhibitions at this 13th edition. The presence of numerous international delegations, and in particular the attendance of 25 consuls general and honorary consuls and 60 representatives of 27 UNESCO Creative Design Cities, also confirms the Biennale's global reach.**



Young creation at the heart of the event

On the occasion of the 2025 Biennale and in a return to its original spirit, several exhibitions testified to the role as a driving force and the creative vitality of Saint-Étienne's art and design school, Ésad Saint-Étienne. Whether it be the workshops of the *Le droit de rêver* (The Right to Dream) exhibition, the *FABécole*'s collaborative prototypes, the public benches co-designed as part of the *Banc d'essai* (Test Bench) scheme or the inter-generational dialogue initiated in the public space by *Futuribles*, these projects all illustrate the same desire: to confront the viewpoints of upcoming and established designers, local businesses and committed teachers focused on teaching methods based on experimentation, collective research, the sharing of know-how and openness to other disciplines.

These initiatives give rise to new forms of design anchored in the real world but open to the influence of imagination, making Ésad Saint-Étienne a key player in the production of sustainable, sensitive futures. Young creation was also under the spotlight in the *Design des territoires* (Territory Design) exhibition presented by the École Nationale des Arts Décoratifs (Ensad-PSL) as part of the programme of the same name organised with the Ministry of Culture. In conjunction with the Art Design Research (AD-Rec) conference, also backed by the Ministry of Culture, the *Faire, encore* (Making, Still Making) exhibition also highlighted the bold work being done by young home-grown and international designers.



A strong regional presence

The tied-in exhibitions, with new ones like the *Merveilles du MAMC+*, helped to disseminate design across the entire territory of the Métropole. Likewise the new format of the *Banc d'essai* exhibition. A veritable open-air design lab which leaves a permanent trace of each Biennale in the public space, the *Banc d'essai* operation now extends to more of the territory than ever before: the six benches designed by duos made up of a designer who is a graduate of Ésad Saint-Étienne and a regional company, which are initially displayed on Place Waldeck-Rousseau in Saint-Étienne, will be moved to permanent spots in six of the Métropole municipalities, bringing the number of towns and villages benefiting from the scheme to twelve this year: Aboën, Châteauneuf, La Fouillouse, La Grand'Croix, L'Horme, Saint-Paul-en-Cornillon, Cellieu, Fontanès, La Tour-en-Jarez, Rive-de-Gier, Saint-Christo-en-Jarez and Valfleury. **This dissemination across the territory amplifies the Biennale's impact and strengthens its role as a catalyst for innovation and inter-municipal cohesion.**



© Pierre Grasset

A forum for professionals to meet and reflect

With six rich cross-disciplinary themed days, the Biennale Internationale Design Saint-Étienne 2025 brought together almost a thousand professionals – designers, researchers, teachers, architects, representatives of industry, politicians, students, local and national economic actors, who all came to confront and share their visions on major contemporary issues such as the ecological transition, artificial intelligence, changes in Industry and preserving the heritage of local territories. Highlights included the "Design and Industry" event (attended by 85 in-house designers) and "IA and Creation", which illustrate design's capacity to provide tools for the transformation of society and industry. A number of academic colloquia also enriched this Biennale, including the Art Design Research (AD-Rec 2025) conference highlighting research-creation in art and design, which was attended by almost 300 participants. Professionals week, events partners... **In total, some thirty different events provided opportunities for professionals to come together and exchange on different issues. They took a variety of forms, from business meetings to round table sessions to networking events and collaborative games.**

The 92 partners of the 13th Biennale Internationale Design Saint-Étienne – including 47 partner patrons, 19 project partners, 16 media partners, 8 cultural partners and 2 academic partners – played a large role in the professional events.

Serving as a veritable laboratory for new ideas and cross-cutting cooperation, the 2025 Biennale thus proved itself to be an essential forum for inter-disciplinary dialogue, a place to think through and contribute to change and the coming new worlds.



© Pierre Grasset



© Hubert Genouilhac



A rich and experimental outreach and facilitation offer

The Biennale Internationale Design Saint-Étienne 2025 rolled out a particularly rich and inventive outreach and facilitation offer, in line with its ambition to make design accessible to every type of audience. Conventional or original guided tours, self-guided tours with audio-guides or podcasts, visits conducted in French Sign Language, a frieze presenting the history of design, fun activities for children such as *Allo Hector ?*, and participatory workshops with La Fabrique gave everyone the chance to enjoy the event in a personalised, sensitive and inclusive way. Ésad Saint-Étienne student facilitators played a key role in connecting the public with the exhibitions. Finally, immersive features such as the sound installation *I Hear Voices* or *Cockpit*, a workshop for babies, offered moments of contemplation and reflection linked in with the *Ressource(s)* theme. **These varied formats allowed every visitor, whatever their age and source of interest, professional or just curiosity, to discover the Biennale at their own pace and as they chose. This experience will be taken into account in the continuing development of the digital facilitation offer for the Cité du design quarter.**



A popular success

The *Biennale en fête* programme run entirely by Saint-Étienne Métropole contributed largely to the event's success, especially with local people. Designed as a festive space to appropriate design, it mobilised artists, associations, shopkeepers, local inhabitants and public bodies in a rich selection of activities: concerts, performances, screenings, workshops, designer markets, all completed by some original guided tours.

A total of six weekends of free festive events and activities were organised in the Cité du design quarter, creating a convivial inter-generational atmosphere. **With its diversity and vitality, *Biennale en fête* demonstrated how design can be a pretext for collective creation and celebration of the local territory, in particular in a creative quarter that, whilst it is taking on a new identity, has also succeeded in winning over local people.**





Inauguration of a new visual identity for a quarter in the midst of a major transformation

Among the stand-out events of this Biennale, the unveiling of the Cité du design's new visual identity fully embodies the forward-looking dimension of design. **The work done by studio vu-huu has led to a complete overhaul of the Cité du design quarter's image, signage and graphic codes with a fun, cheerful box of tools including a dedicated typeface (BVH Stef) and a library of pictograms.**

Designed as a bridge between industrial heritage and contemporary creation, this quarter hosts cultural, economic, academic and social actors, and will soon be home to a number of new structural amenities, such as the Galerie Nationale du Design and an events hall. A unique institution in France, the Galerie Nationale du Design will enhance the attractiveness of the Cité du design and firmly anchor design in the national cultural landscape.

A Biennale in tune with its theme: *Resource(s), foreshadowing the future*

The 13th Biennale Internationale Design Saint-Étienne was designed against the background of a restricted budget and with an inventive economy of means, which was seen as a lever for creativity. **Faithful to its chosen theme *Ressource(s), presager demain* (Resource(s), foreshadowing the future), the event committed to a responsible approach**, therefore integrating, from the curatorial concept onwards, the intention to reduce its carbon footprint, which involved selecting mainly projects produced in Europe to reduce the transport involved. Priority was given to second-choice materials sourced from dormant stocks or with slight defects for the scenography items and the fitting out of the pop-up shop, and they were carefully inventoried for future re-use. Even the Biennale catalogue embodied the same logic: made from papers available from stock, it became a unique publishing item, one where graphic design meets material sobriety. This approach demonstrates that economy of means can be synonymous with ecological relevance, high aesthetic standards and collective intelligence. Finally, the production of the event was brought back in-house, enabling the creation of local jobs while also contributing to the valorisation of the territory's own resources and the use of short supply channels.



© Cité du design



© Hubert Genouilhac

Several exhibitions extended beyond the Biennale

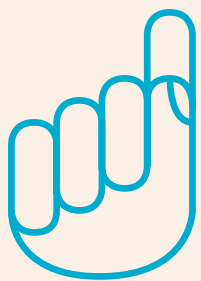
Three of this Biennale's strongest offerings will be extended at La Platine at the Cité du design **from 19 July to 21 September 2025**, after the other exhibitions are dismantled: ***Qui êtes-vous Raymond Guidot*** (Who are you Raymond Guidot) which pays tribute to a major figure in French design; ***En relief, créer en Arménie*** (In Relief, Design in Armenia), which presents objects, projects and narratives from a strong and vibrant culture; and ***I hear Voices***, an immersive sound installation by artist Nadia Lauro, which explores the relationship between tactile sensations, voice and narration. These extensions motivated by the success of exhibitions concerned will also help to maximise the impact of the investments made and the transporting of the works, while allowing a new audience to discover them and prolonging the Biennale experience over the summer.



© Hubert Genouilhac



© Pierre Grasset



key figures of the 13th Biennale



© Hubert Genouilhac

The programme

9 exhibitions	6 themed days
425 works/projects exhibited	3 academic colloquia
275 designers	35 professional events
350 art and design students	6 <i>Biennale en fête</i> weekends
3 installations for young people	19 tied-in exhibitions
3,600	16 municipalities

Visitor numbers



© Cité du design

*at least (data collection ongoing)

Facilitation



503 = 9,527
guided tours
(general public,
schools and
professionals)
5,168
visitors, including
schoolchildren



14
Ésad Saint-Étienne
student facilitators
3
digital
facilitation
aids



13
podcasts (Disegno)



© Cité du design

Visibility

136

accompanied
journalists,
including

92

welcomed
on site



409 media
coverage



11.2m
copies of print press
mentions of the Biennale



920m
potential readers of the web
media coverage



1,175
Publications as part of the
digital campaign, generating...



10,146,700
print-outs





word for word



© Saywho

“In a world where awareness of the planet's limits is firming up, design is imposing itself as a valuable resource capable of overcoming the constraints we face today and turning them into genuine creative opportunities. With its central theme, *Resource(s)*, foreshadowing the future, this 13th Biennale has placed itself at the heart of the main issues of our era, reconciling respect for heritage and bold renewal. Together, we have risen to the challenge of offering an event that is both anchored in its history and territory and resolutely focused on the future and open to the wider world.”

Marc Chassaubéné

President of the EPCC Cité du design-Ésad Saint-Étienne



© Saywho

“This 2025 Biennale has confirmed with force what we said ahead of the Biennale: the designer is an essential resource for tomorrow. The exchanges, exhibitions and workshops highlighted the importance of making, designing and experimenting. It is the hands, the ideas and the perspectives of an entire generation – in particular through Ésad Saint-Étienne – that gave this Biennale its shape. By returning to the fundamentals of design, to its close links to everyday life, we wanted to remind people that designing is about taking care. And that creation, when it is shared, becomes a powerful lever for transformation.”

Éric Jourdan

Executive Director of the EPCC Cité du design-Ésad Saint-Étienne and General Curator of the Biennale Internationale Design Saint-Étienne 2025



© Saywho

“With this Biennale, we have succeeded in bringing design to a wide audience, by producing a multi-faceted range of offerings that shed light on the ways we live and inhabit our spaces. By questioning the world of tomorrow, we aroused a curiosity, an interest and greater attention, a desire to appropriate the content. The diversity of the of the people who came and the richness of the exchanges that were generated during these six weeks tell us that the chosen theme, resources, was a relevant one because it is extremely topical.”

Laurence Salmon

Scientific Director of the Biennale, Director of the design dissemination department at the Cité du design, general curator of the main themed exhibition *Ressource(s), presager demain*.



In the press

"Over a quarter of a century, the former mining town has established itself as France's capital of the discipline, capitalising on its industrial past [...].

*Libération, À Saint-Étienne,
Le design a joie de cité, 17 May 2025,
Florian Bardou*

"The city is humming to the tune of inventive, positive design, as necessity demands it face up to the challenges of tomorrow. [...] Design also has its cauldron"

Marieclaire.fr, 12 June 2025

"This edition has succeeded in carrying off the challenge of being both cutting-edge and accessible to the general public, by focusing on example.

*À Vivre, May-June 2025,
Nathalie Degardin*

"The Biennale Internationale Design Saint-Étienne is an echo chamber for the latest trends in design"

*Connaissance des arts, June 2025,
Myriam Boutoulle*



© Pierre Grasset



acknowledgements

Institutional partners



Patrons and Prestige partners



Patrons and Privilege partners



Patrons and official partners



Patrons and Associate partners



Associate partners dedicated to young



FABécole partners



Banc d'essai partners



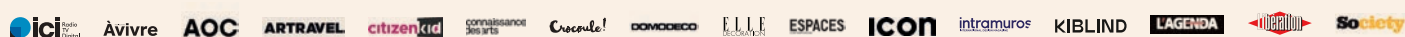
Communication partners



Cultural partners



Media partners





© Pierre Grasset

PRESS CONTACTS

S2H communication
Marie Gristi
+33 (0)6 03 91 28 65
mariegristi@s2hcommunication.com

Cité du design-Ésad Saint-Étienne
Nathalie Colonge
+33 (0) 7 64 06 70 93
presse@citedudesign.com