

29.4-
4.10.26
anaïs
borie

brèches fertiles



Anaïs Borie, *Brèches fertiles*
(Anaïs Borie, *Fertile Breaches*)

Présent >< Futur n°05

Exhibition at La Platine - Cité du design, Saint-Étienne
From 29 April 2026 to 4 October 2026

Curatorship and scenography

Anaïs Borie, guest designer

Partner company

Tôlerie Forézienne

Technical production

Thomas Collet

Maël Hezzat

Clément Morel

Elisabeth Perrot

Olivier Philit

Jean Robin

David Simonin

Media partners

Beaux Arts Magazine, Culturel Média

anaïs borie, brèches fertiles

From 29 April to 4 October 2026, as the fifth exhibition of the *Présent >< Futur* cycle, the Cité du design welcomes French designer Anaïs Borie to La Platine. *Brèches fertiles* (*Fertile Breaches*) is an immersion into her world, situated at the crossroads of science fiction, craftsmanship and technology. Her object-media reflect both the strangeness of the world and the ambivalence towards the digital age, as well as the human capacity to forge connections. Her works and artistic collaborations bear witness to these three dimensions.

Présent >< Futur: An overview of a new generation of designers

Initiated by the Cité du design in 2023 in Saint-Etienne, *Présent >< Futur* is a cycle of monographic exhibitions illustrating the plurality of expressions of contemporary French and European design. To keep track of these exhibitions, but also to prolong the pleasure of discovery, a collection of books explores a selection of projects for each guest designer. It also tells the story of a creative adventure that brings together design and industrial knowhows, i.e. the assets of the Auvergne-Rhône-Alpes territory.

In a contemporary world that has become used to imposing tempo presto, *Présent >< Futur* takes the opposite view. This new programme brings together under one title an exhibition and a booklet, retracing paths that are already well underway. To the designers invited to exhibit at the Cité du design in Saint-Étienne, it offers a pause in the present moment to break down the projects they have undertaken, to make them visible and readable, and to have a better view at those projects in order to convey them in a better way. Another challenge this programme focuses on is to reach audiences on what design is. In fact, this practice goes far beyond merely adapting form to function. It mainly aims "to make the world more welcoming", as Andrea Branzi aptly wrote. *Présent >< Futur* shows a proliferation of expressions and a multiplicity of approaches that confirm the vitality of French and European design.

The history of Saint-Étienne merges with that of industrial modernity. Today, there is a dense network of companies in the territory with the right know-how, willing to meet design, and think outside the box. In other words, to do business differently, based on what they already know. The Cité du Design is a unique place, with the legitimacy required to carry out this creative adventure. *Présent >< Futur* largely echoes this fact by facilitating the conversation and carrying out an unprecedented experiment that will bring future innovation.

Laurence Salmon

Director of Cultural and Artistic Development
EPCC Cité du design - Ésad Saint-Étienne

guest designer: anaïs borie

At the Cité du design, French designer Anaïs Borie has taken full advantage of this carte blanche by presenting objects that serve as artistic mediums. With her disorienting forms and intriguing combinations, her designs challenge our preconceptions. An artist firmly focused on transformation, Anaïs draws inspiration from science fiction, evokes a sense of the strange, and appeals to our imagination.

A return to her roots

Anaïs Borie, originally from the Auvergne-Rhône-Alpes region, began her artistic journey at Ésad Saint-Étienne (Saint-Étienne Higher School of Art and Design). She graduated in 2014. Her final dissertation explored the relationship between loss, absence and design capable of offering solace to the bereaved when confronted with overly materialistic reference points. In these early works, she explored the magical and reversible nature of electricity, as well as the potential of digital technology. She furthered her training with a post-master's course in the Netherlands, at the Design Academy in Eindhoven. She subsequently moved to Rotterdam and spent ten years sharing her experimental research with the multidisciplinary design collective *Morph.Love*. Several notable exhibitions marked this decade. Anaïs Borie recently chose to return to Saint-Étienne to open her studio

close to the Cité du Design, which is currently undergoing a transformation.

From collaborative experience to international recognition

With the *Morph.Love* collective, Anaïs Borie blends installations, visual arts, design, singing and the sense of smell... Her inventive practice, which straddles craftsmanship, technology and fiction, has flourished through collaboration with artists seeking new forms of expression. Her research into materials and their capacity to merge aligns with her vision of "fluid design". Experimentation with tools and the creation of a repertoire of forms have marked her artistic journey from 2015 to 2025. Following an artist residency in 2021, her work was exhibited at the Museum für Kunst und Gewerbe Hamburg (MK&G, Germany), which acquired one of her pieces for its permanent collection. Her multifaceted objects have also been exhibited at iconic design venues and events, including the Design Parade

Festival (2018), Paris Design Week (2025) and the K11 Foundation in Guangzhou, China. Anaïs Borie's career and approach have been featured in the press: *Le Monde*, *Libération*, *TLmag*...

Designing alternatives to prevailing realities

Starting with an everyday, ordinary object, such as an armchair or a mirror, breaking it down, exploring it, then reinventing its contours, finding connections, experimenting with combinations: this seems to be the creative process that enables Anaïs Borie to create her objects. She thus draws on reality in order to better depart from it and propose free-form figures. The imaginary forms express themselves, challenging the established order.

// I see my works as gateways that open up a path to fantastical worlds. Together, they offer alternatives to the prevailing realities."



Workshop practice, 2025: selecting glass panes prior to cutting for the production of a stained-glass window © Alexandre Beltran

2018

Finalist at the Design Parade 13 Festival, Villa Noailles, Hyères

2021-2022

Acquisition of the works *The Intimacy of a Cyber-Opera Singer* for the permanent collection of the MK&G (Museum für Kunst und Gewerbe), Hamburg, following a residency at the invitation of Tulga Beyerle

2022

Participation in the V2_ Summer Sessions, Rotterdam
Production support for the performance *CryptoOpera*

2023

Solo exhibition *Ungovernable Bodies* at *HuidenClub*, Rotterdam (with the support of the Institut Français NL)

2024

Participation in the exhibition *A Public Display of Affection*, Collectible, Brussels, curated by Rawad Baaklini

2025

Scenography for the Fashion and Accessories Laureates, Villa Noailles, Hyères

2025-2026

Fertile Symbiosis, production residency with Marie Caye, supported by the Stimuleringsfonds, Make Rotterdam

an archipelago scenography

The objects on display allow our imagination as visitors to wander into the future, venture into the forest, and see ourselves reflected in a strange light. Let us approach each display stand to take in the details of a vase, a mirror or a jewellery box: pearls and delicate floral motifs, wood-and-metal assemblages, white light. The clean, rounded cuts of the tinted glass captivate us. The carved wood catches our eye. The soft colours and transparencies comfort us... But ultimately, the mystery of the forms on display unsettles us.

Questions and paradoxes

Anaïs Borie is preoccupied with questions about the fragile bonds between people – evident in her series *En larmes* – and about technological excesses capable of damaging the future – as exemplified by her cyborg chair, which is both a skeleton and a flower. The designer responds in snippets, fragments and metaphors. The islands that make up the exhibition reflect this fragmentation which, despite appearances, forms a territory in its own right. “My scenography allows visitors to move from one island to the next, fluidly despite the disparity of the works. Their continuity is revealed only little by little,” explains Anaïs Borie.

In the futuristic and enigmatic landscape of *Brèches fertiles*, three key elements stand out: fire, electricity and the digital.

Anaïs Borie brings them into dialogue and highlights the paradoxes inherent in each. Fire, ancestral, raw, present in our collective memory, is now distant from our lives, which have been overtaken by screens. The other two are powerful symbols of the modern world and the contemporary world, now facing the meteoric rise of AI.

A theatre of objects

Everything is a metamorphosis in the set design conceived and created by Anaïs Borie. Fabrics and curtains form an integral part of this theatre of objects. Within this 210-square-metre setting, her blend of traditional craftsmanship and digital sophistication piques our curiosity. *Midnight Mirage* is a triptych of strange mirror-screens created using the Tiffany technique. *En larmes* consists of three objects:

a hookah, a scorpion and a jewellery box. Their floral motifs and glass beads are reminiscent of funeral wreaths. A strange melancholy emanates from these creations, where the pewter seems to flow. With *The Lightning Chair*, danger and fear appear and disappear from the structure... Everything seems to transform before our very eyes.

A wide range of artistic inspirations

In her references and creations, Anaïs Borie draws on major artist-craftsmen such as the glassmakers René Lalique and Louis Comfort Tiffany, a leading figure of Art Nouveau who gave his name to the technique of assembling cut glass. In her creative world, the designer also draws inspiration from the Italian filmmaker Dario Argento, who was fascinated by the writing of Edgar Allan Poe and is a recognised figure in the realm of fantasy horror and horror films. Among his best-known films are *Le fantôme de l'Opéra*, *Phenomena* and *Ténèbres*.

Another underlying figure in the design-fiction works presented in the exhibition is the writer Octavia Butler. A renowned author and feminist, she is also a pioneer of American science fiction.

Experimentation: an irreplaceable source

By bringing together works by various members of the *Morph. Love* collective, created for exhibitions - a light fitting, a shelf, a flower-shaped table, a fence or even a vase - Anaïs Borie demonstrates just how much artistic exploration and collective energy foster design in the making.

Faced with this experimental design, visitors are invited to take an active role. Everyone can open or close the drawers, immersing themselves: here, fragments of remembered tales; there, evocations that intersect with our personal narratives, sensations of materials, traces of an ancestral memory, fleeting allusions to our great founding myths... So many possible perceptions.



Midnight Mirage MMV1, 2023, mirror, glass, copper, tin, 79 x 43 x 10 cm © Margot Michèle



Flores, 2023, drinks display cabinet, stained glass, oak, mirror, 103 x 36 x 36 cm, exhibited at the exhibition *Ungovernable Bodies* (curated by Liv Vaisberg), HuidenClub (Rotterdam, Netherlands) © Margot Michèle

// "I look to my sources of inspiration for a blend of hopes, fears, change, limitations, and ways out..."

Anaïs Borie, *Brèches fertiles*
Exhibition at La Platine - Cité du design

the art of recomposition

Mirror, case, jewellery box or hookah – all evoke a sense of strangeness, particularly due to the precise yet unexpected combinations of forms. Our curiosity is put to the test: we must set aside our preconceptions in order to look. Each of us can then project our own imagination onto this ensemble, evoking, at will or in turn, the floral, the vegetal, the animal, the sexual, the modern fairy tale. A recomposed world where mirrors and screens overlap without fading into one another.



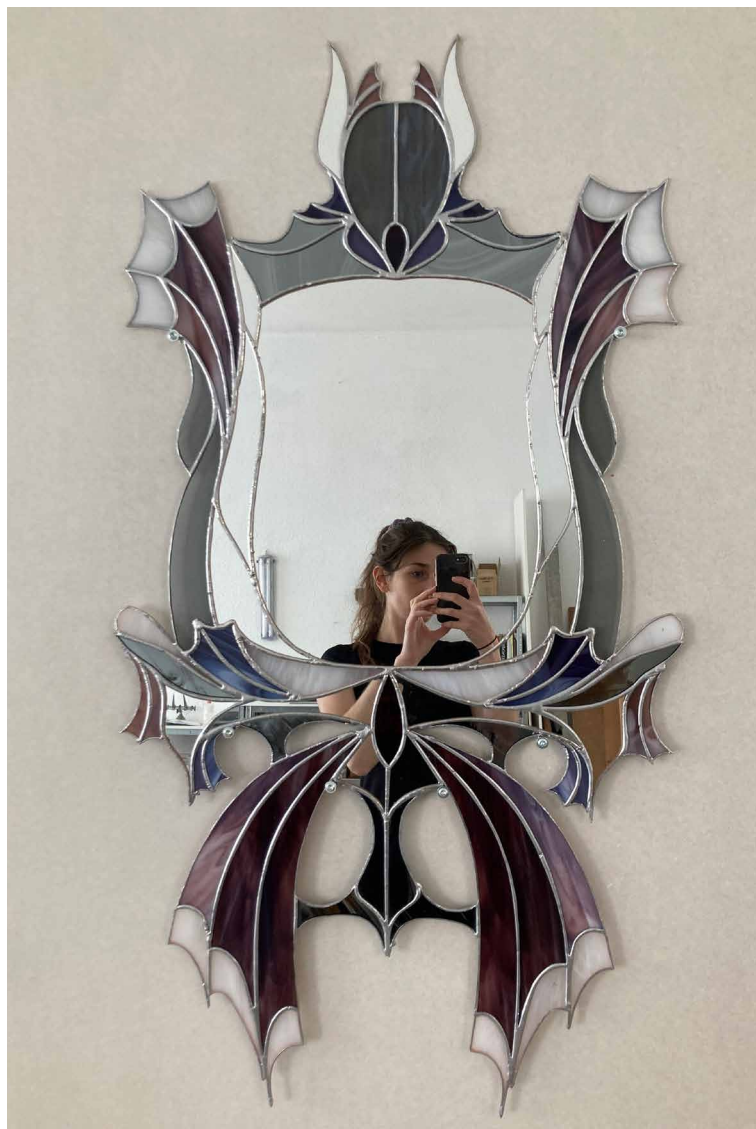
Elégie en Larmes (Elegy of Tears), 2024, jewellery box, glass, copper, pewter, glass beads, 25 x 25 x 25 cm, work produced for JTM magazine (curated by Christopher Dessus and Fannie Thomas), 2024, Collectible Fair (Brussels, Belgium) © Luciana L. Schütz
Curated by: © Luciana L. Schütz

// Design has the power to soothe, of course, but it can also cause friction. In my view, design isn't a promise of something better, but an alternative path. I see it as a suggestion, in fact... Above all: no promises!"

// It seems to me that my design serves our desire to find alternatives to what might overwhelm us."

Distorting matter to reinvent it

When the wider context seeks to keep us stuck in our ways, when sophistication taken to extremes makes us forget what was there at the outset, reinvention takes on its full meaning... Visualising a striking mirror, reimagining a chair, or tackling the reinterpretation of a door become relevant intentions, concrete actions and possible solutions. That is what design is all about!



Midnight Mirage MMV3, 2025, mirror, glass, Tiffany-style assembly (copper, tin), 120 x 60 x 10 cm © Anaïs Borie

// I am a contemporary designer and, in my own way, a small business. I am interested in issues such as materials management, choosing suppliers, how machinery works, and teamwork. My experimental approach is not detached from very concrete realities."

// My work involves the gestures of a craftsman and actions such as taming, coexisting and merging without causing anything to disappear: this concept is significant. It is a matter of intertwining."



Midnight Mirage MMV3, 2025, preparatory stage of assembling the glass using the Tiffany technique © Anaïs Borie

Phantasmagorical worlds and places of transition

His cyborg chair certainly challenges our perception, as it defies the usual rationality of everyday objects. Our bearings seek a foothold. But this chair, which we want to be timeless, useful and reassuring, tells us of a future we struggle to grasp. The artist unsettles us, once again, as if to better invite us – not to sit down – but to open our perceptions to the transitions already underway.



The Cyborg ChairV02, 2019, detail of the backrest.
When switched on, the purple LED strip creates a pulsating light effect that brings the whole piece to life © Femke Reijerman

// For me, the cyborg is not just an enhanced body, but a metaphor for our modern lives: we are already intertwined with technology."

A cyborg is a being that exists at the boundary between a living organism and a machine.



The Cyborg ChairV02, 2019, chair, aluminium, LED strip, 110 x 90 x 90 cm, commissioned for the Miami Design Basel Exhibition (Miami, USA) by the Functional Art Gallery (Berlin, Germany) © Femke Reijerman

// I spent a lot of time thinking about the materials I could use. I think it was linked to the question of legitimacy, and to the question of appearances as well. In the end, I use fine materials that are difficult to master! Once worked and reworked in the studio, they produce the effects I was looking for. I link this to my pride in being the first woman in my family line to have her own artist's studio."

Creating together

Hybrid artists are drawn to one another and collaborate to enrich each other's work. Here's a closer look at three *collabs*, three worlds that come together in a deliberate collision.



CryptoOpera, 2023, detail of the sculpture, stained glass, oak, glass, 80 x 65 x 13 cm, work produced during the V2 Summer Session residency at V2_ Lab (Rotterdam, Netherlands) © V2_ Lab

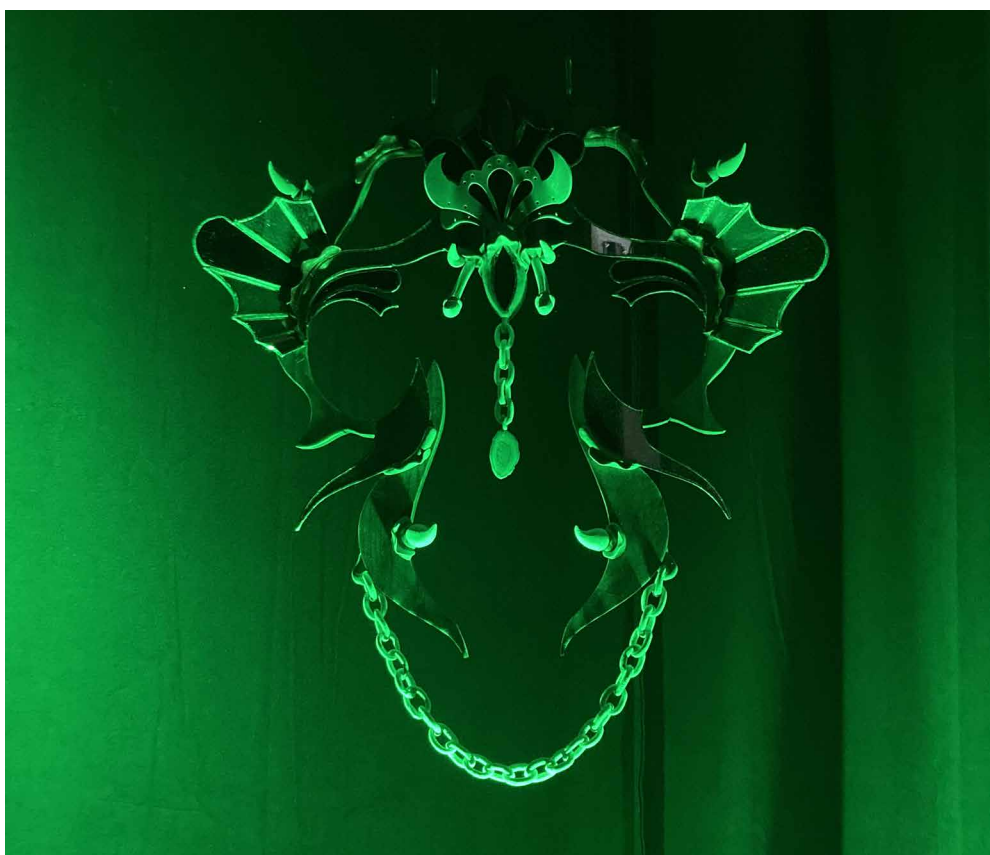
// Morph.Love is a constantly evolving collective, a breeding ground for the most diverse creations. The group's members take different paths. Some work with French and European cultural institutions, others exhibit their work in art galleries... It doesn't matter! Morph.Love is multifaceted and knows no boundaries. Never disbanded, the group is always exploring new avenues for collective creation. "



CryptoOpera, 2023, a performance staged during the V2 Summer Session at V2_ Lab (Rotterdam, Netherlands) © V2_ Lab

A sound form imbued with the works

Another collaboration, this one a long-standing one, with Amédée De Murcia. His sound pieces featured in this exhibition form part of an artistic journey marked by several key moments: a commission with the *Nieuwe Instituut* in Rotterdam (Netherlands) as part of the exhibition *It enters into what we become*, as well as *CryptoOpera*, a 10 minutes 27 seconds soundtrack produced during the 'V2 Summer Session' residency in Rotterdam.



CryptoOpera, 2023, sculpture, stained glass, oak, glass, 80 x 65 x 13 cm, work created during the V2 Summer Session residency at V2_ Lab (Rotterdam, Netherlands) © V2_ Lab

// Just as the fabrics help to create a visual spectacle within the exhibition space, the soundscape provides a different kind of setting for visitors. The experience engages several of the senses."

A digital mirror with Inès Alpha

The joint development of the digital mirror with Inès Alpha, a pioneering digital artist specialising in 3D make-up, has already yielded several results. The first was produced during the residency at MK&G in Hamburg. This was the first digital mirror developed in collaboration with the integration of an iPad behind the stained-glass panel. Another series of three mirrors was subsequently created for the exhibition *Miroir d'un moment* (A Moment's Mirror) at the Cube Garges museum, a public centre for interdisciplinary cultural innovation located in Garges-lès-Gonesse. This creation was also presented at the Het Nieuwe Institute in Rotterdam, for the *Morph Care Center* exhibition, organised with the *Morph.Love* collective.



Inès Alpha, Digital Make-up, 2021-2022, created for the *Your Automated Divine Reflection* mirror © Inès Alpha

// Inès Alpha creates special effects on faces, blending reality and illusion. Highly creative and always experimental, she works just as readily with an engineer to develop 3D make-up that changes in response to emotions as she does with AI tools. Her augmented reality creations are diverse: photographs, bespoke objects, videos and sculptures. Her work explores and creates new connections between appearances and self-expression."



From the very beginning, my work has been a path strewn with mysterious objects, like riddles along the way in an uncertain world. My object-media are like pebbles that I scatter. Together, they form a kind of writing linked to ancestral and shared memory. Fire, raw and primal, then electricity and the digital, are at once useful, comforting and unsettling due to their power and omnipresence. All of this coexists within my world."



Miroir en Larmes (Mirror in Tears), 2023, mirror, glass, pewter, glass beads, 53 x 32 x 12 cm, work created for the exhibition *A Public Display of Affection* (curated by Rawad Baaklini), Collectible Fair (Brussels, Belgium) © Alexandre Beltran



Miroir en Larmes (Mirror in Tears), 2023, details of the mirror, glass, pewter, glass beads, 53 x 32 x 12 cm © Alexandre Beltran

tôlerie forézienne and contemporary design

As part of the Présent >< Futur exhibition cycle, Anaïs Borie collaborated with Tôlerie Forézienne, an industrial gem within the Poujoulat Group, the European leader in chimney flues. Working together with the designers and technicians at Tôlerie Forézienne, their research, attention to detail and modifications focused in particular on a unique office furniture project in the aesthetic tradition of the *Cyborg Chair*. It was a piece whose curves and cut-outs had to be mastered using a sheet metal bending process. From artistic gesture to industrial process, it was an adventure at the crossroads of art and craftsmanship, punctuated by technical and budgetary constraints, deadlines to meet, intentions to heed, and a fleet of high-precision machinery.

Industrial expertise

Tôlerie Forézienne's exceptional expertise lies in the field of metalworking. Its hallmark lies in combining cutting-edge technology in precision sheet metal work with creativity in the broad field of designer street furniture. Every year, the Tôlerie Forézienne workshop processes over 2,000 tonnes of metal to craft components renowned for their robustness and excellence. With a history spanning more than a century, the company draws on its experience, machinery, capacity for innovation and expertise to

address the many contemporary challenges of urban spaces. Constantly evolving, it designs and produces functional and aesthetic solutions: signage, street furniture to combat heat islands, benches, litter bins, etc. Competitive, it stands out for its design ethos and its ability to tackle complex technical challenges.

Sketching and modelling

How can a gesture born of an artist's hand and vision be transformed into an industrial process? This was the central question that the Anaïs Borie-

Tôlerie Forézienne partnership explored over the several weeks leading up to the exhibition *Brèches fertiles*. These discussions enabled them to draw on the highly technical expertise of sketching, a process suited to the most complex parts, allowing for the bending of sheet metal. For her part, the designer used modelling software, equally sophisticated, to calculate and visualise the lines of her desk. Technical, budgetary and time constraints punctuated this creative adventure, which combined unknown variables,

restoration objectives, new and reliable applications of tried-and-tested techniques, and human journeys rich in diversity.

Cooperation with the Cité du design

Tôlerie Forézienne's collaboration with the Cité du design began in 2008. Since then, there have been a series of collaborative projects with students and designers. To date, more than twenty projects have been carried out

as part of this partnership, which aims to foster a lasting relationship between design and industry. *"Step by step, year after year, we have created new repertoires of forms. Each time, it has been an enrichment for both parties in this partnership. What I take away from these many encounters is the discovery of extremely varied creative worlds,"* explains Joël Lemoine, director of Tôlerie Forézienne.



View of the workshop at Tôlerie Forezienne, 2026, showing the manufacture of an aluminium base © Cité du design

About Tôlerie Forézienne

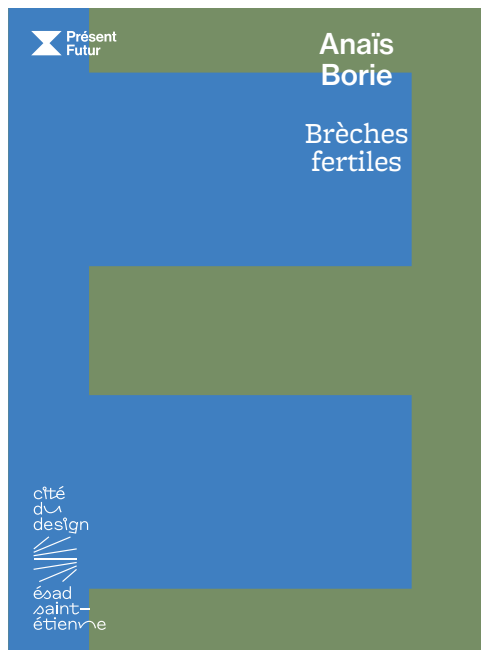
Based in Bonson (Loire), Tôlerie Forézienne employs 130 people and has over a century of expertise in steel and metal fabrication. The company works with a wide range of materials, including metals, wood, ceramics and recycled materials, and designs street furniture that combines functionality with aesthetic appeal. Renowned in the field of fine sheet metal work for its high standards, the company relies on a state-of-the-art machine park, extensive expertise and a capacity for innovation that won over Anaïs Borie, for whom metal is a "magical material".

// We began working with Anaïs Borie in November 2025. The key stages involved getting to know each other's creative worlds. During our first meeting, Anaïs introduced us to her creative vision, and we shared our full range of expertise with her during a tour of the company. We then defined the potential areas for experimentation. We subsequently exchanged 3D files until we arrived at the final 3D model, the one to be produced. Finally, we drew up the manufacturing plans and produced the prototypes. The main challenge was to accurately interpret Anaïs's creative vision within a context that was both highly technical and cost-effective."

Joël Lemoine,
Director General of Tôlerie Forézienne

a book on the world of anaïs borie

This richly illustrated book extends the exploration of Anaïs Borie's world by offering an immersive journey into the heart of her creative process. Conceived as a space for reflection, it explores the sources, processes and imaginations that underpin the designer's work. Through a close dialogue between images and text, the book offers a sensitive and multifaceted approach to her work, inviting the reader to gain a fresh perspective on it, beyond the experience of the exhibition.



As the pages unfold, the book reveals the creative forces behind Anaïs Borie's work and the complexities that shape her practice. The text by the author Saul Pandelakis plays a central role here: through the power of his imaginative evocations and his literary wanderings, he offers fresh insights, enriching our understanding of the work and opening up new ways of approaching it.

Anaïs Borie, *Brèches fertiles*,
Publisher: Cité du design
Collection: Présent >< Futur
Languages: French and English
Publication: April 2026
Format: 170 x 225 mm
Pages: 63
Price: €10
Edited by Laurence Salmon

Available at La Boutique
and on citedudesign.store



■ **Miroir en Larmes**, 2023,
Miroir, verre, étain, perles de
verre, 53 x 32 x 12 cm, pièce
produite pour l'exposition
à Public Display of Affection
(commissaire: Rawad Bakiri),
Collectible Fair (Bruxelles,
Belgique)



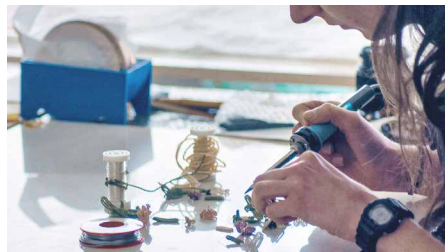
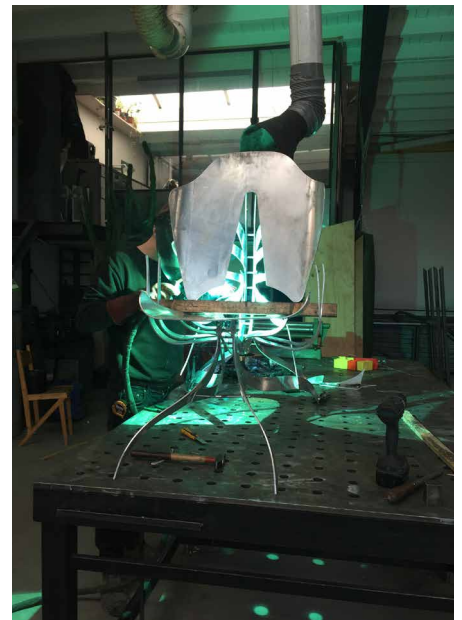
■ **The Cyborg Chair V03**, 2019,
Chaise en aluminium en cours
de fabrication dans l'atelier de
Rotterdam

► **Exploration visuelle de
l'imaginaire des objets-cyborgs**,
2019, Collage numérique

«La première Cyborg Chair
a été produite à Guangzhou,
en Chine, lors d'une résidence
organisée par le K11 Art
Foundation (KAF) pour
l'exposition From Dual till
Down avec Margit Löwe.
J'ai ensuite pu développer et
produire une série commandée
par la Functional Art Gallery
pour Design Miami/Basel.
Ici, la version V03 a été en train
d'être soulée. Elle est tirée
par la lumière verte du plasma
qui traverse sa structure
pendant l'assemblage.
L'électricité est à l'origine
structurelle de l'objet. Dans
l'objet finalisé, ce fluide vivide
se prolonge par un ruban LED

violet qui parcourt l'assise.
En l'asseyant, l'utilisateur
devient source du violet que
l'objet tisse entre organique et
mécanique et y active cette
synthèse. Dans sa forme, l'objet
est fait, mais il reste prêt
à s'étendre, se transformer et
se déployer autrement.
The first Cyborg Chair was
produced in Guangzhou in China
during a residency organized
by the K11 Art Foundation (KAF)
for the From Dual till Down
exhibition with Margit Löwe.
After that I was able to develop
and produce a series that was
commissioned by the Functional
Art Gallery for Design Miami/

Basel. Here you can see version
no. 3 being souled. It is lit up by
the green light from the plasma
that permeates its structure
during the assembly process.
Electricity is what inspired the
chair's structure. In the finished
object, this vivid fluidity is
prolonged by a purple LED strip
that runs along the exoskeleton.
When they sit down, the user
becomes a protagonist in the
narrative the object weaves
between the organic and the
mechanical and activates this
synthesis. In its form, the object
is fixed, but it remains ready
to expand, transform and spread
in other ways»



■ **Miroir en Larmes**, 2023,
Miroir, verre, étain, perles de
verre, 53 x 32 x 12 cm, pièce
produite pour l'exposition
à Public Display of Affection
(commissaire: Rawad Bakiri),
Collectible Fair (Bruxelles,
Belgique)

«Le miroir s'inspire de l'art
timbré. Pour sa réalisation,
j'ai eu recours à la technique de
l'insolation au plomb. Cette pièce
est la première d'une série que
j'ai poursuivie dans une
nouvelle version de l'amour à
Paris, puis à Paris en Larmes.»
The mirror is inspired by
timbré art. To make it, I used
a new lost technique once used
to make Chinese vessels known
as immortelles from glass beads.
The beads are poured into
copper wire which is then

soldered to make shapes like
envelopes and flowers.
While refining this skill, I added
new symbols with motifs like
sea-drops, a spider web and a
scorpion, which combined with
the mirror, tell of attachment,
disappearance and the fragility
of human bonds. This piece is
the first in a series that I
continued with a new version of
l'amour à Paris and then à Paris
en Larmes.»

■ **Travail préparatoire dans
l'atelier de Saint-Etienne**, 2023,
Étape de soudage à l'étain sur
fil de cuivre porté pour la série
En Larmes

► [Double page suivante]
Détails des motifs de perles,
Miroir en Larmes, 2023, miroir,
verre, étain, perles de verre,
53 x 32 x 12 cm, pièce produite
pour l'exposition à Public Display
of Affection (commissaire:
Rawad Bakiri), Collectible Fair
(Bruxelles, Belgique)

The Présent >< Futur collection
To create a permanent trace
of the exhibitions in the
Présent >< Futur cycle, but
also to prolong the pleasure of
discovery, a collection of books
explores a selection of projects
for each guest designer and
tells the story of a creative
adventure that brings design
and industrial know-how into
contact.
Each book consists of about
sixty pages, with a text
commissioned from an author, a
large selection of visuals with
accompanying commentaries
and a focus on the partner
company and its industrial
know-how.

“It is a practice in constant flux in a world that is constantly changing. Science fiction narratives, material experiments, digital techniques and craftsmanship come together without supplanting one another.”

Anaïs Borie, *Brèches fertiles*
Exhibition at La Platine - Cité du design

cultural programme

Guided tours

29 April to 10 June 2026

A cross-exhibition tour of the two exhibitions in this season's programme: *Brèches fertiles* (Fretile Breaches), Anaïs Borie, and *Créer un vase* (Craft a Vase), A commission from the Centre National des Arts Plastiques.

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.

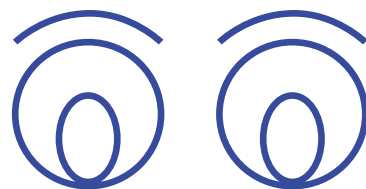
Lecture

Anaïs Borie has been invited to give a lecture on Thursday 30 April in the Ésad Saint-Étienne Auditorium.

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 informations



**Anaïs Borie, *Brèches fertiles*
(Anaïs Borie. Fertile Breaches)**

Présent >< Futur n°05
29 April to 4 October 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, as well as on 24 December
2025.

How to get there

From Lyon: TER trains
Every 30 minutes from
Part-Dieu station or Perrache
station - get off at Saint-Étienne
Carnot (5-minute walk)
ou Saint-Etienne Châteaucreux
(20 minutes de marche ou
Tramway).

Prices until 10 June 2026

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

Prices after 10 June 2026

More information on the website
citedudesign.com

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Press kit
April 2026

also at the cité du design

La Platine

Créer un vase (Craft a Vase)

Commissioned by the Centre National des Arts Plastiques

Twenty-one contemporary works explore the vase as a functional, sculptural and narrative object, straddling the worlds of decorative arts, craftsmanship and industry. La Bulle also presents student projects from Ésad Saint-Étienne, resulting from an educational partnership with the CNAP, in dialogue with the Saint-Étienne region.

29 April – 20 September 2026

Curatorship: Céline Saraiva, CNAP
Scenography: Emilieu Studio

recto verso (Front and Back)

Exhibition of the 2024 & 2025 graduates of Ésad Saint-Étienne.

An immersive journey designed by the ppdesigner collective brings together two cohorts of young creators, featuring works, dioramas and creative archives. The exhibition reveals the creative process as a space for research, experimentation and engagement.

29 April – 4 October 2026

Curatorship: ppdesigner
and Éric Jourdan
Scenography: ppdesigner

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.

29 April – 16 August 2026

Curatorship:
Jean-François Dingjian
Scenography: Hugo Le Guen

The 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
(Material and Project)
- La Cabane du vivant
(The Cabin of Life)

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 artist Amandine Polet in collaboration with the Conservatoires botaniques nationaux (National Botanical Conservatories), this experience invites children to discover local species and collectively recreate them in a large botanical mural.

coming soon

Upcoming Présent >< Futur exhibitions

Offering a glimpse into contemporary design, the cycle of solo exhibitions entitled Présent >< Futur continues at La Platine, with a programme showcasing rising stars of the design world.

Pierre Charrié - n°06

→ First semester 2027

A graduate of ENSCI - Les Ateliers in 2008, Pierre Charrié is fascinated by the sensory dimension of everyday objects. He explores how materials, sounds and gestures can create new interactions and transcend the ordinary. This music lover's research and experimentation into the acoustic qualities of objects have earned him the recognition of his peers. A versatile designer, he works with a wide range of natural materials such as wood and ceramics, as well as others - less commonly used - such as feathers or mother-of-pearl, which he combines with techniques that are as innovative as they are traditional, employed by the craftspeople he meets.

Julien Carretero

& Ateliers Delacroix - n°07

→ Second semester 2027

Julien Carretero studied industrial design in France and England before going on to complete a master's degree in "Contextual Design" at the Design Academy Eindhoven (Netherlands). After graduating in 2007, he set up his studio in the Netherlands, before moving to Brussels in 2012, then to Saint-Étienne in 2022. Approaching design from a multifaceted perspective, he questions production systems and is often led to develop his own manufacturing processes. At the intersection of craftsmanship and industry, he strives to reinterpret traditional skills and transform them into mass-production mechanisms. Alongside his studio, which specialises in objects, furniture and scenography, he co-founded the textile design studio Ateliers Delacroix in 2021.

Marie et Alexandre - n°08

→ First semester 2028

Marie Cornil and Alexandre Willaume met in 2018 at the Design Parade Festival in Hyères. Marie Cornil studied visual arts at HEAD in Geneva before going on to study at ECAL in Lausanne. Alexandre Willaume is a graduate of ENSCI - Les Ateliers. In 2021, the presentation of the "Mobile" series at Villa Noailles, crafted from red clay from Salernes, marked the start of a close collaboration between this design duo and local artisans. Marie and Alexandre develop objects that serve as a means of exploring materials, their shaping, and the technical and cultural history of the processes they employ.

the cité du design in saint-étienne would like to thank

The lenders

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Lab, Villa Noailles

Partner company



The Cité du design would also like to thank its production team and technicians, reception staff, fitters, maintenance teams, security staff, guides and everyone else who has helped to bring this exhibition to life and share it with the public.

- 01 Laureline Galliot, *vrai ou FAUVE* (Sept. 2023 - Jan. 2024)
- 02 Guillaume Bloget, *Être là* (Feb. - June 2024)
- 03 dach&zephir, *simé grenn* (Sept. 2024 - Jan. 2025)
- 04 David Dubois, *en mouvement*, (Nov. 2025 - Mar. 2026)
- 05 Anaïs Borie, *Brèches fertiles* (Apr. 2026 - Oct. 2026)**
- 06 Pierre Charrié (1st semester 2027)
- 07 Julien Carretero & Ateliers Delacroix (2nd semester 2027)
- 08 Marie et Alexandre (1st semester 2028)

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