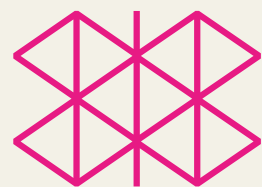
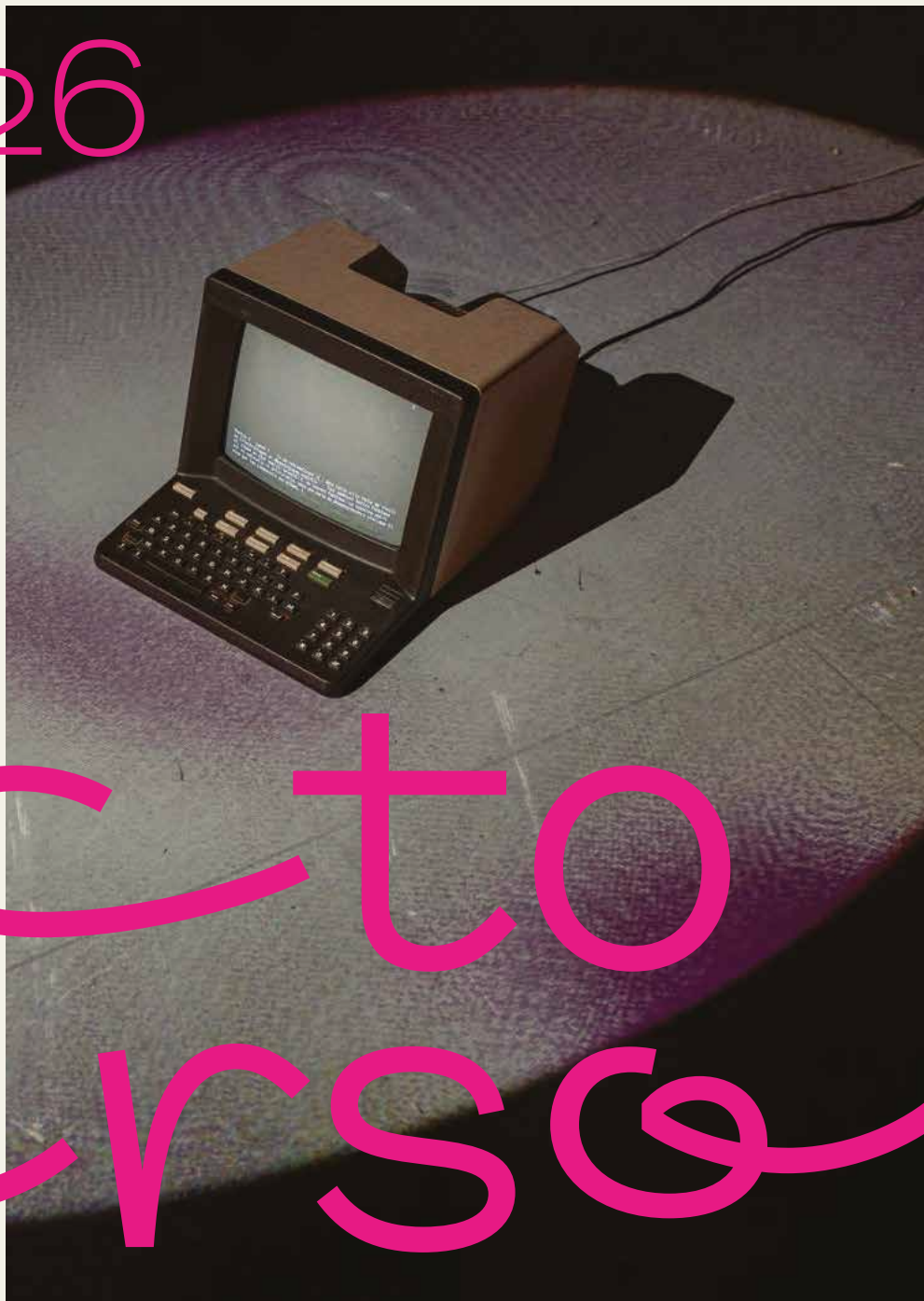


Press kit
April 2026

 la
platine
cité du design saint-étienne

29.4 -
4.10.26

recto verso



Benoît Fage, Minitel, 2025 © Alexandre Beltran

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

recto verso (Front and Back)
Exhibition of the 2024 and 2025
graduates of Ésad Saint-Étienne

Curatorship: the ppdesigner collective and Éric Jourdan

Graphic design and scenography: the ppdesigner collective
Louis Chevalier, Thomas Dutoit, Emma Faury-Graziani,
Manon Freulon, Félix Fritz, Mathilde Garcia, Perrine Kamoun

Exhibition production: Cité du design

Technical production: Jonathan Bisbau, Nicolas Chatelain,
Charles Durand, Jean-Luc Gouy, Jonathan Grandcollot, Clément
Morel, David Simonin, Philippe Spader

Lenders: the 2024 and 2025 graduates of Ésad Saint-Étienne

Acknowledgements

The ppdesigner collective would like to warmly thank the graduates of the 2024 and 2025 cohorts for their commitment and the generosity of their projects, which bring this exhibition to life. The collective also extends its thanks to the teaching team for their guidance, high standards and support in working with the graduates. Their gratitude also goes to the Cité du design for its generous hosting and invaluable support, as well as to the mediation team, the shop and the technicians for their support and dedication throughout the preparation process.

Special thanks go to Nils Geffre for his invaluable help and energy.

Partner of the ACDC_espaces Master's Prize 2025 : 1103
In partnership with *Le Journal des Arts* and *L'Œil*, RCF42

The École Supérieure d'Art et Design de Saint-Étienne (Ésad Saint-Étienne) (Saint-Étienne Higher School of Art and Design) opens up its inner workings.

Through the presentation of projects by emerging artists and designers from the school, Ésad Saint-Étienne positions itself as a place of learning, transition and transformation. Here, learning is a shared human experience: we believe that artists and designers are not formed alone.

Transmission runs through every project, shaped by the experience of teachers and the boldness of students. By celebrating the collective, we affirm that the strength of future creation lies in our capacity to work together.

The exhibition's layout reveals how hand and thought progress together, weaving experimentation and research to develop authorship and map out trajectories that explore new futures.

"Across our past and upcoming projects, we seek to imagine exhibitions that are open and accessible, bringing together contemporary designers and artists.

Our projects unfold in public space as well as within institutions, through scenographic devices conceived as dioramas. Shop windows, containers, installations and pathways become narrative environments, where collective stories emerge through the dialogue between the works presented."

The ppdesigner collective

Founded in 2025, the ppdesigner collective (presque pas designer/ not quite designers) brings together seven designers united around an engaged, exploratory and multidisciplinary practice: Thomas Dutoit, Emma Faury-Graziani, Manon Freulon, Félix Fritz, Mathilde Garcia (Very Good Design), Perrine Kamoun et Louis Chevalier. All trained at Ésad Saint-Étienne, they conceive exhibition scenographies aimed at making design more accessible. Their work establishes unexpected dialogues between pieces by artists and designers that appear, at first sight, to have little in common. The ppdesigner collective highlights the diversity of artistic paths, imaginaries and forms of know-how.

ppdesigner.fr

ppdesigner

**A. Quand les murs se souviennent des pas
(When Walls Remember Footsteps)**

27. Elise Gauthiez
29. Nils Geffre
37. Ludovic Hohl
71. Colin Riccobene

**B. Le capitalisme n'a pas de saison
(Capitalism Has No Season)**

05. Kamila Baldos
09. Jasmine Cailliez
44.1 Gabriel Lecurieux-Lafferronnay
63. Gabriel Pénicaud
66. Clément Peyret
75. Alexia Roure
79.1 Jeanne Thèse

**C.1 Il faut ré-apprendre à lire
(We Must Relearn How to Read)**

35. Sarah Hadjazi
40. Lou Jourdan
59. Juliette Mottier
67. Romane Pinault
76. Pierre Saby
77. Marion Sercléat

**C.2 Ce que touchent les mains
(What Hands Touch)**

04. Charlotte Asmonti
10. Clémence Candille
14. Kenza Cebe
19. Emile Dalotel
21. Emma Duplanil
65. Lisa Petit
69. Cécile Poulat

**D. Entre murs et murmures
(Between Walls and Whispers)**

08. Maximilian James Browning
11. Thomas Cappe
18.1 Juliette Cornélius
22. Abel Dutournier
34. Heidi Habbuloglu
38. Linda Imbert
42. Soraya Khelil
60. Léana Mouches-Damian
62.1 Mathias Padlewski
79.2 Jeanne Thèse
81. Arthur Van-Poucke

E. Sous la surface (Beneath the Surface)

02. Erwan Acas
03. Adèle Archaimbaud
13. Rémi Castagna
15. Yowei Chang
43. Jeanne Lafaye de Micheaux
44.2 Gabriel Lecurieux-Lafferronnay
50. Judith Massutí

F. Sur le fil (On the Edge)

20. Coline Drouglazet
30. Anna-Nina Girel-Chatellard
31. Julie Gomez
41. Yagmur Kesmez
84. Mathis Volpe

**G. Ce que regarde le soleil
(What the Sun Sees)**

- 23.1 Arthur Euvrard
28. Lilou Gaxieu
33. Léa Guibert
39. Clémence Joseph
46. Lorenza Mannaioni
48. Justine Margalé
51. Charlotte Maucourt
52. India Maury
70. Alvina Raguin

**H. Rien ne se perd, tout circule
(Nothing Is Lost, Everything Circulates)**

17. Louis Chevalier
26. Elyette Gauthier
61. Estelle Ottaviano
62.2 Mathias Padlewski
73. Richard Rondelez
82. Angèle Villière
83. Virgile Voisin

**I. Les formes de l'attention
(Forms of Attention)**

- 18.2 Juliette Cornélius
45. Mathilde Lescuyer
47. Eugénie Mantilleri
54. Laura Millaud
57. Margaux Monrouveix
72. Maxence Rondeau

**J. Le temps des objets
(The Time of Objects)**

06. Martina Baus
07. Doriane Bouteille
24.1 Benoît Fage
36. Lauriane Heintz
53. Saudade Messina

**K. Une chose peut en devenir une autre
(One Thing Can Become Another)**

12. Arthur Carpentier
23.2 Arthur Euvrard
24.2 Benoît Fage
25. Justine Gaspard
74. Morgane Rousseau

**L. Les traces que nous laissons
(The Traces We Leave Behind)**

01. Tina Abenzoar
49. Aurélie Martinet
56. Orane Mondani
58. Alfea Morelli
64. Jessica Perez
78. Juliette Soustelle

Cinéma (Cinema)

16. Cécile Cheang
32. Thomas Goumarre
68. Lise Poncet

**Entre recto et verso
(Between Front and Back)**

55. Céleste Moja
80. Jeanne Troadec

recto verso, the école supérieure d'art et design de saint-étienne graduation exhibition

recto verso brings together works by 84 emerging artists and designers who graduated with a DNSEP* in June 2024 and June 2025.

recto verso

Exhibition of the 2024 & 2025
graduates of Ésad Saint-Étienne
29 April to 4 October 2026
La Platine, Cité du design
Curated and designed by:
the ppdesigner collective
With curatorial participation of
Éric Jourdan, Director General of the
EPCC Cité du design-Ésad Saint-
Étienne (public institution for cultural
cooperation)

** Diplôme national supérieur
d'expression plastique (National
Postgraduate Diploma in Plastic Arts,
equivalent to a master's degree)*

More than a title, it is a manifesto, one of unexpected dialogues between stages of creation and individual practices that meet and echo one another here. Reflecting the educational approach at Ésad Saint-Étienne, based on learning, encounter and experimentation, the exhibition invites visitors to move through it and construct a shared, living reading of the students' projects.

The diversity of forms and the plurality of artistic intentions unfold before the viewer, moving beyond established boundaries to present a generous panorama of what it means to create today. Conceived as a continuous play of interactions, the exhibition does not follow a linear route.

There is no beginning, no end—only chance meetings and suspended moments marking the cross-paths explored by the students.

In this movement between recto and verso, the reality of emerging artistic practices takes shape.

"It is a great source of pride to see the work of our recent graduates showcased at La Platine within an exhibition of such scope and quality. It is also a great pleasure to welcome them back here, just a short distance from their school, where everything began.

Far from remaining confidential, the diploma projects presented here form one of the pillars of the Cité du design's cultural programme. They offer an overview of a generation stepping forward, affirming its singularities and creating unexpected dialogues around a shared narrative, intertwining the 2024 and 2025 cohorts."

Éric Jourdan

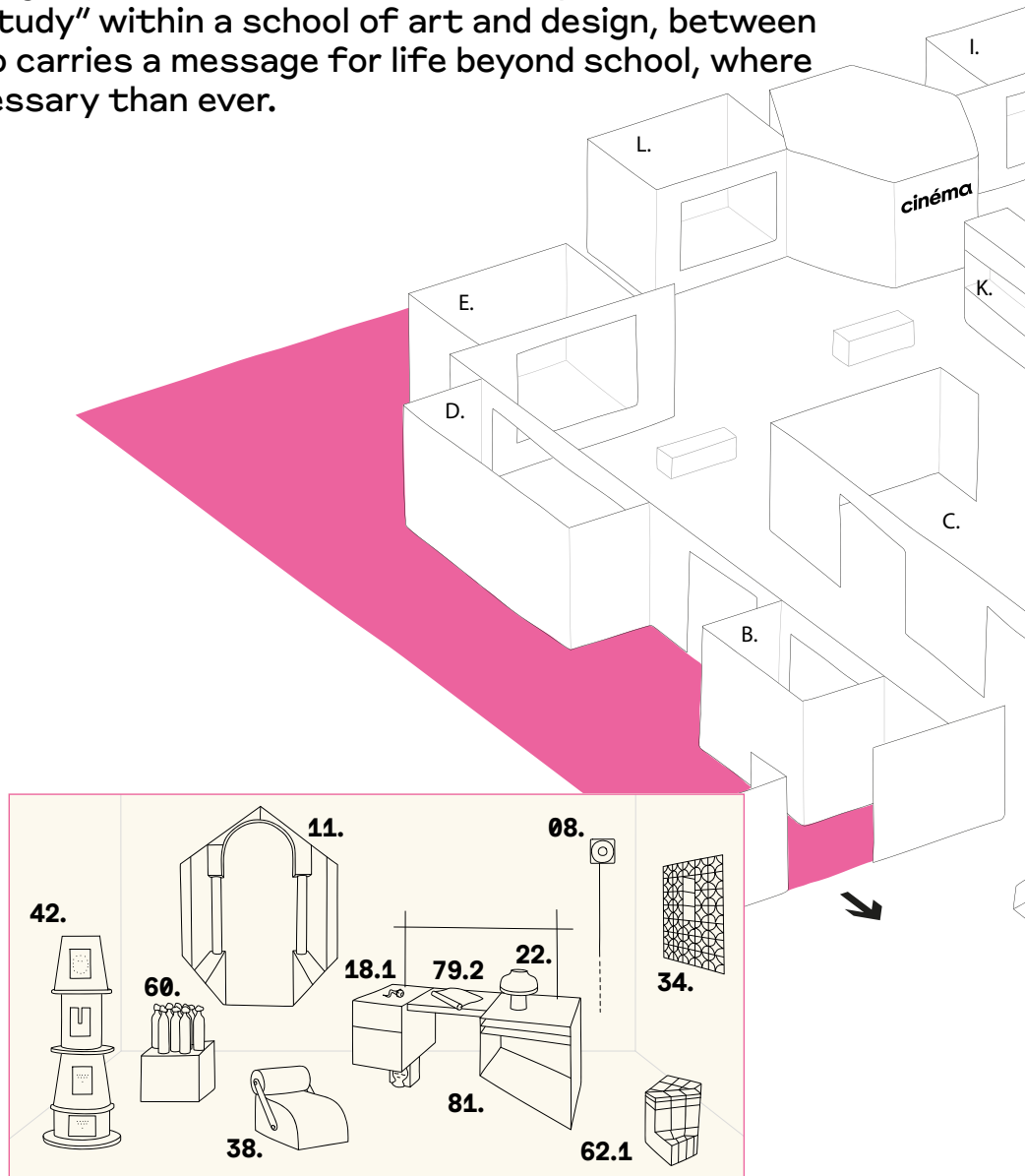
Director General of the EPCC Cité du design-Ésad Saint-Étienne

nothing is lost, everything circulates

Presented at La Platine, recto verso brings together across 600 m² the projects of two graduating cohorts and offers an immersive exploration of their worlds, research and commitments. Conceived as a space to be explored, the exhibition does not simply present finished objects. It reveals the processes of creation: the trials, shifts and intuitions that shape a practice in the making. In doing so, the exhibition offers a comprehensive vision of what it means to "study" within a school of art and design, between reflection and making. It also carries a message for life beyond school, where coming together is more necessary than ever.

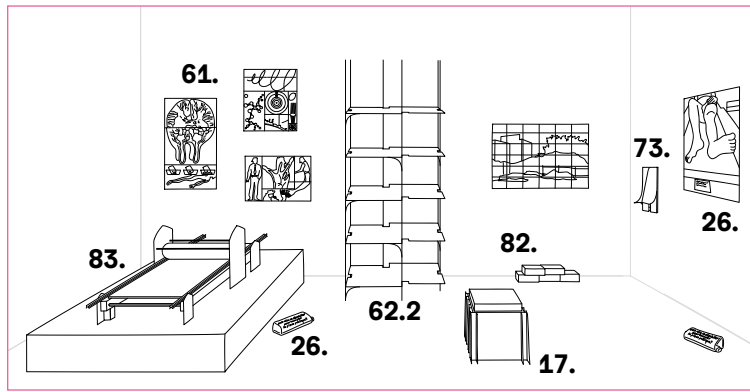
recto verso presents a body of works through a two-part experience: recto and verso. On the recto, the works are presented within 13 dioramas—including a cinema room and a walk-through stage where visitors can engage directly with the objects. The verso, by contrast, reveals the processes that brought them into being.

Lamps, birdhouses, steles, fountains, illuminated shelves, calendars or stilts: these dioramas present works that revisit forms, structures and functions. From shared references, a shift occurs, redirecting our attention towards details. Writing, building—matter is also thought.



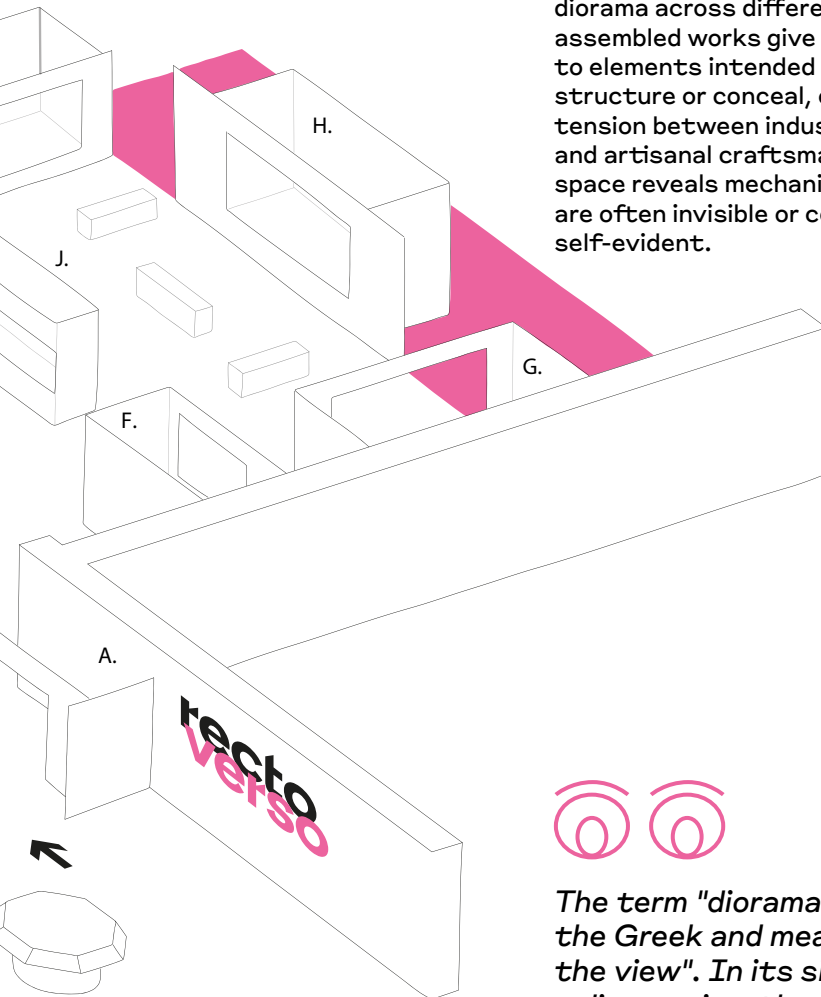
**D. Entre murs et murmures
(Between Walls and Whispers)**

This space acts on the visitor as the visitor acts upon it. Inhabiting appears as an interaction between individuals, places and the stories that settle within them.



**H. Rien ne se perd, tout circule
(Nothing is Lost, Everything
Circulates)**

Questions of resources traverse this diorama across different scales. The assembled works give narrative form to elements intended to support, structure or conceal, creating a tension between industrial precision and artisanal craftsmanship. This space reveals mechanisms that are often invisible or considered self-evident.



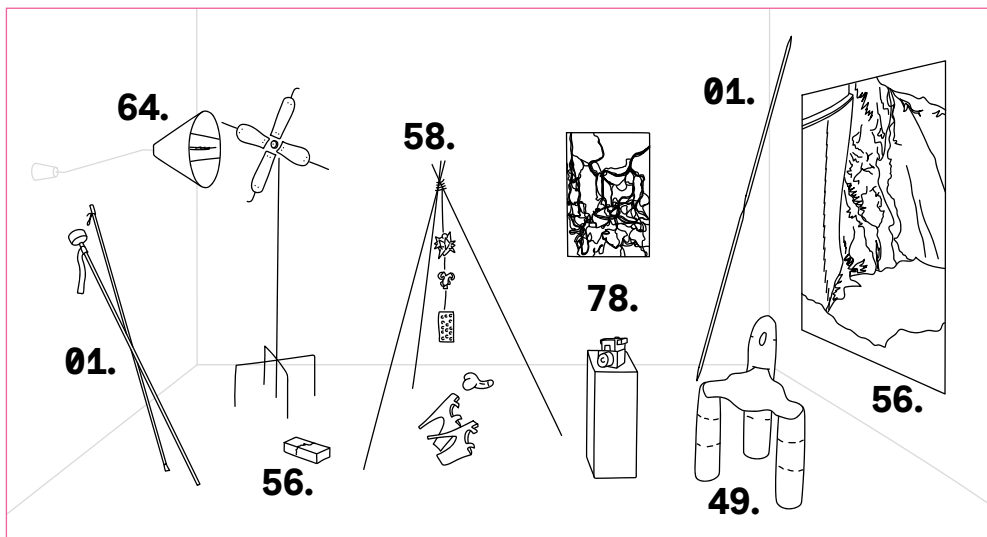
The term "diorama" comes from the Greek and means "through the view". In its simplest sense, a diorama is a three-dimensional representation of a landscape, a historical scene or an event, designed to be viewed from the outside. Dioramas have been used to create immersive visual representations of historical scenes, battles, natural landscapes, as well as cities and villages.

On the recto side of these dioramas are composite contents that offer greater insight into the development of emerging designers. The objects are placed in dialogue, prompting reflections on technological evolution and our relationship to time—such as the juxtaposition of a clay tablet, whose durability seems boundless, with a Minitel, one of the earliest symbols of contemporary network culture.

On the verso, the scenography reveals the other side of design and invites us to explore how design is made. A series of black-and-white A4 photographs presents the iterative process underpinning each diploma project: research, trials, failures, as well as everyday life within the school and its moments of interaction.

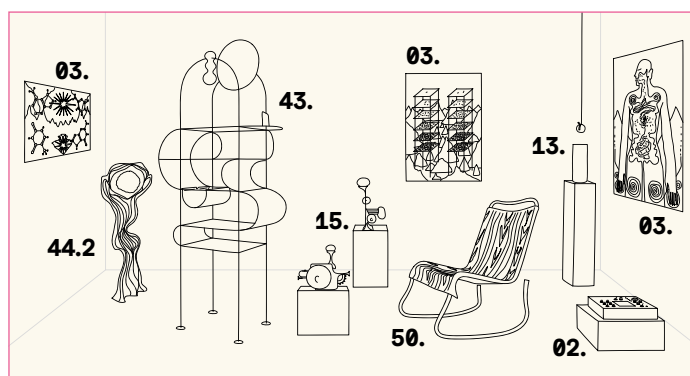
"We conceived the exhibition as a means of bringing together works from two cohorts within a narrative scenography that highlights the relationships and differences between projects, ways of thinking and commitments. It invites a two-fold reading: what each work reveals on its own, and what they convey as a collective whole."

The ppdesigner collective



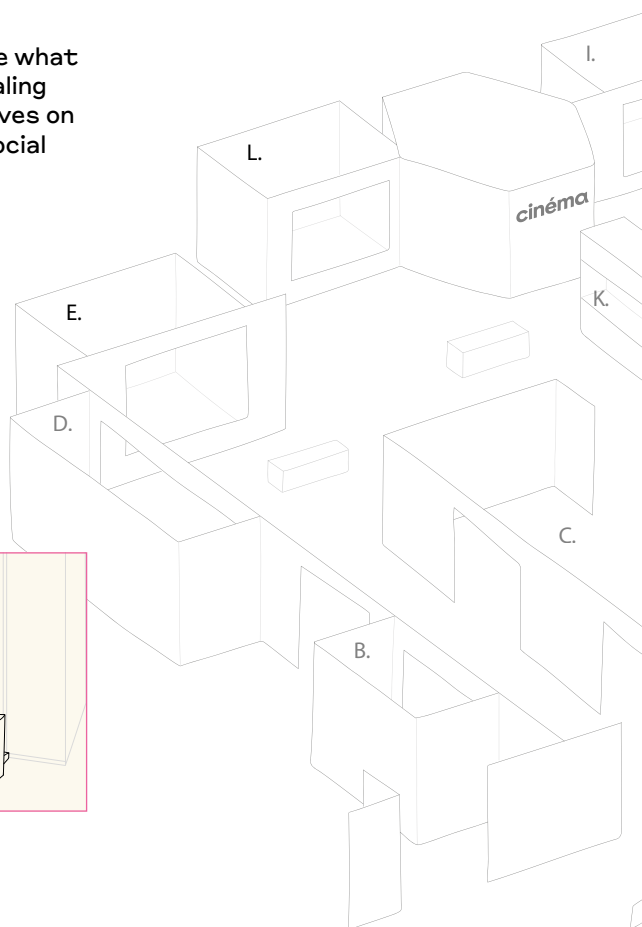
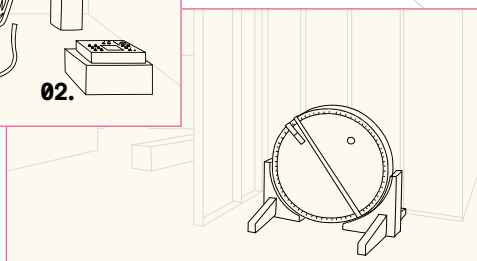
**L. Les traces que nous laissons
(The Traces We Leave Behind)**

The works in this diorama explore what endures after our passage, revealing how our actions imprint themselves on the natural, technological and social environments we move through.

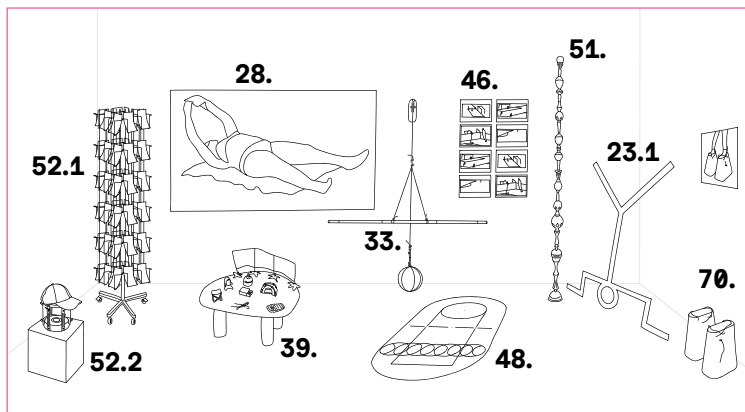


**E. Sous la surface
(Beneath the Surface)**

Microbes, fungi, ancestral gestures, abandoned objects and artefacts of the future resonate with one another in this diorama. Together, they remind us that the living world—and its traces—reveals itself to those who take the time to truly look.

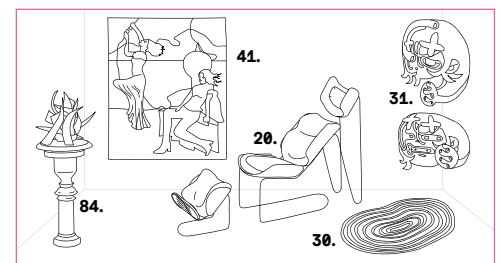


when walls
remember footsteps



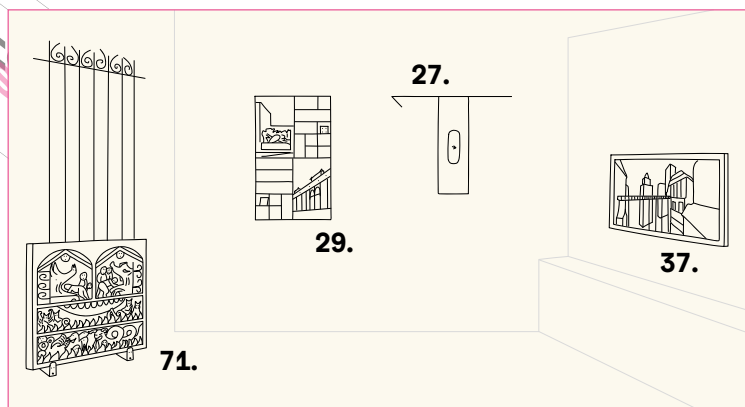
G. Ce que regarde le soleil (What the Sun Sees)

Holidays, well-being and personal success form the focus of the projects presented here, which take on a critical dimension, questioning our ideals of leisure, performance and escape—at times with a touch of irony.



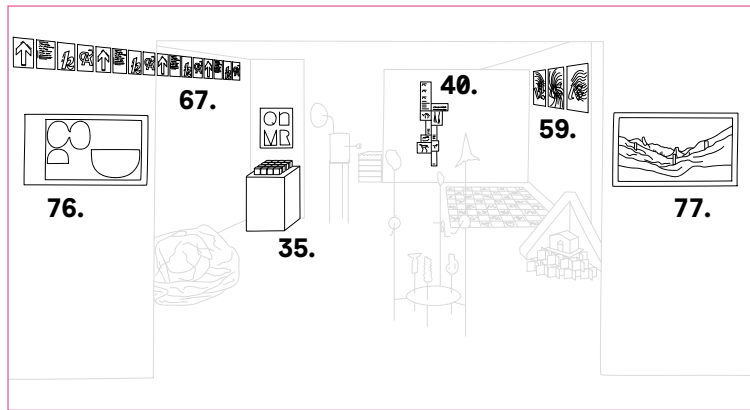
F. Sur le fil (On the Edge)

In this space, a number of dualities confront and complement one another: body and mind, the self and the ego, action and stillness, image and word, emptiness and fullness. Together, these works highlight a search for balance and stability in the face of the tensions and contradictions that shape human experience.



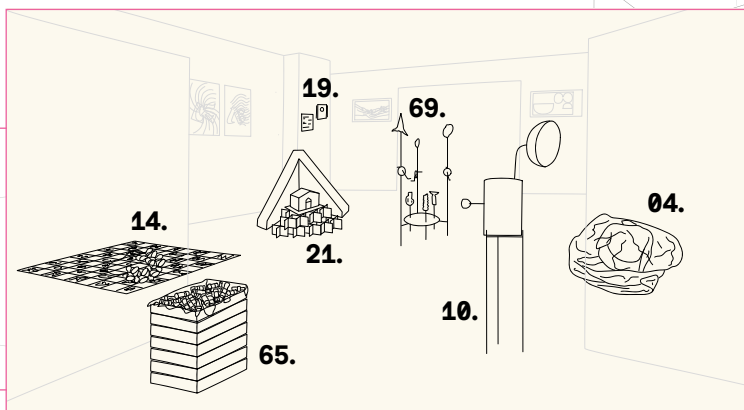
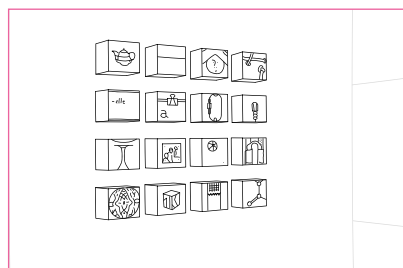
A. Quand les murs se souviennent des pas (When Walls Remember Footsteps)

The alumni adopt a "gatherer" approach, drawing on what is "already there"—whether industrial debris, workers' memories or architectural fragments—to propose new narratives.



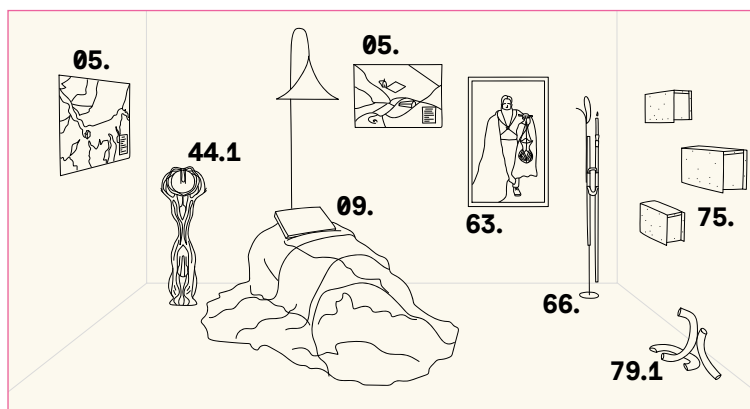
C.1 Il faut ré-apprendre à lire (We Must Relearn How to Read)

An exploratory space (oral, visual and sonic) brings together works that engage with ways of transmitting and representing knowledge.



C.2 Ce que touchent les mains (What Hands Touch)

The projects presented invite us to rethink the value of objects and the ways in which forms travel from hand to hand.



B. Le capitalisme n'a pas de saison (Capitalism Has No Season)

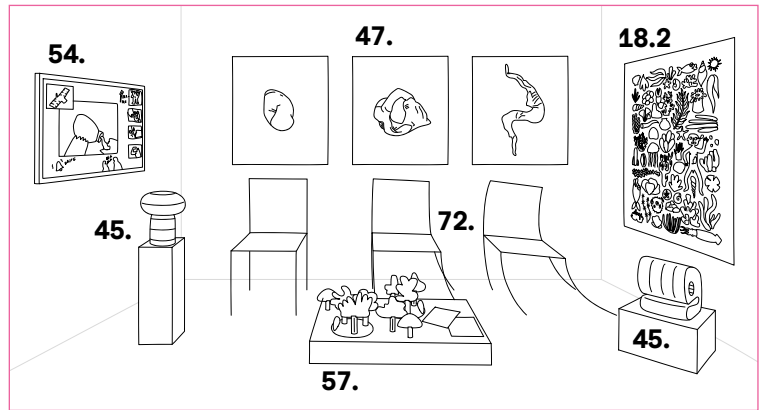
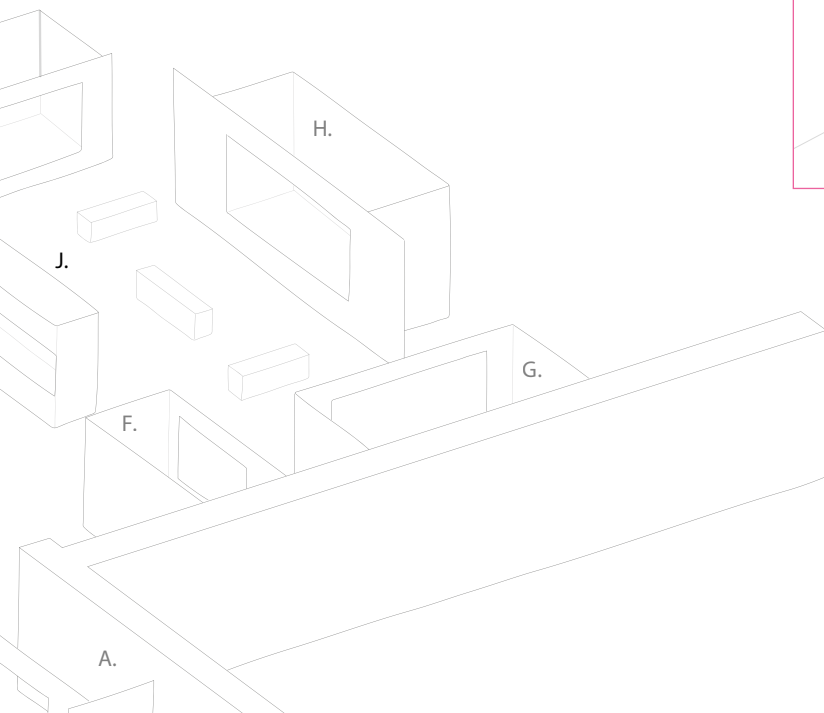
At the heart of these projects lies a conviction: design has a responsibility to shape models of society that resist uniformity. This approach questions our relationship to productive time and our reconnection with the living world.

Cinéma (Cinema)

"The video I made for my final project is composed of sound, digital and visual recordings captured in the city of Brussels, where I lived for a time. My aim is to reveal public space through the lens of perception. It is the human approach to the city that interests me. I attempt to show this subjectivity and these sensations, which are not always visible and are rarely explored. I would like to further develop this perspective with others—particularly passers-by—in other cities."

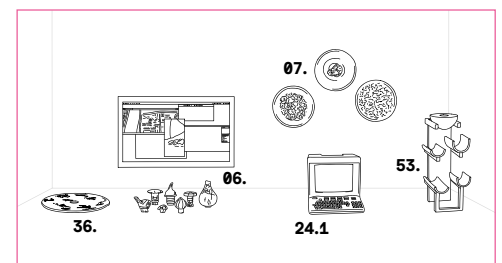
Lise Poncet

what hands touch



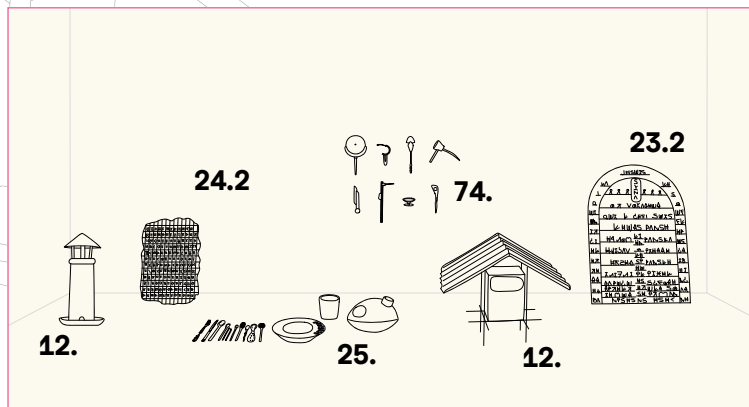
I. Les formes de l'attention (Forms of Attention)

The works brought together here consider the body as a site of transformation and a surface to be cared for, one that requires pedagogy and collective engagement. Absent bodies, cared-for bodies or contested bodies—each work explores our relationship to the body and the ways in which society grants or withholds its place within our living environments.



J. The Time of Objects

How does the object shape our perception of its history and its transmission? Objects often give the impression of permanence. Yet in the digital age, will they truly endure across centuries?



K. Une chose peut en devenir une autre (One Thing Can Become Another)

Here, matter does not simply shape structures or tools—it gives form to thought. Design extends beyond the human sphere: it shapes landscapes for other species and redefines our ways of communicating and understanding one another.

the time of objects

Here, approaches layer, intertwine and deepen, offering a generous panorama of what it means to create together. From this plurality of practices emerges a collective, living and stimulating work. Discover the unexpected in these dialogues, where each recto finds an echo in its verso.

This selection reveals the concerns of a generation nearing the end of its studies, through a collective reading of the projects. The narratives and positions of these young artists and designers succeed in shifting our perspective.

recto *verso*, it's:

- 100+ objects
- 19 paintings
- 20 sculptures
- 7 videos including 2 video games
- 4 sound works
- 18 drawings
- 6 photographs
- 3 models
- 15 publications
- 3 performances
- 10 posters
- 32 postcards
- 3 workshops



Jeanne Thèse, *C'est un tube ! (It's a Tube!)*, DNSEP Design, ACDC_Spaces course, 2024

"This video is the outcome of my diploma project, conceived as a live sitcom, designed as a single continuous shot to deliberately evoke the feel of a live broadcast. My video is the adaptation of my theatre piece entitled *Le monde est un tube* (The World Is a Tube). This theme of tubes—urban piping systems as well as tubular forms in everyday life—has always inspired me, and led to a significant discovery during my time at Ésad Saint-Étienne: ceramics. An initial academic exchange allowed me to work with industrial ceramics in Lima, Peru. The experience has continued in the same country, where I am currently undertaking an internship focused on cultural mediation. For me, design is not limited to a single practice; I see it rather as an intersection of several areas of interest."

Jeanne Thèse



Nils Geffre, *Des archives que l'on porte (The Archives We Bear)*, DNSEP Design, **Object** course, 2025

Brooches composed of archival images and recovered materials, collected through acts of wandering and exploration—each piece carrying popular stories and fragments of memory.



Lou Jourdan, *Animalis - Chrysocyon Brachyurus*, DNSEP Design, **Graphics & Images** course, 2024

This project examines how the living can be represented through a handcrafted iconography, focusing on four species: the maned wolf, the cow, the sardine and the pigeon.



Gabriel Lecurieux-Lafferronnay, *Indestemparis : Alpha*, DNSEP Design, Digital Creation course, 2025

A sculptural fiction envisioning a future civilisation founded on the relativity of time as a social and economic principle.



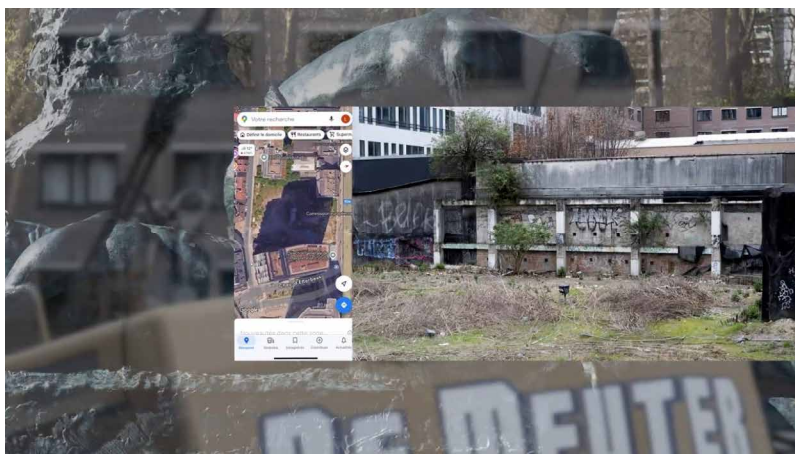
Clémence Joseph, *Camping à Beaulieu*, DNSEP Design, Public(s) course, 2024

A postcard created after a four-day stay with children from the Beaulieu neighbourhood, set within an open-air theatre. A series of models inspired by seaside holidays.



Yowei Chang, *And, so?*, DNSEP Art, 2024

This project draws on the moulds that colonise walls, furniture and abandoned objects. Often perceived as undesirable, they are here transformed into sculptural presences, turning the minute into monumental works.



Lise Poncet, *Distance* (video, 2.45 minutes), DNSEP Art, ACDC_Spaces course, 2025

In Brussels, a fictional day, built from stories, images and sounds, invites us to reflect on the ways we experience the city.





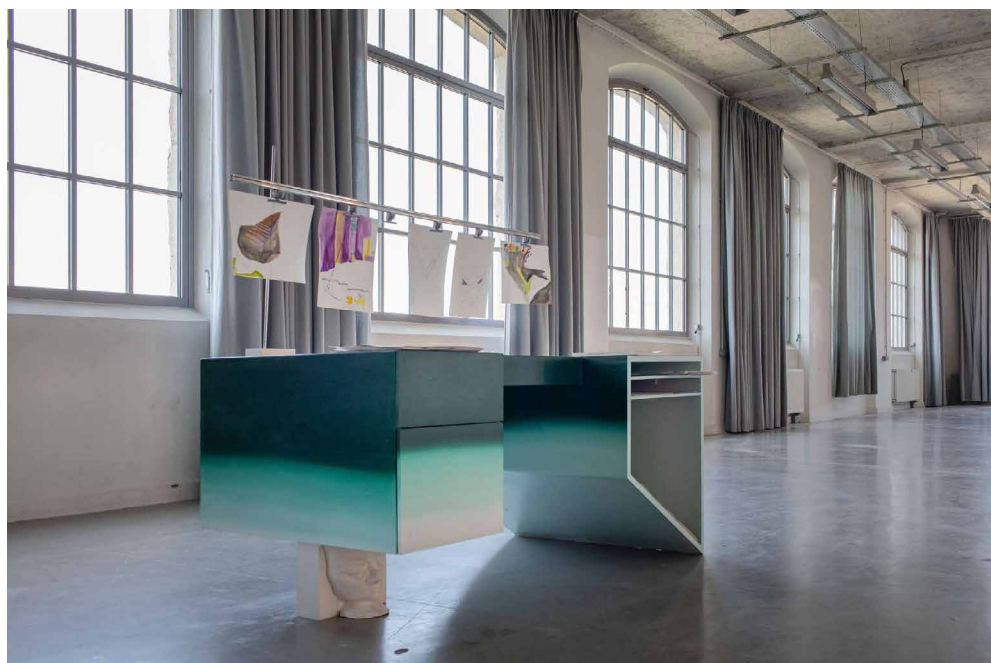
Lisa Petit, *Sans titre (Untitled)*, DNSEP Art, ACDC_Spaces course, 2025

Lisa Petit designs and creates miniature sculptures that can be slipped into a pocket or a bag. Carried away by visitors, these objects leave the exhibition space, gradually disappearing from it.



Thomas Cappe, *Arche 3 (Arch 3)*, DNSEP Art, 2024

He creates custom sculpted stretchers that move beyond traditional formats and respond to the architectural forms depicted.



Arthur Van-Poucke, *Le bureau de Miro (Miro's desk)*, DNSEP Design, ACDC_Spaces course, 2025

From his mental wanderings emerges a studio composed of models, drawings and reproductions, oscillating between a poetic sensibility and an industrial universe, with Miro as its central figure—a kind of off-screen character.



Coline Drouglazet, *Soma*, DNSEP Design, Object course, 2024

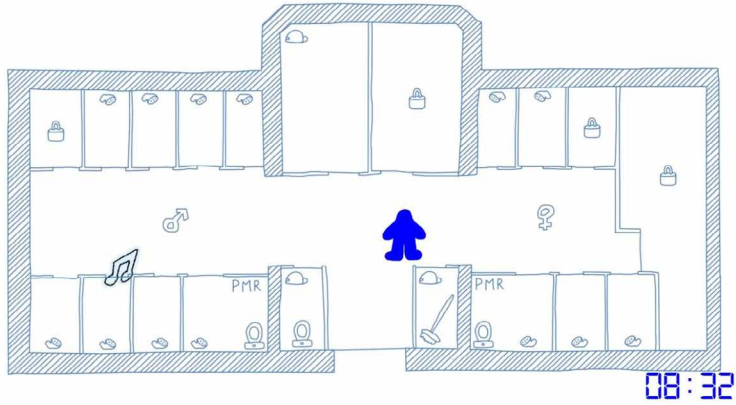
What if physical and mental recovery became a ritual? The Soma chair invites us to slow down and reconnect with an active form of rest. Here, care becomes a posture.



the forms of attention

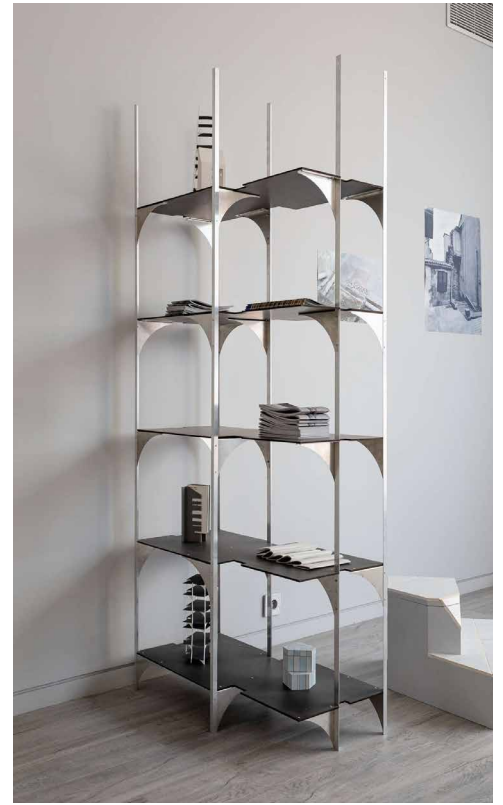
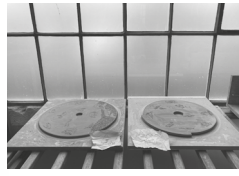
13

recto verso
Exhibition at La Platine - Cité du design



Laura Millaud, *Bains publics rue du Treyve (Public Baths rue du Treyve)*, DNSEP Design, **Public(s)** course, 2024

Exploring the public baths—partly forgotten—by respectfully evoking the atmosphere and memory of these shared spaces.



Mathias Padlewski, *Étagère Jackson (Jackson Shelf)*, DNSEP Design, **ACDC_Spaces** course, 2025

This shelf takes its name from the Jackson Tower in Bergson, a district of Saint-Étienne. Designed to be as lightweight as possible, it continues a kite-based project imagined to accompany the vertical movement of the neighbourhood.



Benoît Fage, *Minitel*, DNSEP Design, **Digital Creation**, 2025

Emerging from the Polaris project—drawn from the writings of philosopher Paul Virilio on technology and thought—the Minitel, an instant network of the 1980s, symbolises the acceleration of information transmission. As the tool gains speed, it is our relationship to time, to others and to knowledge that transforms, showing that our tools are never neutral.

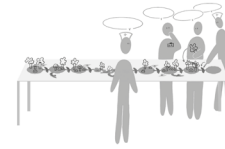


Céleste Moja, *Sans titre © (Untitled ©)*, DNSEP Art, 2025

Sixteen oil paintings on wood isolate a detail at a 1:1 scale, observed within selected works presented by the graduates in this exhibition.



on the edge



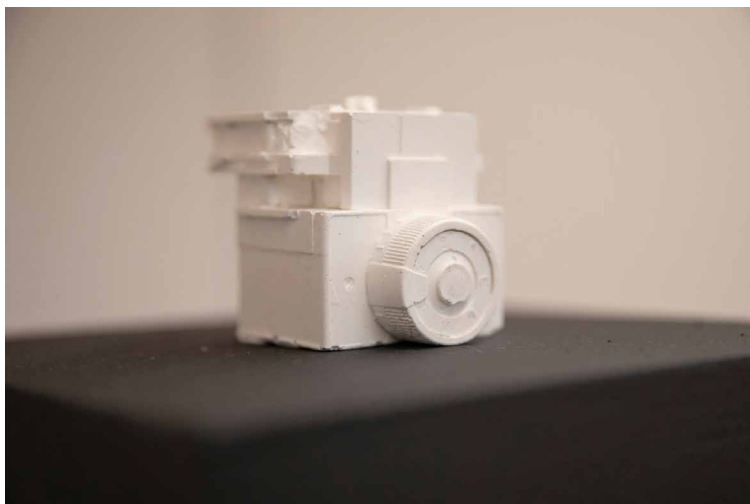
Jeanne Troadec, Contenu(ant) : pièce 002.,
DNSEP Art, **ACDC_Spaces** course, 2025

Here, a form is held back without being revealed. The piece invites visitors to consider it for what it is—materially and spatially, here and now—while leaving open the hypothesis of what it might contain.



Alexia Roue, Composer avec les limites (Composing with Limits),
DNSEP Design, **Object** course, 2025

Composer avec les limites (Composing with Limits) explores the poetics of ruins through obsolete keyboards. Stripped of their internal components, they become the raw material for objects conceived from what already exists, such as illuminated shelves.



Juliette Soustelle, Traces du flux (Traces of the Flow),
DNSEP Design, **Graphics & Images** course, 2024

This series is part of the project *Traces du flux (Traces of the Flow)*, which questions the relationship between memory and the virtual. The images reveal a tension between photographic trace and machinic reinterpretation, oscillating between reality and algorithmic hallucination.



between walls and whispers

Because the collective narrative is not confined to the walls and does not end with the gaze, the graduates invite you to step to the other side of the mirror. By taking these cross-paths, discover their projects in a new light. Workshops, walks, performances and screenings, each an open door into their worlds, inviting you to take part in a shared moment of exploration and collective creation.

Dans le cadre des Journées européennes du patrimoine

Tuesday 19 May at 6 pm

Ésad Saint-Étienne Auditorium

Talk and Screening -

Sous l'ombre de son silence

(In the Shadow of His Silence)

Cécile Cheang, DNSEP Art, ACDC_

Spaces course, 2025

After years of silence, Cécile Cheang's father recounts a tragic period of his life: the Cambodian genocide of the 1970s. In her film, orality unfolds as much through words as through what remains unspoken, and through body language, revealing what cannot be expressed otherwise.

"This is a personal work, a testimony I wanted to share with audiences as a way of informing. The artistic dimension of my documentary lies in the way I film physical language—glances, silence. A book titled Jamais prêt (Never Ready) and a performance, Ce qui reste après les mots (What Remains After Words), extend this film. Today, I wish to bring to light voices that have been silenced, beyond the question of genocide."

Cécile Cheang

Sunday 31 May 2026

Performance - Échafauder (Scaffolding)

Charlotte Asmonti, DNSEP Art,

ACDC_Spaces course, 2025

This project is part of an investigation into how the body traces forms, draws trajectories and inhabits space. It draws on the moving body, captured in moments of transition—"inter-movements"—which she paints at a 1:1 scale. These bodies become anchor points for constructing volumes and spatial dispositifs. Visitors are invited to enter the installation.

Friday 18, Saturday 19

and Sunday 20 September 2026

Walk and Screening - Departure from the Musée de la Mine, arrival at Ésad Saint-Étienne for the screening

Sentier des crassiers (Spoil Heap Trail),

Thomas Goumarre, DNSEP Art, ACDC_

Spaces course, 2025 and Adriano Duarte, landscape designer

A 6 km investigative trail connecting the visible remains of Saint-Étienne's mining past. Moving between spoil heaps, workers' gardens and mining housing estates, the route invites exploration of the post-industrial landscape as a site of observation, narratives and intersecting interpretations.

Film: Contre-visite des crassiers en friche à Saint-Étienne

(Counter-Visit of the Abandoned Spoil Heaps in Saint-Étienne) / Arnaud Descheemacker (video-31 min 19 sec)

Friday 18 and Saturday 19

September 2026

La Platine, Cité du design (Agora)

Workshop - Module 9x20

Emma Duplanil, DNSEP Art, ACDC_

Spaces course, 2025

A system of modules cut from leftover wood creates a space open to collective experience: building a cabin.

Saturday 19 and Sunday 20

September 2026

La Platine, Cité du design (Agora)

Workshops - Expédition Utoupie

(Utoupie Expedition)

Cécile Poulat, DNSEP Design, ACDC_

Spaces course, 2024 with **Club Mijo**

(Clémence Joseph and Laura Millaud)

As part of a six-month residency in Marcenod (Loire), primary school pupils (Years 4-5) created *Utoupie* sculptures based on the village's vanished activities. Activated by a device generating moving forms, titled *la Machine Révolutive (The Revolutive Machine)*, these sculptures connect memory, inhabitants' narratives and creative gestures.

Full programme available
on citedudesign.com

the traces we leave behind

Take home a souvenir of your visit at the Cité du design shop, and discover pieces created by our emerging artists and designers.



→ **Le palmier magique à accrocher au rétroviseur (The Magical Palm Tree to Hang from the Rearview Mirror) / Mini tableau, camping 3 étoiles/Mini tableau, sur la route des vacances,**

Club Mijo (Clémence Joseph et Laura Millaud)

Inspired by archetypal symbols of holidays, this series of ceramic pieces resonates with the diploma project *Camping à Beaulieu*. Drawing on the codes of souvenir objects, these hanging pieces invite a sense of escape.

Mini tableau, camping 3 étoiles (Mini Painting, 3-Star Campsite)
glazed stoneware- 5,5 x 4,5 cm
12€

Mini tableau, sur la route des vacances (Mini Painting, On the Road to the Holidays)
glazed stoneware - 5,5 x 4,5 cm
12€

Le palmier magique à accrocher au rétroviseur (The Magical Palm Tree to Hang from the Rearview Mirror)
glazed stoneware - 8x10cm
16€



→ **KIT à Plaquell-es, Elyette Gauthier**
Plaquell-es takes the form of plaster-based editorial objects, placed at the feet of nude female statues.

The kit includes:

- a silkscreened instruction sheet/poster (60 x 80 cm, folded)
- a publication
- a bag of plaster (500 g)
- a latex surface (19 x 9 cm)

20€

→ **Atelier Plaquell-es Edition, Elyette Gauthier**

19 x 9 cm, 50 pages
10€

→ **Vase Arc & Vase Ballon (Arc Vase & Balloon Vase), Jeanne Thèse**

"I have always been interested in tubular forms, whether urban piping or underground networks. I enjoy drawing with these shapes and creating connections between them. My Arc and Balloon vases stem from sketches produced as part of my diploma project *C'est un tube ! (It's a Tube!)*"
Jeanne Thèse

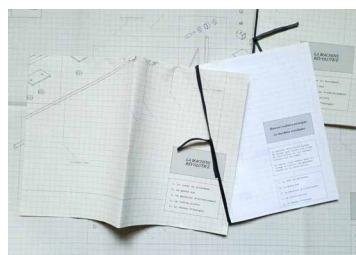
Vase Arc (Arc Vase) : clay with oxides, transparent glossy glaze
170 x 100 mm - 6 variations
35€

Vase Ballon (Balloon Vase) : clay with oxides, transparent glossy glaze
150 x 200 mm
45€



→ **Le Manuel Technico-poétique (The Technico-Poetic Manual), Cécile Poulat**

Le Manuel Technico-poétique is a comic book inspired by technical manuals, taking us through the main stages in the making of the *Revolutionary Machine*. Designed and built by Cécile Poulat for her 2024 diploma, this machine draws on a traditional craft technique—woodturning—diverted into a collaborative mechanical tool for the production of rotational forms. Paper, hand-bound using an inner tube - black-and-white edition, A4 format, 36 pages + a folded black-and-white A1 poster integrated into the cover
15€



→ **Cale-livres (Bookend), Mathias Padlewski**

Somewhere between a bird and the typographic sign of the brace, this object holds a book open without damaging it. It is available in various sizes and types of wood, suited to books of different formats and thicknesses.

Wood (oak, maple) - 33 x 6 x 6 cm
40€

→ Publication *L'autre Beaulieu (The Other Beaulieu)*, **Mathias Padlewski**

This book is a photographic walk through the Beaulieu district in Saint-Étienne.

19 x 26 cm - 20 pages
8€



→ **Valjouffrey, Kamila Baldos**

This illustration is part of the series *Orientations*, an illustrative project exploring landscape and cartography. "Valjouffrey is a small part of my childhood, a fragment of the mountains where I spent my free time. It is this enclosed valley that witnessed long summer afternoons and cool October nights at my grandmother's home. It is the lines, curves and changes in elevation etched into my memory. It is the colour of evening falling—a bluish pink that tells us winter is near and that we won't return until spring comes again."
Kamila Baldos

30x40cm
40€

emerging talents take off

The work of these young artists and designers marks the transition from five years of study to the beginning of their professional journeys. Their proposals, both singular and abundant, echo the experiments conducted within the school. This collective exhibition, a true extension of their training, highlights the diversity of practices at Ésad Saint-Étienne. For each graduate, presenting their work also means accepting to represent themselves.

Ésad Saint-Étienne is a place of transversality, where disciplines nourish one another. This selection reflects that openness and offers insight into how the graduates of 2024 and 2025 interpret the contemporary world.

The curriculum is structured around two cycles (two and three years), leading respectively to the DNA and the DNSEP. After a preparatory year, students refine their specialisation across several tracks: Design (Object, Public(s), Graphics & Images, Digital Creation) and Art (Artist and XP).

About Ésad Saint-Étienne (Cité du design)

Since its founding in 1803, the École Supérieure d'Art et Design de Saint-Étienne has evolved from industrial arts to design—a shift confirmed by its name change in 2006. Today, the school stands as a key component of the Cité du design, within the only French UNESCO Creative City of Design. Ésad Saint-Étienne currently welcomes around 400 French and international students. As a creative institution under the supervision of the French Ministry of Culture, it actively encourages intersections between art and design in response to contemporary challenges. From preparatory classes to master's level and beyond, it is a school where projects are made: workshops are central to learning, fostering dialogue between knowledge and practice.

Teaching is informed by the school's research activities (GRAD Esadse), as well as by the design dissemination programmes developed by the EPCC Cité du design - Ésad Saint-Étienne.

Located on the site of the former Manufacture nationale d'armes (National Arms Factory), the school shares its campus with the Biennale Internationale Design Saint-Étienne, the contemporary design exhibitions of La Platine, and the workshops of La Cabane, a discovery space dedicated to younger audiences. Complementing this ecosystem, the Galerie Nationale du Design, the first venue dedicated to showcasing public design collections, developed in partnership with major cultural institutions, will open on 10 June 2026 at the heart of the Cité du design quarter.

practical information

recto verso

Exhibition of the 2024 & 2025 graduates of Ésad Saint-Étienne
From 29 April to 4 October 2026

La Platine, Cité du design

3, rue Javelin Pagnon
42000 Saint-Étienne
Free admission

Opening Hours

Tuesday to Sunday
10 am - 12.30 pm
and 1.30 pm - 6 pm
Closed on Mondays and public holidays

Also worth seeing at La Platine

Créer un vase (Craft a Vase)

A commission from 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.

From 29 April to
20 September 2026
Curatorship: Céline Saraiva, CNAP
Scenography: Emilieu Studio

Topographies du vase :

*Créer un vase en territoire
stéphanois (Creating a vase in the
Saint-Étienne region)*

A pedagogical project developed in partnership with the Centre National des Arts Plastiques and students from Ésad Saint-Étienne.

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

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
Scenography and curatorship:
Anaïs Borie

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

Programme complet sur
citedudesign.com

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