

# opening

saint-étienne 10.6.26



# at last, there is a dedicated exhibition space for our design collections!

La Galerie Nationale du Design, a unique exhibition space in France, will open its doors in Saint-Étienne on 10 June 2026, marking the significance of design as a permanent feature of the French cultural landscape.

More than just a gallery opening, this is recognition.

More than just an exhibition space, this is a space for life and for dialogue.



View of the Galerie Nationale du Design from the Jacques Bonnaval esplanade, Cité du design, Saint-Étienne | © Saint-Étienne Métropole, Butterfly Illustrations



Aurélie Voltz | © Hubert Genouilhac/  
PhotUpDesign

The creation of the Galerie Nationale du Design represents a milestone in the recognition and promotion of public design collections in France. These collections, having been brought together, enriched and preserved by many different institutions, now stand as a remarkably rich and diverse national asset. The Galerie Nationale du Design represents the culmination of a long process of collective reflection on the best way to show, to communicate and to create dialogue between these collections, by expanding points of view and going beyond the usual institutional settings.

This project opens up a new chapter, both in French design history and in the story of Saint-Étienne, a territory with historic links to industry, expertise and innovation. Since the Musée d'Art Moderne et Contemporain de Saint-Étienne Métropole was created in 1987, it has made design a cornerstone of its scientific project, bringing together one of the most substantial French collections of manufactured objects. The Galerie Nationale du Design follows in this tradition, but brings its own new, national, collaborative dimension, open to a diverse range of design narratives.

The Galerie Nationale du Design, conceived as a living space, also embodies a forward-looking vision of the 21st century museum: an open space designed not only for looking at objects, but for discussion, handling and learning. A place where design is as much about experience as observation, and where the public are invited to consider the effect of this often unseen discipline, in shaping our practical actions, our lifestyles and our way of creating society in the contemporary world.

It's an enormous privilege for me to be supporting this collective project, working closely with the MAMC+ team, collaborating with partner institutions and jointly backing the initiative with the EPCC Cité du design-Ésad Saint-Étienne (*public institution combining the Cité du design and the Saint-Étienne Higher School of Art and Design*). With funding from Saint-Étienne Métropole, as well as help from the State, and support from our highly committed patrons and ambassadors, the Galerie Nationale du Design makes design a public good, accessible to everyone.

**Aurélie Voltz**

Director of the Galerie Nationale du Design and the Musée d'Art Moderne et Contemporain de Saint-Étienne Métropole (MAMC+)



Éric Jourdan | © Hubert Genouilhac/  
PhotUpDesign

The opening of the Galerie Nationale du Design represents a significant addition and profound transformation for the Cité du design quarter, bringing it a newly unifying and national perspective. It forms part of a unique cultural and creative ecosystem, made up of complementary spaces - La Platine, La Cabane, École Supérieure d'Art et Design de Saint-Étienne (Saint-Étienne Higher School of Art and Design) - and punctuated by highlights such as the Biennale Internationale Design Saint-Étienne. Together, these pivotal venues and events contribute to shaping a quarter with an open outlook, full of creativity, communication, experimentation, research and discussion, and highlighting its innovative and industrial history, always closely intertwined with design.

The presence of so many students, teachers, researchers and professionals, on a daily basis, makes a major contribution to the lively atmosphere. With its residencies, educational projects, and past and future events, the Cité du design is a dynamic venue, engaging with contemporary issues. The Galerie Nationale du Design builds on this momentum and amplifies it, by offering an exceptional space where collections find a new public visibility and interact with contemporary design, research and major social issues.

With the help of ambitious event planning and facilitation initiatives designed for everyone, the Galerie Nationale du Design has something for everyone, whether you're a curious visitor or a connoisseur, a professional or an enthusiast. It is an accessible and inclusive landmark, exploring design, its close links with art and industry, and its fundamental role in understanding and addressing the social, economic and environmental challenges of our time.

Based in Saint-Étienne, the only French city to be a member of UNESCO's Creative Cities of Design network, the Galerie Nationale du Design provides powerful affirmation of the region's key role in shaping the design of today and tomorrow, and anchors this major discipline right at the heart of the city.

### **Éric Jourdan**

Director General of the EPCC Cité du design-  
École Supérieure d'Art et Design de Saint-Étienne  
(Ésad Saint-Étienne)

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**On 10 June 2026, France will gain a Galerie Nationale du Design, set in the heart of the Cité du design in Saint-Étienne. This new venue, the only one of its kind, is dedicated to showcasing public design collections, brought together and juxtaposed through annual exhibitions with guest curators.**

With joint support from the EPCC Cité du design-Ésad Saint-Étienne and the Musée d'Art Moderne et Contemporain de Saint-Étienne Métropole (MAMC+), the Galerie Nationale du Design offers a unique model: a venue without a permanent collection, based on the circulation of works from French heritage institutions - Centre National des Arts Plastiques (CNAP), Centre Pompidou - Musée National d'Art Moderne, MAMC+, Musée des Arts Décoratifs et du Design de Bordeaux (MADD), Frac Grand Large - Hauts-de-France, Musée des Arts Décoratifs de Paris, Manufactures Nationales - Sèvres & Mobilier National, and many other associated institutions over the course of the exhibitions.

Covering a space of more than 1,000 m<sup>2</sup>, the Galerie Nationale du Design combines exhibition spaces with areas for educational services, experimentation and event programming. It holds a national and collaborative ambition, heralding a new age: an era in which design is fully recognised for its cultural value, affirmed in its role in relation to society, and shared in all its diverse forms with every kind of audience.



at last,  
design has  
its own  
national  
gallery!

# creation of the galerie nationale du design

Design is everywhere, featuring in all our daily lives and a major part of our cultural heritage. The Galerie Nationale du Design aims to provide France with a flagship venue showcasing the richness of this collection, that has been held in a number of different public institutions across the country. This unique venue, created in the wake of the Assises du design 2019 (Design Convention), represents both a successful outcome and a new start, springing to life in the heart of the Cité du design in Saint-Étienne, a quarter already hugely involved in this creative field.

## **A living discipline, a rich heritage**

Design is an accompaniment to every aspect of contemporary life and reflects every social, technical and aesthetic development in society. The important public design collections held in France reflect this richness and diversity, from industrial origins to the most contemporary forms.

## **Giving shape to a national challenge**

The Galerie Nationale du Design was established to address a national need: to recognise, define and make accessible a dispersed heritage by bringing it together and presenting it within a dedicated space. This need has come to the fore collectively and gradually over the decades, driven by institutions committed to promoting design. Foremost among these establishments are the MAMC+, a pioneer since 1987 in putting together and promoting design collections, and the Cité du design, which has hosted the Biennale Internationale Design Saint-Étienne for about twenty years and now uses its spaces (La Platine, La Cabane) to present a programme focusing on contemporary design for all audiences.

## **The Assises du design 2019, a defining moment**

In 2019, the Assises du design (Design Convention), organised by the Ministries of Culture and the Economy, marked a defining moment by giving public and shared expression to this aspiration: better promotion of design in France and establishment of a major exhibition project able to showcase its diversity, beyond furniture and consumer goods. It also recommended a renewal of presentation and facilitation methods, in particular by making use of digital tools. The city of Saint-Étienne, with its particular history, commitments and cultural institutions, naturally emerged as the location where this national project could take shape.





View of the Galerie Nationale du Design from the Jacques Bonnaval esplanade, Cité du design, Saint-Étienne | © Saint-Étienne Métropole, Butterfly Illustrations

### **A unique place to tell the story of design in a new way**

The Galerie Nationale du Design is not a museum with a permanent collection. Its model is based on temporary assembly of public design collections and creation of a dialogue between them. Each year, a guest curator is entrusted with an exhibition and creates a unique narrative, using objects taken from these collections. This approach allows for a multiplicity of different perspectives, with exploration of a range of themes and presentation of a multifaceted history of design, simultaneously part of cultural heritage, a creative field, a social issue and a tool for critical reflection.

### **A partnership model**

With joint support from MAMC+ and the EPCC Cité du design-Ésad Saint-Étienne, the Galerie Nationale du Design is founded on a partnership with four major cultural institutions: CNAP, a founding member, the Centre Pompidou, an exceptional partner, MADD Bordeaux and the Frac Grand Large - Hauts-de-France. Other institutions are brought in to get involved in the project, particularly in connection with specific exhibitions.

# an exceptional heritage

Design has gradually established itself, from the second half of the 20th century onwards, as a cultural heritage in its own right. In France, this recognition has taken shape in a pluralistic way, through a proactive policy of acquisition, public commissioning and conservation, led in particular by the State and by museums. Public design collections today constitute an exceptionally rich body of work, reflecting the diversity of practices, aesthetics, and functions over time.

## Three major collections in France

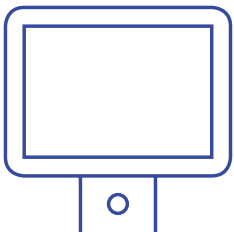
There are three establishments at the centre of this story: CNAP, embodying the boldness of contemporary design through experimental and innovative pieces; the Centre Pompidou, which links design, art and architecture by highlighting leading figures of the 20th century; and MAMC+, home of the largest public industrial design collection, bearing witness to the historical link between industry, creativity and function in Saint-Étienne. These three institutions alone hold nearly 25,000 design pieces. Together, they offer a vision of design that combines the historical with the contemporary, as well as looking to the future, making France a key player in the sector.

## A rich national landscape

Other institutions further enrich this landscape. The Mobilier National preserves a unique heritage linked to the history of furniture, decorative arts and public commissions. MADD Bordeaux and the Musée des Arts Décoratifs in Paris offer a historical and stylistic reading of decorative arts and design, from the 17th century to the present, with comparisons of objects, materials and functions. The Frac Grand Large – Hauts-de-France, meanwhile, is opening its collection for contemporary, experimental and dedicated forms.

## Collections in fusion, a blend of perspectives

By bringing these collections together in one place, the Galerie Nationale du Design unveiling the full scope and coherence of this heritage for the first time. This is an opportunity to bring different perspectives together, juxtaposing narratives and offering new interpretations of design, fully affirming its place in French cultural history and in contemporary matters.



### French design collections online

Ahead of the opening of the Galerie Nationale du Design, seven major institutions (CNAP, Centre Pompidou, Frac Grand Large, Musée des Arts Décoratifs de Paris, MADD Bordeaux, MAMC+, Musée de la Ville de Saint-Quentin-en-Yvelines) joined forces to create a shared database of all their design collections and to make them available online.

↳ [lescollectionsdesign.fr](https://lescollectionsdesign.fr)

Following the Assises du design 2019 (Design Convention), in collaboration with the Ministry of Culture and alongside the EPCC Cité du design-Ésad Saint-Étienne, five cultural institutions, all custodians of part of the national design heritage, have joined forces and brought their collections together to bring the Galerie Nationale du Design project to life.

## Musée d'Art Moderne et Contemporain de Saint-Étienne Métropole (MAMC+)

1987



In 1987, the MAMC+ was the first museum of modern art to be created outside of Paris. It offers a program of temporary exhibitions at international level, and showcases a collection of more than 23,000 works, mainly dating from the 19th to the 21st century. In addition to the modern and contemporary art collection, there is a substantial collection of photographs and one of the leading collections in the field of design in France.

The design collection, first established when the museum was created, comprises more than 2,000 objects as well as 600 drawings and models. It is one of the most significant collections in France outside the capital. It has been enriched over time by many donations from individuals, and is an accurate representation of the history of the object, resonating with the history of Saint-Étienne. In the museum's design collections, two trends emerge: one with a focus on everyday industrial design - kitchen appliances, office accessories - and the other on designer furniture from the 1950s to the 1980s (Ray and Charles Eames, Jean Prouvé, Charlotte Perriand, etc.). The MAMC+ also holds several designers' archive collections (from Studio Totem, Michel Mortier, René-Jean Caillette, Savinel & Rozé). In total, the museum has presented 27 design-related exhibitions since the late 1980s.



Richard Sapper, Marco Zanuso, radio TS 502, 1964 | Coll. Musée d'Art Moderne et Contemporain de Saint-Étienne Métropole | © Richard Sapper © Marco Zanuso © Yves Bresson/MAMC+



"The Galerie Nationale du Design emerged as the result of a collective ambition: bringing together creative talent, researchers, institutions, and public and private partners around a shared vision. MAMC+ guarantees compelling programming and a dynamic, spacious and sustainable venue."

**Aurélie Voltz**

Director of the Galerie Nationale du Design and MAMC+

As a public body under the supervision of the Ministry of Culture, CNAP's remit is to support and promote contemporary creativity in all its diverse forms, in terms of both the range of disciplines (painting, sculpture, design, photography, video, etc.) and the variety of professional backgrounds. It therefore implements a number of support and guidance strategies, joint production initiatives for exhibitions and facilitation services, commissions and partnerships designed to support artists and contemporary art professionals in their projects. It also produces and disseminates the information that they need in order to carry out their professional practice.

CNAP acquires works from living artists, thereby enriching the collection for which it is responsible and which it makes available to cultural institutions, museums and administrations, in France and abroad. Currently comprising more than 108,000 works acquired over more than two centuries, and distributed widely throughout the country, this collection is representative of the diversity of all the artistic movements that have followed on, one from another, over the years. Its design collection brings together nearly 12,000 works designed by more than 2,200 French and international designers. Spanning a huge range of different periods, countries, production methods and practices, it reflects the vitality and plurality of contemporary design.

As a founding member of the Galerie Nationale du Design, CNAP is making its collection and expertise available to curators and supports visitor services by implementing a strategic facilitation plan.



Stiletto Studios (also called Frank Schreiner), *Consumer's rest* ("Le repos du consommateur"), 1983/1990 | FNAC 01-540, coll. Centre National des Arts Plastiques | © All rights reserved / CNAP © Yves Chenot



"The Galerie nationale du design offers a leading national platform for promoting design. This project is a unique illustration of the strength of cooperation between cultural institutions. The CNAP is pleased to be a key partner, through the scale of its loans, its contribution to the design of the facilitation services and its involvement in the commissioning of the furniture for La Mezzanine."

**Martin Bethenod**  
Director of CNAP

# Centre Pompidou - Musée National d'Art Moderne (MNAM) Centre Pompidou 1977

Since 1977, the Centre Pompidou has consistently been a hub for vibrant and committed cultural activity - a multidisciplinary centre deeply rooted in the city and open to the world. 2025 saw the start of a massive transformation of the venue, which will allow it to continue activity throughout the renovation work, until it reopens in 2030. Up until September 2025, there was a rich programme of events taking place in the historic building, whilst the "Constellation" programme was being implemented in Paris, France and internationally. Work on the Centre Pompidou Francilien - a factory of art - has continued in parallel, with the opening scheduled for 2026 in Massy.

The Centre Pompidou's design collection comprises some 10,000 works, by nearly 900 designers, spanning a period from the early 20th century to the present day. It traces the journey of creators - designers, architects, graphic designers - the pioneers who have contributed to shaping the history of modernity and opened up new aesthetic and technical trajectories. It also plays a part in a fruitful dialogue with the Museum's collections of modern and contemporary art, architecture and photography. It is therefore only natural that the Centre Pompidou should be involved in the opening of the Galerie Nationale du Design in Saint-Étienne, as an outstanding partner, alongside other major cultural institutions.



"As the Centre Pompidou collection comprises so much more than just paintings and sculptures, the partnership with the Galerie Nationale du Design in Saint-Étienne is a complement to the 'Constellation' programme, providing a magnificent setting for the design works. The Centre Pompidou is delighted to be involved in the opening of the Galerie Nationale du Design and would like to thank all the teams who have contributed to the realisation of this exceptional project."

**Laurent Le Bon**  
Head of the Centre Pompidou



Gae Aulenti, *Table Tour*, 1993 | Donated by Fontana Arte in 2009, Centre Pompidou, Paris, Musée National d'Art Moderne | © Gae Aulenti © Centre Pompidou, MNAM/Philippe Migeat / Dist. GrandPalaisRmn

Located in the heart of Bordeaux in a private mansion and a former prison, both of which are listed as historical monuments, MADD will reopen its doors in April 2026, after three years of renovation and modernisation work. Its collections bring together nearly 33,000 works, from the Middle Ages to the present day. Bearing witness to the production of decorative arts and design in the West, they illustrate typologies as diverse as tableware, furniture, weapons, musical and measuring instruments, precious metal items and personal objects, whilst also including items with new uses. Dedicated to the promotion of arts and crafts, skills and expertise and design in all its forms, MADD addresses major contemporary concerns - climate, social and ethical challenges, actively seeking out young designers and placing eco-responsibility, inclusion and civic engagement at the heart of its project.

MADD has been enthusiastic in its embracing of the Galerie Nationale du Design project, an initiative that builds connections. Having been involved from the early days in the scientific steering committee, it was immediately convinced of its relevance, in terms of objectives set, as well as stakeholders involved and the approach proposed. The successive meetings and discussions with the exhibition curators have helped to consolidate the role of MADD, not only as a resource institution, but also as a joint developer of a shared project, bringing together these museum institutions.



“It is a happy coincidence that the opening of the Galerie Nationale du Design coincides, give or take a few months, with the reopening of MADD. Our two institutions share a common vision of design, with an outward-looking approach, and of its role in the major challenges of today. There is no doubt that MADD and the Galerie Nationale du Design will proudly champion design culture in the region.”

**Étienne Tornier**

Deputy Director, Acting Director, MADD Bordeaux



Andrea Branzi, bar *Milano*, ed. Alchimia, 1979 | Coll. MADD Bordeaux | © MADD Bordeaux / J.-C. Garcia © Adagp, Paris

# Frac Grand Large – Hauts-de-France 1982

The Frac Grand Large – Hauts-de-France is distinguished from other Regional Funds for Contemporary Art (Frac) by its acquisition policy, which focuses on design and the interactions between this field and the visual arts. Under the impetus of designer Claude Courtecuisse, a member of the first acquisitions committee, the collection opened up to radical Italian design, with major figures such as Gaetano Pesce, Archizoom Associati and Ettore Sottsass, before expanding to include other key figures of contemporary design, including Charles and Ray Eames, Verner Panton, Olivier Mourgue and Philippe Starck.

From 1997 onwards, under the direction of Katia Baudin, the dialogue between art and design became a key focus. The collection then welcomed international designers such as Konstantin Grcic, Hella Jongerius, Marcel Wanders and BLESS, as well as artists whose practice engages meaningfully with design, notably Rirkrit Tiravanija, Tobias Rehberger and Dejanov & Heger. This focus has continued in the long term, at both the regional and international levels, in particular with the *Destroy Design* exhibition presented between 2010 and 2012. In 2019, the creation of a Triennial dedicated to the relationship between art and industry further extended the dialogue between the disciplines already at the heart of this collection.



Dirk van der Kooij, *Endless Rocking Chair*, 2010 | Coll. Frac Grand Large – Hauts-de-France | © All rights reserved © Emmanuelle Watteau



“I am delighted that the Frac Grand Large can collaborate with the Galerie Nationale du Design and its guest curators to develop new perspectives on this field of creativity and to highlight the unique and experimental approaches that have always been of interest to Frac Grand Large.”

**Keren Detton**

Director of the Frac Grand Large - Hauts-de-France

# telling the story of design

Showcasing design today cannot be reduced to a simple display of objects. The Galerie Nationale du Design adopts a pluralistic approach, attentive to the diversity of practices and narratives. It champions a form of design that explains itself, tells its story, engages in debate, is shared and practised, through varied and complementary modes of display: exhibitions, catalogues, educational activities, digital tools, event programming, etc.

## A 21st-century gallery

Although it does not house a permanent collection, the Galerie Nationale du Design is nonetheless fully aligned with the professional practices of the 21st-century museum sector.

Far from being a sacred space, it aims to be a welcoming environment, one to be fully experienced as much as visited. Design is presented as a culture in motion, directly engaged with current events. This vision places the visitor experience at the heart of the project. Moving around, handling, experimenting and exchanging ideas: everyone is invited to fully engage with design through innovative forms of facilitation, tailored to the diversity of the visitors.

## A story told by many voices

At the Galerie Nationale du Design, each exhibition forms the heart of the programme. Around it, facilitation initiatives, event programming and the catalogue offer further ways of exploring the theme and extend the visitor experience across different forms, spaces and timeframes. They broaden the discussion to include other design practices that are less tangible than objects. Whether through direct or digital engagement, educational initiatives, group events, workshops or discussions, these activities are aimed at many different audiences – curious visitors, enthusiasts and professionals – and make design accessible through experience as much as through knowledge.

## Catalogues: a reference collection

For each exhibition, there will be a publication, designed both as a record of the event and as a reference tool on design. Its content will be determined by MAMC+ with the guest curator. Each of these documents will offer an opportunity to explore the exhibition's theme in greater depth with texts written by specialists from around the world, but also to enrich the discussion on issues of display, conservation and restoration of design. François Havegeer and Sacha Léopold, founders of the Syndicat studio and the Empire publishing house, are in charge of the graphic design and circulation of the first three volumes of the collection.



Cover page and example of a double-page spread from the catalogue for the inaugural exhibition: *Design en main. Du langage à l'objet* | © MAMC+/Empire books

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### A customised visitor experience

At the Galerie Nationale du Design, facilitation is designed to offer a flexible experience allowing everyone – regardless of age and knowledge of design – to choose their own path, ranging from individual discovery to group activities. Before, during and after the exhibition, there are activities planned to provide visitors with inspiration and support and an opportunity to examine the exhibition themes in greater depth. The entrance to the Galerie nationale du design, named Le Seuil (the threshold), is a welcoming space that encourages visitors to continue their tour. Within the exhibition, there are free flash tours, led by a team of facilitators, drawn from students at the Ésad Saint-Étienne, which offer a

friendly and informal introductory approach. These tours, lasting approximately 30 to 40 minutes, are complemented by audio and digital resources available for independent use: QR codes giving access to enriched content, portable information devices for in-depth interpretation, and "Allô Hector?", a playful narrative listening device designed for children and families.

In addition, once a month, there will be a guided tour organised on a theme, accompanied by an expert (architect, curator, conservator, etc.). As the only paid guided tour service, this will cover all exhibitions in the Cité du design quarter (Galerie Nationale du Design and La Platine).

■ **Syndicat** is a graphic design studio founded by François Havegeer and Sacha Léopold in 2012. Their interdisciplinary practice explores issues of originality, documentation and circulation of images, as well as reproduction and reproducibility within the contemporary art world. Drawing on their in-depth knowledge of printing and manufacturing techniques, they design books (catalogues, monographs, etc.), visual identities, and exhibitions. In 2015, they founded the **Empire** publishing house.

↳ [s-y-n-d-i-c-a-t.eu](mailto:s-y-n-d-i-c-a-t.eu)

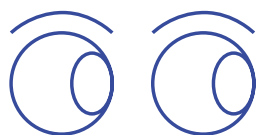
↳ [e-m-p-i-r-e.eu](mailto:e-m-p-i-r-e.eu)



"The Galerie Nationale du Design places facilitation at the heart of its thinking. This focus on different uses and audiences allows us to develop tools and initiatives intended to appeal to everyone, regardless of age, background, or previous experience as a visitor."

### Sylvie Sauvignet

Head of Visitor and Facilitation Services  
EPCC Cité du design-Ésad Saint-Étienne



### Allô Hector?

Conceived to be a fun and engaging tool, "Allô Hector?" was tested during the Biennale Internationale Design Saint-Étienne 2025. In the exhibition hall of the Galerie Nationale du Design, analogue telephones call on visitors of all ages to pick up the receiver to listen to Hector and his friends talking about their favourite items among those on display. This arrangement offers a new way to engage with the works, by listening, with curiosity and storytelling, and helps to make design more accessible and easier to share.



### An engaging educational space in the inaugural exhibition: *Design en main. Du langage à l'objet*

Long-term educational activities are also made possible by provision of a space created for this purpose within the inaugural exhibition: *Design en main. Du langage à l'objet (Design in Hand. From Language to Object)*. Groups accompanied by guides will have the opportunity for discussion times before and/or after their visit. The space is also accessible to individual visitors. It provides furniture designed for children, an activity booklet, documentation selected by the curator, and a digital table offering historical context related to the exhibition.

# questioning the world

Since autumn 2025, the Civic City critical design research institute, founded by Ruedi and Vera Baur, has undertaken a three-year residency at the Cité du design. Conceived as a cultural and social laboratory, this residency will support the Galerie Nationale du Design with an engaged, cross-disciplinary and internationally focused programme. It will be developed in tandem with the first three exhibitions and in close collaboration with students from the Ésad Saint-Étienne.

## **A rich and participatory programme**

Civic City intends to transform the Galerie Nationale du Design into a space for discussion and experimentation by offering several types of key events: research forums, events, workshops and seminars with students from École Supérieure d'Art et Design de Saint-Étienne, participation in projects in Saint-Étienne and around the world, summer schools open to professors and students from

other design schools, installations and all kinds of innovative formats like the *Re-design Democracies* programme or the installation *Avant que la poussière ne retombe* (*Before the Dust Settles*).

## **A multidisciplinary dynamic**

The themes of this programme will draw inspiration from the first three exhibitions of the Galerie Nationale du Design, whilst bringing complementary perspectives to them. Spanning research, teaching, communication, facilitation and installations, these actions will vary according to contextual needs to question, strengthen, promote, diversify, internationalise, localise and connect.



"Design is not neutral: it can become a force for the worst or for the best, for a fairer, more united and sustainable world.

With our international and cross-disciplinary network, we aim to question and enrich the culture of design, as well as the ecosystem of Saint-Étienne institutions that aim to promote design in its many different forms."

**Vera Baur**

Sociologist, President of Civic City

"Design is a political force that generates power, norms and narratives. With Civic City, we are turning it into a tool for critical debate, open to the conflicts of the present, and accessible to all citizens. Thanks to this residency at the Cité du design, the Galerie Nationale du Design is becoming a place for collective experimentation and debate, but also for questioning and unlearning."

**Ruedi Baur**

Designer, co-founder of Civic City

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Vera and Ruedi Baur during the event *Avant que la poussière ne retombe*, Galerie Nationale du Design, March 2026 | © Louis Chevalier

■ **Civic City** is an autonomous institute for critical design research, founded in 2011 by designer Ruedi Baur and sociologist and anthropologist Vera Baur. Together, they work with an international and cross-disciplinary network to imagine a better world. The projects focus on uses of public space in fragile urban settings, as well as on actions and initiatives inspired by a social and civic vision of design.

↳ [civic-city.org](https://civic-city.org)

## **Re-design Democracies: 24 hours of conversation around the world 24 and 25 January 2026**

Organised for 24 hours by Civic City and broadcast live from two studios located at the Cité du design and in Frankfurt, World Design Capital 2026, the *Re-design Democracies* programme brought together ninety-six designers, researchers, political figures and students for critical discussions, exploring the role of design in debating and reconfiguring democratic issues. This iconic format embodies the type of event that will be offered as part of the Galerie Nationale du Design's event programming.

↳ [youtube.com/@civic-city](https://youtube.com/@civic-city)

## **Avant que la poussière ne retombe (Before the dust settles) 28 and 29 March 2026**

For one single weekend, Civic City took over the Galerie Nationale du Design for an unconventional temporary installation. Set against the backdrop of the building, newly delivered by the architects, this project directly confronted the question: what is a design collection? By inviting students from Ésad Saint-Étienne to formulate their own definition and to propose experimental interpretations, the exhibition sketched out other possible narratives for the collection. This highlight sets the tone for the residency: a clear desire to challenge the established frameworks in the worlds of design and museums.



### **A collection of videos to discover online**

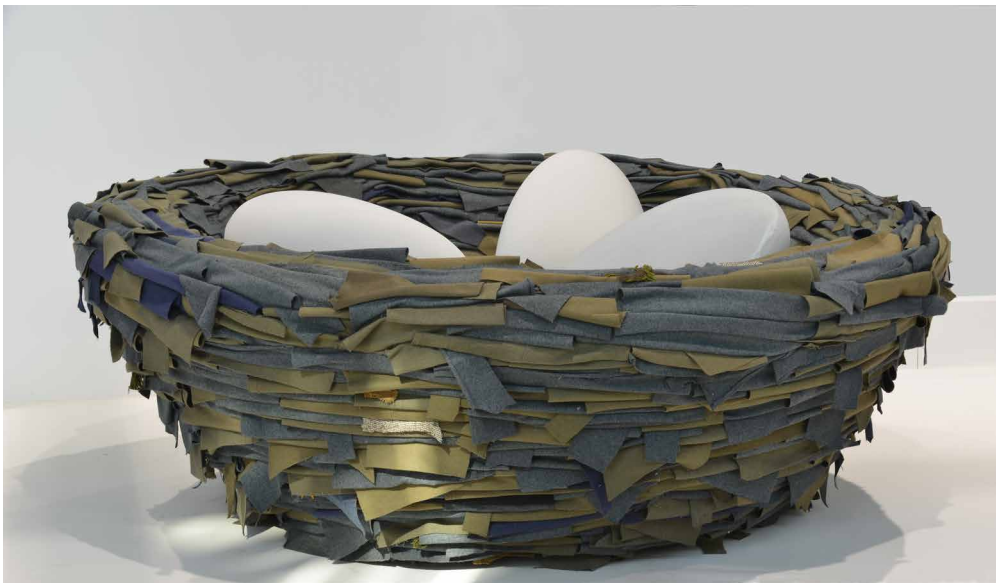
As part of the installation *Avant que la poussière ne retombe*, Ruedi and Vera Baur interviewed more than twenty-five personalities who were involved in the Galerie Nationale du Design project or who shared reflections on design collections: Marie-Ange Brayer, Christian Brändle, Christine Breton, Keren Detton, Jonas Deuter and Matthias Wagner, Aziza Gril-Mariotte, Franck Houndégla, Florence Jeanne, Marie-Caroline Janand, Éric Jourdan, Yo Kaminagai, Laurence Mauderli, Lucile Montagne, Lars Müller, Céline Paul, Imke Plinta, Marie Pok, Juliette Pollet, Chantal Prod'Hom, Constance Rubini, Céline Saraiva, Suzanne Hilpert Stuber, Joris Thomas, Aurélie Voltz...

# three exhibitions, one manifesto

The first three exhibitions of the Galerie Nationale du Design established it as a laboratory of ideas. Each one, brought into being by a guest curator, offers a unique interpretation and embodies the founding principle of the project: to showcase and narrate the story of design through multiple perspectives, by juxtaposing different perspectives, fostering a dialogue between heritage and contemporary creation and by paying particular attention to the links between different regions, eras, functions and expertise. This programming has done more than simply inaugurating a venue: it has established its ambition and methodology.

Three exhibitions, three visions, but just one single conviction: design is a universal language, a mirror of societies, a field of experimentation and a tool for transformation that is both rooted in history and turned towards the future.

The decision to give voice to three great female figures in the history of design, rooted in distinctly different but neighbouring geographical areas, reveals the open, inclusive and collaborative approach of the Galerie nationale du design.



Gianni Ruffi, *La Cova sofa*, 1973 | Coll. Musée d'Art Moderne et Contemporain de Saint-Étienne Métropole | © All rights reserved © Yves Bresson/MAMC+



Laurence Mauderli | © Hubert Genouilhac/  
PhotUpDesign

## **Design en main. Du langage à l'objet (Design in Hand. From Language to Object)**

**11.06.2026 - 7.03.2027**

Curation:  
Laurence Mauderli

The inaugural exhibition *Design en main. Du langage à l'objet* is designed by Laurence Mauderli, a design historian and teacher at the Ésad Saint-Étienne. It offers an epic journey through design based on production methods, techniques and processes. By highlighting the relationship between language, the hand, the tool and the object, it explores how design takes form through action, between conception and production, between intention and use.

This approach echoes the history of Saint-Étienne, a region shaped by industry and expertise, whilst positioning it within a broader, international and contemporary perspective on design.

Nearly 400 objects, drawn from about ten museums as well as some designer collections, bear witness to flows and influences that transcend geographical and disciplinary boundaries. The exhibition therefore weaves a continuous link between a local history of design and the major international narratives.



Chantal Prod'Hom | © Diana Pfammatter/BAK

## **Design du care (Care Design) 04.2027 - 03.2028**

Curation:  
Chantal Prod'Hom

Invited to curate the second exhibition at the Galerie Nationale du Design from April 2027, Chantal Prod'Hom, art historian and former director of the Musée Cantonal de Design et d'Arts Appliqués Contemporains (MUDAC) in Lausanne (Switzerland), has chosen to look at design through the lens of care and attention for oneself, for others and for living things. In collaboration with Susanne Hilpert Stuber, an independent curator, she explores the multifaceted nature of care design through major French collections, and in dialogue with contemporary art.

This exhibition highlights the shift from design driven by intention to design driven by care. It pays tribute to a practice with ancient roots, albeit with a more recent name, which brings together the concepts of care, consideration, responsibility, solicitude and benevolence.



Marie Pok | © Emmanuel Laurent

## **L'emprise des signes (The Power of Signs) 04.2028 - 03.2029**

Curation:  
Marie Pok

To curate the third exhibition, the Galerie Nationale du Design invited Marie Pok, in her capacity as director of the CID - Centre d'Innovation et de Design - in Grand-Hornu (Belgium). In this exhibition, which explores the graphic, symbolic and narrative dimensions of design, Marie Pok proposes to study the role of objects as cultural markers and vectors of meaning. She shows how objects, which are rarely universal, are the product of the society that creates them. Far from being neutral, they tell stories, convey values, and define social status: objects of power, ritual accessories, consumer goods, etc. Through a selection of artefacts from diverse origins, she examines our relationship with the object as a sign.

As part of a partnership between the Galerie Nationale du Design and CID, the exhibition will be presented at Grand-Hornu in 2029.



a galerie  
nationale  
du design  
in saint-  
étienne

# saint-étienne, land of design

Choosing Saint-Étienne as the location for the Galerie Nationale du Design is neither a coincidence nor any mere symbol: it is an entirely natural choice. An industrial city from the 19th century onwards, Saint-Étienne has made the dialogue between art, industry and innovation a long-term feature of its identity. As France's sole representative among the UNESCO Creative Cities of Design, the city offers a unique ecosystem to host a national venue dedicated to public design collections.

## **A region shaped by industry and design**

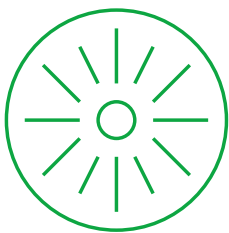
With the development of manufacturing activities (production of bicycles, haberdashery trimmings and hardware, mining, metallurgy) and the creation of the Royal Arms Factory in 1764, Saint-Étienne established itself in the 19th century as a major industrial hub, developing a close relationship between production, use and form, and placing design at the heart of local skills and practices. This history has had a lasting impact on the region, making design both a tool for innovation as well as a defining factor in its identity. The Musée d'Art et d'Industrie opened its doors in Saint-Étienne in 1889.

## **International recognition**

This distinctive characteristic can still be found today in the cultural institutions and projects undertaken by the region. Since its creation in 1987, MAMC+ has integrated design into the very heart of its activity, working over the decades to build one of the most important French collections of industrial design. In 1998, the first Biennale Internationale Design Saint-Étienne, initiated by the École Régionale des Beaux-Arts, established the city's place on the global design map. Following the creation of the Cité du design in 2005, Saint-Étienne joined the UNESCO Creative Cities of Design network in 2010. It is the only French city to hold this status, which recognises a long-term cultural and urban policy.

## **The Cité du design: a new quarter is taking shape**

Forming a link between heritage and creativity, the Cité du design is undergoing a major transformation, spearheaded by Saint-Étienne Métropole, to become the leading design quarter in France. In this environment, conceived as a living laboratory, where residents, students, researchers, designers and entrepreneurs cross paths, the Galerie Nationale du Design finds a setting conducive to its ambition. It complements and enriches a consistent and complementary offering, making the Cité du design a fully-fledged cultural destination, at the heart of the Saint-Étienne Creative District.



## **A developing regional design hub**

Since 2021, Saint-Étienne Métropole has been leading the Cité du design quarter renewal project. Building on this momentum, Saint-Étienne Métropole has brought together a consortium of eight stakeholders to create a regional design hub, where design is deployed as a lever for concrete, collective and sustainable transformation. This collaborative work has placed Saint-Étienne among the 25 winners of the first phase of the national "Regional hubs of cultural and creative industries" scheme, part of the France 2030 investment plan.



## 21st Century

National and international recognition



## 20th Century

Design is becoming institutionalised



## 19th Century

The industrial and creative boom



## 18th Century

The beginnings of innovation



10 June 2026

Opening of the Galerie Nationale du Design in the Cité du design quarter, in Saint-Étienne

2022

Announcement of the creation of the Galerie Nationale du Design by the President of the Republic and launch of the first architectural studies

2019

Recommendation from the Assises du design (Design Convention): rethink the institutional policy for showcasing design

2010

Saint-Étienne joins the UNESCO Creative Cities of Design network

2009

Inauguration of the Cité du design on the former site of the Saint-Étienne Arms Factory

2005

Creation of the Cité du design

2006

The École Régionale des Beaux-Arts becomes the École Supérieure d'Art et Design de Saint-Étienne

1998

First Biennale Internationale Design Saint-Étienne

1987

Inauguration of the Musée d'Art Moderne (now the Musée d'Art Moderne et Contemporain de Saint-Étienne Métropole)

1886

Creation of the first French bicycle in Saint-Étienne

1889

Creation of the Musée d'Art et d'Industrie in Saint-Étienne

1803

Opening of the school of design

1816

Creation of the École Nationale Supérieure des Mines de Saint-Étienne

1764

Creation of the Royal Arms Factory

25

Press release  
April 2026





The former Saint-Étienne Arms Factory, now Cité du design | © C. Pierot

 **galerie nationale du design**  
cité du design saint-étienne

**Galerie Nationale du Design**  
A unique space for immersion in the history of design.

 **ésad saint-étienne**  
cité du design

**École Supérieure d'Art et Design de Saint-Étienne**  
A renowned art and design school with 400 students, from foundation courses through to master's level and beyond, fostering a synergy between knowledge and practice.

 **biennale internationale design saint-étienne**

**Biennale Internationale Design Saint-Étienne**  
The flagship design event that showcases contemporary creativity in a festive atmosphere, punctuated by exhibitions, events, tours and workshops.

 **la platine**  
cité du design saint-étienne

**La Platine**  
A cultural programme built around themed exhibitions exploring current design trends, monographic exhibitions highlighting a new generation of designers (Present >> Future cycle), and educational spaces.

 **la cabane**  
cité du design saint-étienne

**La Cabane**  
Workshops, exhibitions and activities intended for families, to discover design whilst having fun.

 **la boutique**  
cité du design saint-étienne

**La Boutique**  
Objects and books dedicated to design, with games and accessories for the whole family. In short, design-related items and a wide range of products related to the exhibitions.

 **la tour observatoire**  
cité du design saint-étienne

**La Tour Observatoire**  
An architectural landmark of the neighbourhood offering panoramic views of the industrial heritage, the city and the Cité du design, and which will be accessible to visitors every day of the year from 2028.

 **la halle**  
cité du design saint-étienne

**La Halle**  
A space that will host the Biennale Internationale Design Saint-Étienne, festivals, shows, trade fairs, etc. throughout the year.  
Opening in late 2026.



**And a range of welcoming and innovative spaces**  
With squares and gardens, an innovative concept hotel, bars and restaurants, nurseries and schools, creative businesses and a design innovation hub, etc.

# architecture and scenography

The Galerie Nationale du Design is moving into the former Saint-Étienne Arms Factory. Entrusted to the architecture firm SILT, the refurbishment project is part of an approach focused on the history of the site, the visitor experience and environmental responsibility. Funded to the tune of 6.8 million euros by Saint-Étienne Métropole, the project also benefited from 2 million euros of support from the State as part of the State-Region planning contract.

## **An exceptional site, a measured intervention**

Housed within the majestic buildings of the former Saint-Étienne Arms Factory, protected as historical monuments, the Galerie Nationale du Design occupies building 242 of the Cité du design. This heritage context guided the refurbishment project in relation to two major axes: preserving and revealing the industrial identity of the site, whilst designing a modular space capable of accommodating a

range of uses. The architectural intervention, led by the Lyon-based firm SILT, in collaboration with the scenographers dUCKS Scéno, offers a contemporary interpretation of this remarkable heritage, without ever taking its place. The refurbishment is based on preservation and enhancement of existing volumes, structures and spaces. The concrete beams, steel framework and stone and brick facades of the building, iconic components of the site, present an embodiment of the ingenuity

and modernity of the architectural ensemble. These powerful structures create a grandiose and unique volume, naturally structuring the spaces.



Galerie Nationale du Design, Cité du design, Saint-Étienne | © Kevin Dolmaire



Scenography study for the Galerie Nationale du Design and its inaugural exhibition *Design en main. Du langage à l'objet* | © Éric Benqué



Modules designed for the scenography of the Galerie Nationale du Design and the inaugural exhibition *Design en main. Du langage à l'objet* | © Éric Benqué

### A strong CSR approach

The architectural project of the Galerie Nationale du Design forms part of an approach focusing on social and environmental responsibility. The materials chosen are sustainable and appropriate for the conservation requirements of the works: outer walls lined with hempcrete, a mixture of lime and hemp shives, promoting hygrometric and thermal control, and interior walls made of wood, contributing to the comfort of the spaces and their quality of use.

### Modular scenography

The scenography of the first three exhibitions is also designed using an eco-design approach. Designed by Éric Benqué in collaboration with the graphic design studio Pentagon, it is based on wooden modules, each reinforced with four fins. Nearly 80% of these elements will be used again in other exhibitions. Within the exhibition space, they are arranged to create a variety of displays, intended to best support the message of each curator, and to help visitors to access it, both through their senses and intellectually. Together these features bring a rhythm to the journey and transform the tour into a succession of experiences.

■ **SILT** seeks to create thoughtful architecture where materials and expertise are harnessed in the service of a virtuous and responsible process. In its projects, it champions a free-thinking and cross-disciplinary approach, which aims to bring forth understated, generous and sustainable architecture in a range of settings. Based in Lyon, with three partners and about fifteen employees, its projects include the refurbishment of the covered market hall in Le Puy-en-Velay, Fort Victor-Emmanuel in Aussois and the Musée des Arts Urbains et de Street Art in Saint-Chamond.

↳ [silt.archi](http://silt.archi)

■ **Éric Benqué** is an independent designer, specialising in furniture and object design, interior design and exhibition scenography.

He approaches furniture as a way to explore materials and the impact of forms; interior design as a tool for exploring everyday life and spaces; and scenography as an invitation to reveal hidden treasures. His projects, both public or private, vary greatly in scale and context, and are defined by a keen attention to the environment in which they are situated.

↳ [benque.org](http://benque.org)

■ **Pentagon** is a graphic design studio founded by Vanessa Gøetz and Guillaume Allard. It specialises primarily in editorial and exhibition design, for cultural institutions, publishing houses, artists and scenographers. Having worked as a duo for about fifteen years, the studio has developed a collaborative practice, focusing on typography, hierarchy and the structure of information. Research and experimentation are an integral part of their process.

↳ [pentagon.fr](http://pentagon.fr)

# three spaces, one experience

The Galerie Nationale du Design is structured around three distinctly different spaces, for an immersive and participatory experience: Le Seuil, a welcoming and ticket-free reception hall inviting visitors to discover design in a tactile and informal way; the exhibition hall, a clean, spacious and modular setting for exploring design narratives; and La Mezzanine, dedicated to workshops and meetings. Three places to be experienced, to discover and question design.

## **Le Seuil: a space for facilitation, right from the entrance**

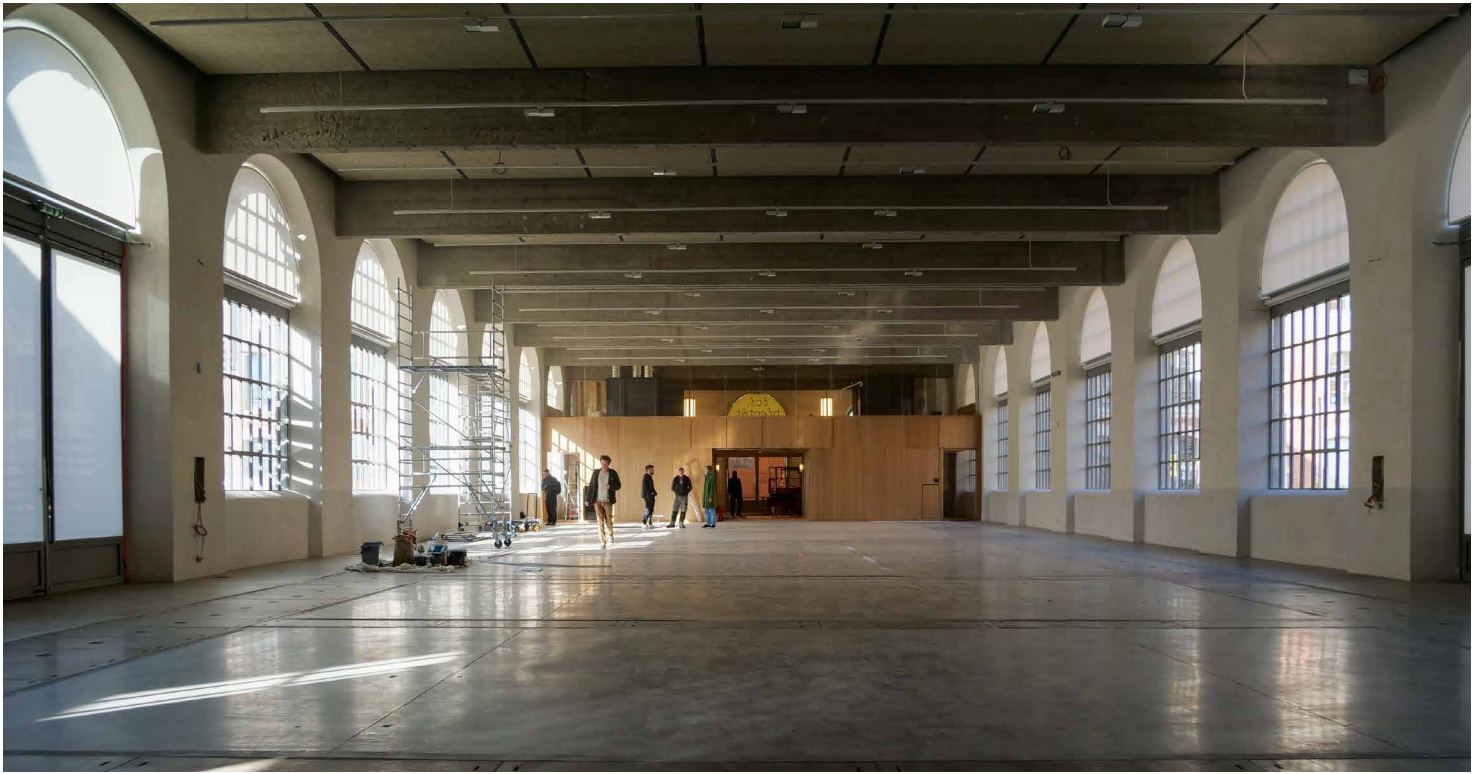
The entrance to the Galerie Nationale du Design, named Le Seuil, invites the public to take a break, before or after visiting the exhibition. Designed as a living room space, it is furnished with pieces selected from sponsoring brands (Knoll, Ligne Roset, Moustache, Petite Friture, Sammode, Source Edition and Vitra), enriched with pieces by engaged designers, reflecting the diversity of production methods and the social and political dimensions of design. Each year, this furniture will be renewed, in line with the current exhibition.

## **The exhibition hall: a spacious nave to tell the story of design**

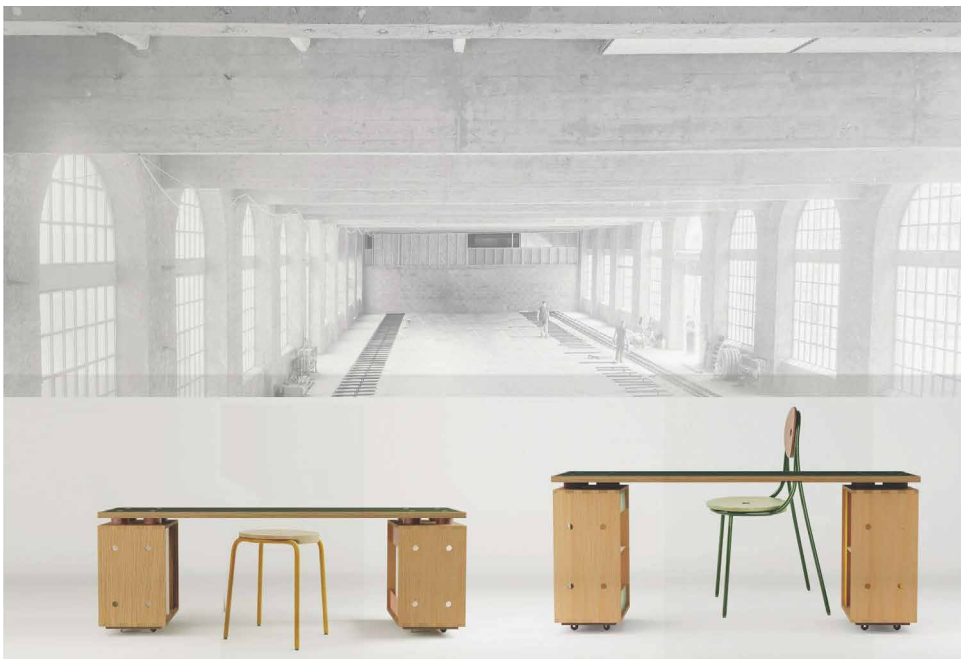
At the heart of the Galerie Nationale du Design, the exhibition hall unfolds like a vast nave, punctuated by the existing structures. This spacious and clearly legible area, which offers great scenographic freedom, is capable of accommodating a wide range of approaches to design, from heritage to contemporary issues. Architectural and scenographic simplicity leaves plenty of room for objects, narratives and settings, and makes it possible to move about freely and openly within the exhibitions.

## **La Mezzanine: experimenting, learning, debating**

Overlooking the main space, La Mezzanine is dedicated to educational workshops and events. The furniture was designed by designers Marie and Alexandre, working in collaboration with the manufacturer Alki, as part of a public art commission launched by Saint-Étienne Métropole, with the support of the State. Based on a system that is flexible, robust and long-lasting, with each component able to be combined, moved, or reoriented according to use, this collection is designed to support a variety of activities such as work, assembly, play, communication, etc. It is available to other cultural institutions for production if they wish to access educational pieces.



Galerie Nationale du Design, view of the construction site (exhibition hall, La Mezzanine) | © Cité du design



Furniture design for La Mezzanine | © Marie and Alexandre

■ **Marie and Alexandre** (Marie Cornil and Alexandre Willaume) met in 2018 at the Design Parade festival in Hyères. Working closely with artisans, the duo develops objects that give them the ability to examine materials, their form, as well as the technical and cultural history of the manufacturing processes that they deploy. As part of the Present >< Future exhibition cycle at the Cité du design, La Platine will present their work in 2028.

↳ [marietalexandre.com](http://marietalexandre.com)

■ **Alki** is a company that was founded in 1981 by its founders, who wanted to live and work in the Basque Country. As a committed cultural and economic player, the cooperative strives to give meaning to the collective and offers, through its furniture, a contemporary interpretation of conviviality, imbued with freshness and affection.

↳ [alki.fr](http://alki.fr)



Ettore Sottsass, coffee pot , 1972 | Coll. Centre Pompidou |  
© Adagp, Paris © Georges Meguerditchian

a unifying  
project

# collective intelligence in action

The Galerie Nationale du Design is a unifying project, born of a shared conviction. Its creation is based on a collective dynamic, bringing together cultural institutions, public actors, design professionals and committed partners. It forms part of a national network that is expected to expand gradually as each new project and exhibition appears. It is the result of collective intelligence, proof that design, by its very nature, thrives on the convergence of knowledge, talent and points of view.

## **Project supporters**

The Galerie Nationale du Design is supported jointly by two complementary institutions:

- MAMC+ is responsible for the scientific direction of the Galerie Nationale du Design, and for the design and production of exhibitions and publications.
- The EPCC Cité du design-Ésad Saint-Étienne is in charge of event programming, facilitation and communications.

The management of the Galerie Nationale du Design has been entrusted to Aurélie Voltz, director of MAMC+, who works with her teams to ensure that the project is scientifically and culturally consistent.

The scientific project is supported and guided by a scientific steering committee, bringing together the Ministry of Culture, the EPCC Cité du design-Ésad Saint-Étienne, MAMC+, CNAP, the Centre Pompidou and MADD Bordeaux.

## **Finance providers**

The creation of the Galerie Nationale du Design relies on investment from public stakeholders:

- Saint-Étienne Métropole, project owner, main financier for the operation.
- The French State, via the State-Region planning contract (National Fund for Regional Planning and Development and Local Investment Support Grant).

## **Institutional partners**

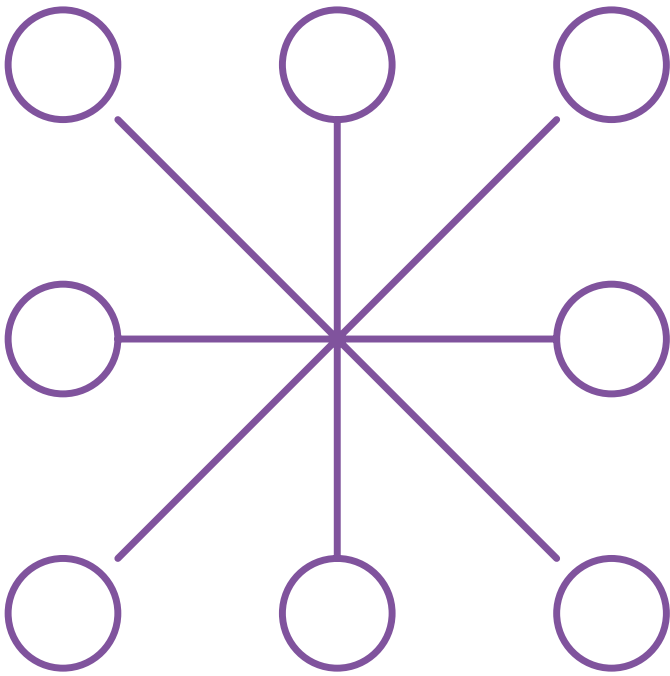
The Galerie Nationale du Design draws on a network of partners who hold design collections: CNAP, Centre Pompidou, MADD Bordeaux and Frac Grand Large – Hauts-de-France. This network is likely to expand with the development of projects.

## **Ambassadors**

As well as the public institutions mentioned, the Galerie Nationale du Design relies on the commitment of about forty design professionals who promote the project within their networks, whilst also assisting with the search for patrons. This circle of ambassadors is always growing and welcoming new members.

## **Patrons and partners**

The Galerie Nationale du Design is developing a patronage policy, open to businesses and economic entities who share its values. These partners support the development of projects involving exhibition, facilitation, publishing or event programming, and take an active part in promoting design to all audiences.



■ **Saint-Étienne Métropole** is deploying design as a lever for transformation to benefit its 408,000 inhabitants, spread across 53 municipalities. Through a unique cultural and educational offering, it promotes a culture of observation and creativity to the widest possible audience. By integrating design into public policies and land-use planning, it is turning into a true laboratory of urban innovation. By structuring the economic sector of design, it is placing function at the heart of design and promoting innovation. Since 2021, Saint-Étienne Métropole has been leading the Cité du design quarter renewal project, at the heart of a broader Creative District.

↳ [design.saint-etienne-metropole.fr](https://design.saint-etienne-metropole.fr)

■ **The EPCC (public institution for cultural cooperation) Cité du design-Ésad Saint-Étienne** is dedicated to training the designers of tomorrow and works with all audiences to anchor design within our society. It brings together the training and research activities of the École Supérieure d'Art et Design de Saint-Étienne, along with dissemination activities (exhibitions, workshops, publications, etc.) within the framework of La Platine, La Cabane or the Biennale Internationale Design Saint-Étienne. Located in the heart of the Cité du design quarter, it is supported by the City of Saint-Étienne and by Saint-Étienne Métropole, with backing from the State and the Auvergne-Rhône-Alpes Region.

↳ [citedudesign.com](https://citedudesign.com)

■ **Le Musée d'Art Moderne et Contemporain de Saint-Étienne Métropole** was the first museum of modern art to be created in this region, in 1987. Covering a total area of 3,000 m<sup>2</sup>, the museum's exhibitions offer visitors the opportunity to explore different collections, retrospectives of key international figures, and major artistic movements or young designers. The collection, comprising nearly 23,000 works, includes a majority of 20th century pieces, a collection of ancient art and photographs. Its design collection, which began with creation of the museum, is estimated to hold more than 2,000 objects as well as 600 drawings and models.

↳ [mamc.saint-etienne.fr](https://mamc.saint-etienne.fr)

# the circle of ambassadors

Created in 2023, the circle of ambassadors of the Galerie Nationale du Design brings together designers and specifiers from all fields of design. They are involved in the discussions surrounding the activities of this new cultural venue, and they assist in its development and contribute to the reach of its programming. The diversity of their backgrounds and points of view brings enrichment to discussions and allows the projects supported by the Galerie Nationale du Design to reflect the diversity and concrete impact of design in contemporary practices.

- **Anne Asensio**, Vice President of Design Experience at Dassault Systèmes
- **Ruedi Baur**, designer, co-founder of the Civic City research institute
- **Vera Baur**, sociologist and anthropologist, co-founder of the Civic City research institute
- **Fanny Bayet**, Director of Requirements France Tarkett
- **Philippe Bouchet**, Art expertise manager AXA XL
- **Ronan Bouroullec**, artist and designer
- **Fanny Cabanne**, Insights & Innovation Senior Specialist Dassault Systèmes
- **Designers+**, network of independent designers in the Auvergne-Rhône-Alpes region
- **Max Flageollet**, Director Ligne Roset Contract
- **Sylvain Grandpierre**, Director of Graphic, Digital and Product Design at JCDecaux
- **Patrick Jouin**, Designer, Founder Patrick Jouin ID, Co-founder of Jouin Manku Studio
- **Yo Kaminagai**, Expert in urban mobility design, former design director of RATP
- **Maurille Larivière**, Co-founder and president of BESIGN The Sustainable Design School
- **Normal studio** (Jean-François Dingjian et Eloi Chafai)
- **Number 111** (Sophie Françon, Jennifer Julien, Grégory Peyrache)
- **Philippe Moine**, President of Designers+
- **Frédérique Pain**, Director of ENSCI - Les Ateliers
- **Isabelle de Ponfilly**, Co-founder of Source Edition
- **Anne-Marie Sargueil**, President of the French Design Institute
- **Emmanuel Thouan**, Director of DiCi • Positive Design, President of APCI
- **Ionna Vautrin**, Designer
- **Isabelle Verilhac**, Development Director with APCI
- **Tristan de Witte**, President of RIVALEN, President of the EPV Excellence Network

And even more names to come...

# 36

Opening of the  
Galerie Nationale du Design

# thank you to our partners and patrons

The Galerie Nationale du Design was created on the basis of commitments from many public and private partners. The teams at MAMC+ and the EPCC Cité du design-Ésad Saint-Étienne would like to thank all those stakeholders - funders, institutional partners, patrons, media partners - who contributed to realising and developing this project.

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## FUNDING PARTNERS



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## INSTITUTIONAL PARTNERS



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## PATRONS OF THE "LE SEUIL" SPACE



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## OTHER PATRONS



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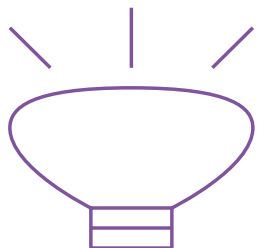
## MEDIA PARTNERS



37

Press release  
April 2026

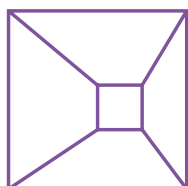
# the galerie nationale du design in brief



## The cultural project

A unique space dedicated to showcasing public design collections

- Design collections representing more than 30,000 pieces, stored in locations throughout France
- A major annual exhibition brought together by a guest curator
- Exhibition catalogues forming a reference collection on design
- Event programming that questions design and society
- A variety of facilitation initiatives for a fun and educational approach
- Furniture for educational activities, open to change
- A place open to all audiences in the heart of the Cité du design quarter in Saint-Étienne



## The spaces

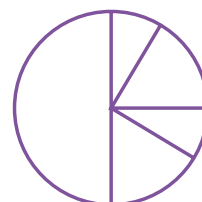
Over 1,000 m<sup>2</sup> of space for exhibitions, facilitation services, meetings and experimentation

3 key areas:

- Le Seuil: for welcoming, experimenting
- The exhibition hall: to see, explore, learn, browse
- La Mezzanine: for further exploration, discovery in new ways

## The architectural project

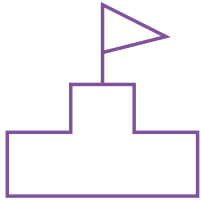
- Project owner: Saint-Étienne Métropole
- Architecture: SILT Architects
- Scenography: dUCKS Scéno
- Fluid-thermal-QEB engineering: GBA Energies
- Structural engineering: Vessière & Cie
- Quantity surveying: GBA&Co
- Acoustic engineering: Peutz



## Financing

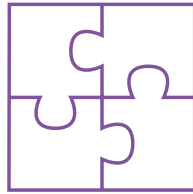
€8.8 million excluding VAT in investment, including:

- €6.8 million funded by Saint-Étienne Métropole
- €2 million financed by the State under the State-Region planning contract (National Fund for Regional Planning and Development: €1.5 million; Local Investment Support Grant: €0.5 million)



## Governance

- Director: Aurélie Voltz
- Scientific direction, exhibitions, publications: MAMC+
- Reception, facilitation services, event programming, communications: EPCC Cité du design-Ésad Saint-Étienne
- Scientific Steering Committee: Ministry of Culture (Regional Directorate of Cultural Affairs, Auvergne-Rhône-Alpes Region and Directorate General for Artistic Creativity), MAMC+, CNAP, Centre Pompidou, MADD Bordeaux, EPCC Cité du design-Ésad Saint-Étienne



## Institutional partners

- CNAP
- Centre Pompidou - Musée National d'Art Moderne
- MADD Bordeaux
- Frac Grand Large – Hauts-de-France



## First cycle of exhibitions

- Three exhibitions: 2026-2027, 2027-2028, 2028-2029
- Three guest curators: Laurence Mauderli, Chantal Prod'Hom, Marie Pok
- Event programming: Ruedi and Vera Baur (Civic City)
- Scenography: Eric Benqué, accompanied by the Pentagon graphic design studio
- Graphic design and distribution of publications: François Havegeer and Sacha Léopold, founders of the Syndicat studio and the Empire publishing house

# practical information

## Address

**Galerie Nationale du Design**  
Cité du design  
14 Esplanade Jacques Bonnaval  
42000 Saint-Étienne

## Opening hours

From Tuesday to Sunday  
From 10 am to 12:30 pm and from  
1:30 pm to 6 pm  
Closed on Mondays, as well as  
January 1st, May 1st, May 8th,  
Ascension Thursday, July 14th,  
August 15th, November 1st,  
November 11th, December 24th  
and 25th

## Getting here

By tram: Cité du design stop,  
Tram T1 and T2  
On foot: fifteen minutes from the  
Town Hall Square

## Prices

To be confirmed

## Inauguration

**Press visit**  
Wednesday 10 June 2026 at 11 am

**Exhibition opening**  
Wednesday 10 June 2026 at  
6:30 pm

**Inaugural weekend**  
Saturday 13 and  
Sunday 14 June 2026  
From 10 am to 6 pm  
*Workshops and free access  
to exhibitions at the Galerie  
Nationale du Design and La Platine*

## Exhibition

*Design en main. Du langage à l'objet  
(Design in Hand. From Language  
to Object)*  
From 11 June 2026 to 7 March  
2027

Curator: Laurence Mauderli  
Scenographer: Éric Benqué,  
assisted by the graphic design  
studio Pentagon

## Visitor experience

**Flash tours**  
Duration: 30 minutes  
Capacity: 25 people  
Free (included in ticket price)

**"Full package"**  
**Themed tours**  
Once a month  
Duration: 1.5 to 2 hours

[galerienationaledudesign.fr](http://galerienationaledudesign.fr)



# Press contacts

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### COVER

François Bauchet, chair *It's also a chair*, 1982 | Coll. Centre National des Arts Plastiques, on deposit at the Musée d'Art Moderne

et Contemporain in Saint-Étienne Métropole, 1990 | © François Bauchet

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