

Press kit
April 2026

 la
platine
cité du design saint-étienne

29.4 -
20.9.26

créer un vase

A commission from the
Centre National des Arts Plastiques



Enzo Bosse, Dans tes yeux vitreux, 2024, collection of the Centre National des Arts Plastiques
© Enzo Bosse / CNAP © Photo: Fabrice Lindor • graphic design: studio vu-huu

Créer un vase (Craft a Vase)

A commission from the

Centre National des Arts Plastiques (CNAP)

Exhibition at La Platine - Cité du design, Saint-Étienne

From 29 April 2026 to 20 September 2026

Curatorship

Céline Saraiva, curator,
Head of the Design and Decorative Arts Collection,
Centre National des Arts Plastiques (CNAP)

Scenography

Emilieu Studio

Exhibition production

Léa Genaud (CNAP)

Technical production

Charles Durand, Bérangère François, Jonathan Grandcollot,
Matthieu Mas, Clément Morel, Elisabeth Perrot, Olivier Philit,
David Simonin, Philippe Spader (CNAP)

Media partners

Beaux Arts Magazine, Culturel Média

A familiar object, the vase has endured through the centuries and across a range of uses. Yet behind the simplicity of its form lies a vast field of experimentation for contemporary designers.

From 29 April to 20 September 2026, the Cité du design presents *Créer un vase (Craft a Vase)*, an exhibition by the Centre National des Arts Plastiques, premiering in Saint-Étienne. Stemming from a national public commission launched in 2023 for emerging designers, the exhibition brings together twenty-one vase designs created by ten winners, which have now been added to the CNAP's collection.

Through the presentation of working documents (drawings, models, samples, etc.), *Créer un vase* offers an insight into the processes of research, testing and experimentation that led to the design of these pieces.

Complementing the exhibition, the installation *Topographies du vase (Topographies of the Vase)* presents an educational project carried out in partnership with the École Supérieure d'Art et Design de Saint-Étienne (Ésad Saint-Étienne) (Saint-Étienne Higher School of Art and Design).

Créer un vase

A commission from the Centre National des Arts Plastiques

Following on from major government commissions in the fields of design and the arts and crafts, the Centre National des Arts Plastiques (CNAP) launched the "Créer un vase" commission in April 2023. This commission, aimed at designers and creators engaged in forward-thinking approaches, offers the winners the opportunity to design and produce a unique piece or a prototype resulting from original experimental research. It aims to encourage technical innovation and unique collaborations.

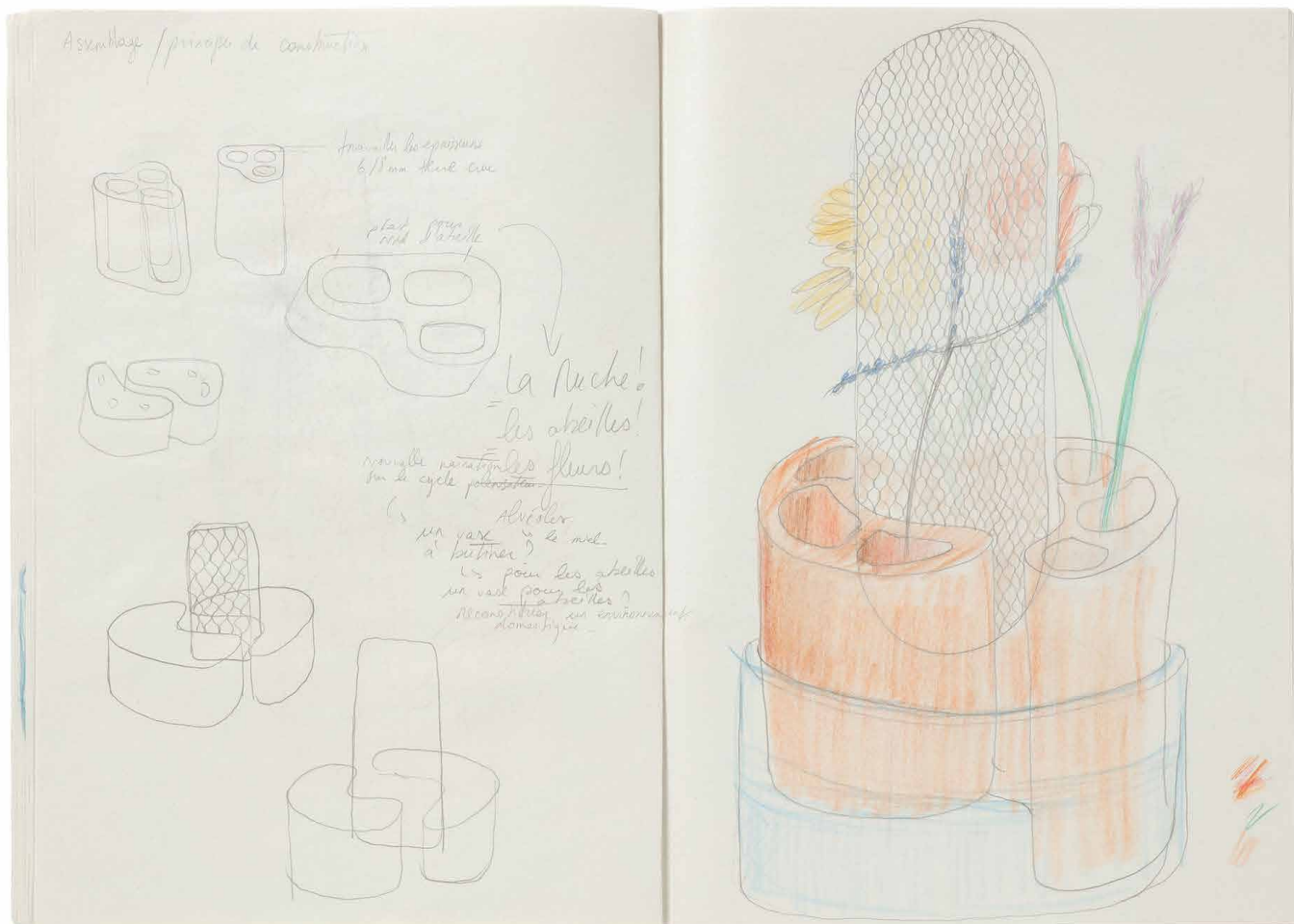
The commission focuses on a typology that runs through the entire history of design, as well as that of the CNAP collection, which now comprises over a thousand vases. As an archetype of design, the vase embodies a "universality" that immediately endows it with a particular narrative power.

At the end of the selection process, ten winners were chosen: Jacques Aversa, Lorie Bayn-El-Kaïm and Lauriane Carra, Enzo Bosse, dach&zephir (Florian Dach, Dimitri Zephir), Gregory Granados, Heim+Viladrich (Lauriane Heim, Johan Viladrich), Île/Mer/Froid (Boris Geoffroy, Hugo Lemaire) and Hervé Rousseau, Jules Levasseur, Marie et Alexandre (Marie Cornil, Alexandre Willaume) and Octave Rimbert-Rivière.

The selection focused on a rising generation of designers, whose open and multifaceted approaches bring together diverse perspectives. For many of them, their practice lies at the intersection of several disciplines, ranging from the design of objects, furniture and textiles to scenography and spatial planning.

Attuned to contemporary issues, they explore social, cultural and environmental questions in which design, in the broadest sense, serves as both a critical tool and a means of creation. Among the questions common to all the designers, two major themes emerge: what might the contemporary vase look like, and how can an object historically associated with the decorative arts and decorative function be reinvented?

The twenty-one vase designs produced and the rich body of studies (over a hundred pieces in total) seek to answer these questions, whilst offering a rare insight into the research processes of these designers



Jules Levasseur, study, sketchbook (excerpt), 2023, ink and colour photographs stapled to paper.
Collection of the Centre National des Arts Plastiques © Jules Levasseur/CNAP

a public commission, ten contemporary perspectives

Premiered at the Cité du design, the exhibition *Créer un vase* brings together twenty-one vases commissioned by the Centre National des Arts Plastiques. Sixteen designers were invited to explore this archetypal form of design through research, experimentation and craftsmanship, revealing the vitality and diversity of contemporary creativity.

The CNAP, a public institution dedicated to artistic creation

As a public institution under the supervision of the French Ministry of Culture, the Centre National des Arts Plastiques (CNAP) promotes and supports contemporary artistic creation in the field of the visual arts. Through its initiatives to provide support, commission works and build a national collection, the CNAP fosters the emergence of ambitious projects rooted in a spirit of research, experimentation and dissemination across the country.

A demanding public commission

Launched in 2023, the public commission *Créer un vase*

follows on from the French State's major commissions in the fields of design and craft. It invites designers to explore uses, materials, craftsmanship and possibilities for reuse, placing the object at the heart of an interdisciplinary approach combining creation, innovation and environmental responsibility.

A travelling exhibition

Following a call for projects that attracted 169 entries, ten groups of designers and studios were selected. Their proposals reflect the diversity of contemporary backgrounds, practices and styles. The vase becomes a shared field of exploration, where artisanal and industrial approaches,

formal research and material experimentation intermingle.

Une exposition itinérante

Following its presentation at the Cité du design, *Créer un vase* will continue its tour at the Jardin des métiers d'Art et du Design (JAD) in Sèvres, then at La Piscine - Musée d'Art et d'Industrie André Diligent in Roubaix. This tour extends the ambition of the public commission: to make contemporary creation accessible and visible to diverse audiences across different regions.

A minimalist and purposeful scenography

Conceived as an extension of the themes underlying the “Créer un vase” commission, the scenography complements the works with precision and a minimalist approach. Designed by Emilieu Studio, it prioritises clarity, visual coherence and the reuse of materials, transforming the constraints of a travelling exhibition into an aesthetic choice. A minimalist and functional approach, serving the exhibited pieces and the designers’ creative processes.

Founded in 2019 by Paul Emilieu Marchesseau, Emilieu Studio is a design and interior architecture studio based in Paris.

Its approach combines ecology, social design and artisanal aesthetics, with a particular focus on the reuse of materials, the circular economy and formal rigour.

For *Créer un vase*, the studio has developed a scenographic principle based on a simple and pragmatic idea: to limit the overuse of materials by highlighting elements that are essential to the exhibition’s mobility but are usually invisible – the transport crates for the artworks. Sturdy and functional, these wooden crates are reused, in part, to become the bases for the vases on display.

Available in various heights and dimensions, they structure the space and play a full part in the scenographic language, whilst complementing the diversity of the pieces on display. As part of an eco-responsible approach, consistent with the agency’s identity and the travelling nature of the exhibition, the studio undertook experimental work on the display pedestals for the vases, with the aim of reducing the amount of material used and the volume of transport. These modules allow each vase and its research process to be presented.

contemporary interpretations of a traditional form

Brought together in the exhibition *Créer un vase*, the projects on display demonstrate a wide variety of approaches to a single archetype. Far from a singular vision of the object, the designers explore the vase as a testing ground, weaving together personal narratives, material research and societal questions.

A typology put to the test
By turns a utilitarian object, a sculpture, a narrative device or a sensitive instrument, the vase becomes the medium for multiple investigations. Some projects question artisanal and industrial craftsmanship, others shift the decorative function towards unexpected uses, or create tension between form, material and manufacturing process.

Between gestures, materials and narratives
The approaches brought together in *Créer un vase* place research at the heart of the project: experimentation with materials, the repurposing of industrial tools, the blending of techniques, and a focus on resources and local areas. Each piece reveals a unique relationship with the making and history of forms, whilst situating the object within contemporary issues – environmental, cultural or symbolic.

A variety of perspectives
Presented as prototypes or one-off pieces, the vases on display embody distinct yet complementary approaches. Together, they paint a nuanced picture of contemporary design, in which the familiar object serves as a reflection of open, critical and socially engaged practices.



Jules Levasseur, study, sketchbooks (excerpts), 2023. Cut-out and collaged paper, photographs, ink, coloured pencils, graphite and pastel pencils, oil pastels on paper. Collection of the Centre National des Arts Plastiques © Jules Levasseur/CNAP

Jacques Avena

For the commission "Créer un vase", Jacques Avena pays tribute to the craftsmanship associated with the management of domestic water in France. Drawing on his experience at Jacob Delafon, a company that has since relocated, his approach evokes the working-class and industrial heritage of sanitaryware manufacturing. Thus, the *Vase sanitaire* (*Sanitary Vase*) draws on the formal and technical language of a factory component: from its silhouette, resulting from the assembly of these different parts, to its proportions and materiality, right through to the inclusion of an overflow. It is this direct borrowing from these specific industrial forms that gives it its identity and its militant value.



Jacques Avena, *Vase sanitaire*, 2024.
Glazed earthenware, 49 × 44,5 × 17 cm. Collection of the
Centre National des Arts Plastiques © Jacques Avena/
CNAP. Photo credit: Fabrice Lindor

Lorie Bayen El Kaïm & Lauriane Carra

The *Cueillette* (*Picking*) vases by Lorie Bayen El Kaïm and Lauriane Carra take the form of hybrid objects, straddling the line between a vase and a basket. Inspired by a trip to the Savoyard Alps, the designers have developed a body of work informed by drawing and the observation of alpine flora. The act of gathering becomes a structuring principle, interacting with the craft of glassmaking. At Cirva, in Marseille, they explore the process of "gathering" molten glass, composing patterns by layering colours. The vases, blown and hot-sculpted, evoke two distinct landscapes, linked to the altitudes of the Albiez resort. Blending sensory storytelling with technical mastery, their pieces convey a narrative approach to the object.



Lorie Bayen El-Kaïm and Lauriane Carra, *Cueillette 1500*,
Cueillette 2100, 2024. Blown and hot-sculpted glass. 31
× 17,5 × 13 cm. 32 × 15 × 14 cm. Collection of the Centre
National des Arts Plastiques © Lorie Bayen El-Kaïm and
Lauriane Carra/CNAP. Photo credit: Fabrice Lindor

Enzo Bosse

With *Dans tes yeux vitreux* (*In Your Glassy Eyes*) and *Tous les magmas fleurissent* (*All Magmas Are in Full Bloom*), Enzo Bosse pursues an experimental exploration at the intersection of ceramics and glass. The artist reimagines the use of the crucible, combining it with locally sourced heterogeneous materials—clay, rock, sand—which he grinds into powder using a machine designed specifically for the project. During firing, the materials melt, deform and form vitrified tubes, leaving much to chance. By evoking the image of a volcano, Enzo Bosse brings together rock and flower, both products of transformative processes. The vase becomes a witness to a miniature eruption, where the material plays an active role in shaping the form and explores the notions of energy, memory and landscape.



Enzo Bosse, *Dans tes yeux vitreux*, 2024. Clay-limestone, Dieulefit clay and quartz sand. 41 × 12.5 cm. Collection of the Centre National des Arts Plastiques © Enzo Bosse/CNAP. Photo credit: Fabrice Lindor

Grégory Granados

With his *Vase pour une graine* (*Vase for a Seed*) series, Grégory Granados explores the paradoxical function of the vase by returning to the origins of the plant. By choosing the seed of *Crambe maritima*, an endangered coastal species, the designer creates an object on the scale of the infinitely small. Combining botanical research, electron microscopy, scientific glassware and goldsmithing, he conceives an object in which the seed is set like a precious stone. A glass stem branches out, supporting a dome that houses the golden seed, revealed by an optical lens. Both a scientific observatory and a conservation case, the vase becomes a tool for contemplating and preserving life, inviting us to pay attention to what is usually invisible.



Gregory Granados, *Crambe maritima*, 2024, from the series *Vases pour une graine*. Solid silver, vermeil, blown glass, gilded *Crambe maritima* seed and glass lens. 22.5 × 10.5 cm. Collection of the Centre National des Arts Plastiques © Gregory Granados/CNAP. Photo credit: Fabrice Lindor

Heim+Viladrich

In response to the brief "Créer un vase", Heim+Viladrich approach the object from the perspective of industrial technology. Their research is rooted in the observation of contemporary manufacturing processes and finds a natural home at PROTEOR, a company specialising in the manufacture of prosthetics. Rejecting any preconceived form, the designers allow the vase to emerge from the industry's protocols, tools and techniques. The project begins with a scan of a leg prosthesis, then takes shape as an assembly of shells with white surfaces, revealing the layers of material. The final form, vertical and hollow, evokes both a vase and a medical device, highlighting the importance of technical, human and collaborative dimensions in the creative process.



Heim+Viladrich, *VASE_PROTEOR_485min_11/2024*, 2024, from the "VASE_NOM" series. P.E.T.G., leather and metal. 43 x 27 x 25 cm. Collection of the Centre National des Arts Plastiques © Heim+Viladrich/CNAP. Photo credit: Fabrice Lindor

dach&zephir

With the *Péyi* vases, the design duo dach&zephir have developed a concept rooted in Creole landscapes and cultures. Their research is based on a historical study of the presence of vases in the Caribbean, revealing their marginal and imported status. Florian Dach and Dimitri Zephir have therefore devised shapes suited to tropical flowers—wider and more open—proposing a different way of arranging bouquets. Made from plant materials – banana leaves, palm fronds – these vases reflect the "bricolage" found in certain objects in the Caribbean and contribute to a celebratory view of the "other": the designers transform plant waste into a protective setting for flowers. The vases become narrative objects, embodying a collective memory and a decolonial vision of design.



dach&zephir, *Kòs*, 2024, from the series *Péyi* vases. Lava stone, royal palm husk and stainless steel. 52.2 x 43.5 x 23.5 cm. Collection of the Centre National des Arts Plastiques. © dach&zephir/CNAP. Photo credit: Fabrice Lindor

Île/Mer/Froid & Hervé Rousseau

The Île/Mer/Froid duo has teamed up with potter Hervé Rousseau to design vases rooted in the collective and vernacular traditions of La Borne (Cher), a centre of pottery tradition. The pieces are then shaped, assembled and worked on by several hands, giving rise to hybrid, almost organic forms. After a long drying period, the vases are fired in a horizontal flame kiln inspired by Japanese kilns, which requires a quasi-ritual collective effort spanning several days and nights to ensure it functions properly. The project celebrates "working together" and pays homage to the ancestral techniques of pottery.



Île/Mer/Froid and Hervé Rousseau, *Potts*, 2024. Unfired stoneware and kaolin. 56 × 45 × 38.5 cm. Collection of the Centre National des Arts Plastiques © Île/Mer/Froid and Hervé Rousseau/CNAP. Photo credit: Fabrice Lindor

Jules Levasseur

With the two *Combinaisons* vase models, Jules Levasseur brings together blown glass and brick, merging glassmaking craftsmanship with industrial expertise. Inspired by a visit to a brickworks near his studio, the designer develops a body of research rooted in observing wildflowers growing between stacks of bricks.

The honeycomb motif, borrowed from beehives, structures the forms and evokes a cycle linking earth, flower, and pollinator. By using brick as a mould, Jules Levasseur imbues this working-class material with a symbolic and poetic dimension. Partial glazing transforms the surface into a stratified landscape, extended by the presence of flowers. The vases thus become narrative objects, at the crossroads of natural cycles, human gestures, and materials



Jules Levasseur, *Combinaisons no. 1*, 2024. Glazed earthenware, blown glass and hemp rope. 29.5 × 23 cm. Collection of the Centre National des Arts Plastiques © Jules Levasseur/CNAP. Photo credit: Fabrice Lindor

Marie et Alexandre

For *Créer un vase*, the duo Marie et Alexandre explores a little-known typology: the acoustic vase. Inspired by devices used since Antiquity in the architecture of churches and theatres, they draw on historical and scientific research to analyse its components. Through drawings and collages, they imagine totemic forms, made in metal for its acoustic properties. The project is based on the reuse of industrial parts, reworked and assembled in collaboration with craftspeople. Cuts and slits are added to the surface of the vases so they can receive and resonate a wide range of sounds. With their galvanised steel and painted finish, these objects bring together acoustics, recycling, and an industrial aesthetic.



Marie et Alexandre, *Vases acoustiques*, 2024. Galvanised steel and automotive paint. H: 95 cm; 109 cm; 169.5 cm; 135 cm; 90 cm. Collection of the Centre National des Arts Plastiques © Marie et Alexandre/CNAP. Photo credit: Fabrice Lindor

Octave Rimbert-Rivière

With the *Vase à distorsion numérique* (*Digital Distortion Vase*), Octave Rimbert-Rivière has developed an approach that lies at the intersection of digital technology and traditional craftsmanship. For him, the computer becomes a true creative tool, capable of generating distortions that would be impossible to produce by hand. Using geometric shapes subjected to algorithmic modifiers, he reinterprets the archetype of the vase and alters its surface through unpredictable variations. Inspired by 17th-century Dutch tulip vases, designed to hold several flowers, he envisions an object whose openings unfold into a sprawling network. The realisation of the virtual model is a key stage in the project: faced with the limitations of moulded glass, the designer combines glass and ceramic, assembled to form a hybrid vase. The final object embodies a fusion between the digital realm and physical matter, where the shape of the bouquet becomes the very structure of the vase.



Octave Rimbert-Rivière, *Vase à distorsion numérique*, 2024. Glazed stoneware and moulded glass. 55.5 × 33.5 cm. Collection of the Centre National des Arts Plastiques © Octave Rimbert-Rivière/CNAP. Photo credit: Fabrice Lindor

topographies du vase

(Topographies of the Vase)

Creating a vase in the Saint-Étienne region

Following on from the public commission "Créer un vase", the Centre National des Arts Plastiques and the École Supérieure d'Art et Design de Saint-Étienne have launched a unique educational partnership. Entitled *Topographies du vase (Topographies of the Vase)*, this project brings together students, teachers and institutions for a collective reflection rooted in the Saint-Étienne region, presented in La Bulle at La Platine.

A transformative educational partnership

Jointly organised by the CNAP and Ésad Saint-Étienne, *Topographies du vase* is part of an initiative focused on knowledge transfer, research and experimentation. Fifteen students from the Master's programmes in Object Design and Public Design were invited to design five vases, in close dialogue with the challenges of the national commission. This educational partnership enables the exchange of perspectives,

the comparison of practices and the integration of student creativity into a demanding professional context, in direct connection with a major institution of contemporary creation.

Design students

Aurélie Augé, Corentin Bezias, Canelle Boillot, Levin Buljubasic, Subin Chung, Jiang Hanyang, Noémie Lebellegard, Camille Mege, Erine Potier, Justine Pezet, Coralie Pyrée, Sasha Salson et Anaël Turquois, Elena Giraud et Leeagh-Marie Bouget.

// This project enabled the students to explore the distinctive features of Saint-Étienne, using them as a starting point for their creative process. Some explored the tube, found in the arms factory, whilst others drew inspiration from the Jacquard loom, invented here, or the blowpipe used by miners. The groups of three took into account local aspects and the uses of these objects before creating their vases. These vases are truly extensions and tangible expressions of their experiences."

Adélie Lacombe, designer and lecturer at Ésad Saint-Étienne, teaching on the Master's programmes in Product Design and Public Design alongside Marie-Aurore Stiker-Métral and Cécile Van der Haegen.

Creating from a local context

The *Topographies du vase* project takes the Saint-Étienne region as its starting point, drawing on its landscapes, resources and industrial heritage. The students undertook a process of observation, research and experimentation, informed by local encounters and explorations. From industrial pipes to Jacquard looms, via objects linked to mining history, each group identified local references as the foundation for their creative work. The vase thus becomes a vehicle for contexts, materials and narratives, translated into contemporary forms.

La Bulle, a space for experimentation and knowledge-sharing

Presented in La Bulle, at the heart of La Platine within the Cité du design, *Topographies of the Vase* showcases the research, processes and pieces resulting from this educational partnership. Designed as an open and accessible space, La Bulle highlights the educational process as it unfolds and showcases the diversity of the students' approaches. The five vases created demonstrate a collective approach to design, attentive to uses, materials and the links between contemporary creation and the local area.

Topographies du vase, Creating a vase in the Saint-Étienne area

an educational partnership led by the Centre National des Arts Plastiques with students from Ésad Saint-Étienne

29 April – 4 October 2026
La Bulle Ésad Saint-Étienne
La Platine, Cité du design

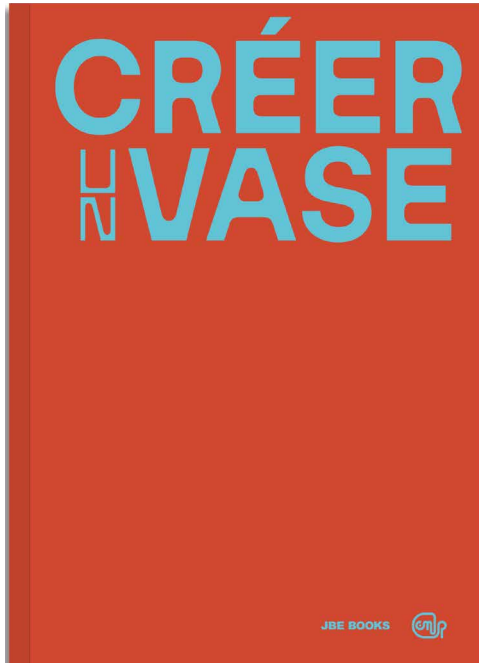
3 rue Javelin Pagnon
Saint-Étienne

Free admission
Opening on Tuesday 28 April
2026 at 6.30 pm



"Les strates" Vase. Geology, buried memory, sediments. Subin Chung – Leeagh-Marie Bouget – Erine Potier. Inspired by the Furan, an invisible river flowing beneath Saint-Étienne, this vase reveals the geological strata of the territory through core samples and sediments. It invites us to uncover a hidden history, where each layer tells a fragment of local memory. A reflection on what lies beneath our feet, between oblivion and revelation.

a joint publication by the cnap and jbe books



Format: 170 × 240 mm
(340 × 240 mm when open)
200 pages
260 colour reproductions
Publication: April 2026
ISBN: 978-2-36568-133-9
Price: €30

A functional object, a sculpture, a manifesto or a testing ground: what can a vase be in the 21st century? Published to mark the "Créer un vase" commission, this book, co-published by the Centre National des Arts Plastiques and JBE Books, extends the reflection initiated by the exhibition. It brings together the stories and creations of the winning designers, showcasing the richness of their approaches through preparatory drawings, models, material research and photographs. The book documents the genesis of the works and sheds light on the aesthetic, technical and political issues running through each project. A photographic and floral narrative, as well as a literary contribution, enrich this sensory journey, offering new visual and poetic imaginaries around this archetypal form of design.

Featuring stories and works by

Jacques Avena
Lorie Bayen El-Kaïm
Lauriane Carra
Enzo Bosse
dach&zephir
Gregory Granados
Heim+Viladrich,
Île/Mer/Froid, Hervé Rousseau
Jules Levasseur
Marie et Alexandre
Octave Rimbert-Rivière

A photographic and floral
narrative by Rebekka Deubner,
photographer / Featuring Pierre
Kavaciuk, floral designer, and
a literary reverie by Ryoko
Sekiguchi, novelist

cultural programme

Guided tours

29 April to 10 June 2026

An interlinked exploration of the two exhibitions in this cultural season: *Brèches fertiles (Fertile Breaches)* by Anaïs Borie and *Créer un vase (Craft A Vase)*, a commission from the Centre National des Arts Plastiques. Presentation of the two other exhibitions: *recto verso (Front and Back)* - Exhibition of the 2024 & 2025 graduates of Ésad Saint-Étienne and *Local Tools - Dialogues avec l'industrie (Dialogues with Industry)*

Guided tour for all

Saturdays and Sundays at 3 pm
Ticket + €2 per person
Duration: 1 hour 15 minutes
Book online or on the day at the venue

Flash guided tour. Free

Every first Sunday of the month
11 am / 11.30 am / 2.30 pm /
3.30 pm / 4.30 pm
Tickets to be collected at
reception. Subject to availability.

Guided tour in FSL (French Sign Language)

Ticket + €2 per person
Duration: 1 hour 15 minutes

School group visits

Booking required
Reservation@citedudesign.com
04 77 33 33 32

From 11 June

Following the opening of the Galerie Nationale du Design, a new range of educational activities accompanies the exhibitions - free introductory tours and paid guided tours, to be booked online.

Le Petit journal du design

This educational resource is aimed at children and is designed to guide them through the current exhibition in a simple and fun way. In it, Anaïs Borie introduces her world and her objects. Available free of charge at the reception desk at La Platine, this A3-sized educational resource also invites children to complete the drawing of the designer's *Midnight Mirage* mirror to create a poster.

practical information

Créer un vase (Craft a Vase), a commission from the Centre National des Arts Plastiques

From 29 April
to 20 september 2026

La Platine, Cité du design

3 rue Javelin Pagnon
42000 Saint-Étienne

Opening hours

Tuesday to Sunday
10.00 am to 12.30 pm
and 1.30 pm to 6.00 pm
Closed on Mondays
and public holidays

Access

From Lyon: TER trains every
30 minutes from Part-Dieu or
Perrache station - Saint-Étienne
Carnot stop (5-minute walk) or
Saint-Étienne Châteaueux
(20-minute walk or tram).

Prices before 10 June 2026

Full price: €6
Concession: €4.50
Guided tour: €2 supplement

Prices after 10 June 2026

More information on the website
citedudesign.com

Exhibition itinerary

From 16 October 2026
to 28 February 2027 at the Jardin
des Métiers d'Art et du Design
(JAD) in Sèvres
From June to November 2027
at La Piscine - Musée d'Art
et d'Industrie André Diligent
in Roubaix

also at the cité du design

La Platine

Brèches fertiles
(Fertile Breaches)
Présent >< Futur n°05
Anaïs Borie

This solo exhibition explores design informed by storytelling, fiction and the blending of skills, bridging the gap between traditional craftsmanship and industrial processes. The works form an archipelago of objects in glass, wood and metal, inviting visitors to wander freely through the space.

From 29 April to 4 October 2026
Curatorship and scenography:
Anaïs Borie

recto verso (Front and Back)
Exhibition of the 2024 & 2025 graduates of Ésad Saint-Étienne. An immersive exhibition designed by the ppdesigner collective brings together two generations of young designers, featuring works, dioramas and creative archives. The exhibition reveals the creative process as a space for research, experimentation and engagement.

from 29 April to 4 October 2026
Scenography: ppdesigner
Curatorship: ppdesigner
and Éric Jourdan

Local Tools - Dialogues avec l'industrie (Dialogues with Industry)

Stemming from the post-master programme at Ésad Saint-Étienne, the exhibition explores the relationship between design and industrial production through immersive projects carried out within two companies: Rondino, specialising in woodworking, and Sculpteo, a leader in 3D printing. Objects, prototypes and working documents reveal a design practice deeply engaged with industrial processes.

From 29 April to 16 August 2026
Scenography: Hugo Le Guen
Curatorship: Jean-François Dingjian

Galerie Nationale du Design

The first space dedicated to showcasing public design collections in France.

Opening on 10 June 2026

Inaugural exhibition
Design en main. Du langage à l'objet
(Design in hand. From language to object)
From 11 June 2026 to 7 March 2027

Curatorship: Laurence Mauderli
Scenography: Éric Benqué, in collaboration with the graphic design studio Pentagon

La Cabane

A unique place to experiment with and learn about design whilst having fun, for children aged 3 and over. Free admission.

Workshops

→ La forme et la fonction
(Form and function)
→ La matière et le projet
(Materials and design)
→ La Cabane du vivant

Exhibitions

Il était une île.
(Once upon an island)
An interactive installation that invites visitors to listen, read and choose a story, then imagine its visual world. Based on illustrations by Juliette Cornélius, the tales collected on the island of Bréhat take shape somewhere between dream and mystery. Forgotten myths and legends are thus reimaged at the crossroads of memory, fears and contemporary imaginations.

Ex(s)istere - Une ode au végétal sauvage
(An ode to wild plants)
Gentian, dandelion, poet's daffodil... These wild plants, essential to the biodiversity of meadows, are at the heart of the Ex(s)istere exhibition-workshop. Conceived by the artist Amandine Polet in collaboration with the National Botanical Conservatories, this experience invites children to discover local species and collectively recreate them in a large botanical mural.

acknowledgements

The CNAP would like to thank the members of the Collège Arts Décoratifs, Design et Métiers d'Art (2022-2024) who contributed to the commission.

The CNAP and the Cité du Design would like to thank the artists, as well as the conservation, stage management, production, outreach, acquisitions and communications teams, the technicians, reception and security staff, the maintenance teams, the guides and everyone else who has made this exhibition possible and helped bring it to the public.

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