

Press kit

April 2026



29.4 - 16.8.26
cité du design, saint-étienne

10 - 19.9.26
galerie même-si, paris



local tools

dialogues avec l'industrie

local tools

dialogues avec l'industrie (dialogues with industry)

First exhibition by the Local Tools post-master programme (Design & Industry) at the École Supérieure d'Art et Design de Saint-Étienne (Ésad Saint-Étienne) (Saint-Étienne Higher School of Art and Design)

Conceived as a project that is at once educational, experimental and socially engaged, the exhibition *Local Tools - Dialogues avec l'industrie (Dialogues with Industry)* traces two years of close collaboration between young designers and partner companies, centred on a key question: how can we rethink tools, processes and production chains through design?

At a time when reindustrialisation is being touted as a desirable goal, one thing is clear: there can be no contemporary industry without design, nor any transformation of production methods without a critical eye. It is this conviction that underpins the exhibition *Local Tools - Dialogues avec l'industrie*.

designers + manufacturers

A dialogue between creative vision and hands-on research, dedicated to usability and performance

The exhibition seeks to reveal the full complexity of the research process: observation phases, formal experimentation, technical investigations, trials, doubts, and ongoing adjustments.

It is accompanied by a special issue of *Azimuts - Design Art Recherche (Design Art Research)*, published for the occasion. This issue documents the work carried out and fosters reflection on new forms of dialogue between design and industry.

The four emerging designers in this programme were brought together with two industrial partners, not to address a specific brief, but to engage in a shared research context.

This research-oriented mindset is both committed and collective, deeply anchored in local contexts and contemporary challenges. Here, the dialogue between design and industry extends beyond production itself: it becomes a catalyst for fundamentally rethinking how we produce and consume.

Innovation does not happen in a vacuum. It takes root in the realities of our territories and in the pressures of competitiveness. By revisiting production frameworks and tools, these young designers, alongside Rondino and Sculpteo, investigate tangible ways to increase relevance and efficiency in the face of current crises.

The challenge is twofold: to rethink industry through design for greater agility, and to enrich design through the acquisition of industrial know-how.

working together more effectively

the origins of the local tools programme

A shared vision driven by designers Éric Jourdan and Jean-François Dingjian at Ésad Saint-Étienne

This post-master programme was conceived from a **shared strategic vision between Éric Jourdan et Jean-François Dingjian**. Despite their distinct trajectories, both designers converge on a key idea: design cannot be dissociated from industrial processes. This dual perspective underpins this first programme of its kind in a public institution in France.

At the initiative of Éric Jourdan, designer and Director General of the EPCC (public institution for cultural cooperation) Cité du design-Ésad Saint-Étienne, the *Local Tools* programme brought in designer Jean-François Dingjian as academic coordinator. From 2023, they worked together to build the programme, drawing on public institutions, industry partners, the teaching teams at Ésad Saint-Étienne, and the resources of the Cité du design. A year later, *Local Tools* welcomed its first group of students.

"In France, if design is to stand at the heart of the societal challenge of reindustrialization, we must strengthen the connections between businesses and designers. This dialogue is a key issue, of equal importance to both sides."

Jean-François Dingjian, designer, coordinator of the *Local Tools* programme

"Within the diverse landscape of relationships between design and research, and across the many postgraduate programmes available, Local Tools distinguishes itself through the way it articulates thinking, form-making, and industrial production."

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

designing with, for, and despite

a pedagogy grounded in
real-world conditions

***Local Tools* builds on the reflections developed by designers throughout history to confront the challenges of creation and production.**

Launched in autumn 2024, the programme brings designers and industrial partners together in a shared space of research, reflection, and action, addressing contemporary transformations: social, environmental, digital, and strategic. It explores the materiality of design through its tools, from machines to robots, and through modes of making, from the hand to AI. This broad framework opens up approaches to form-making, from craft-based models to mass production.

Research through "making together"

Within this programme, partner companies and students investigate processes of implementation, understood as ways of shaping appropriate forms and uses within a specific temporal and environmental context (24 months).



Sculpteo © Camille Sardet

Drawing on an industrial heritage dating back to 1803 and pioneering the field of design with its Biennale Internationale Design, Ésad Saint-Étienne has formed a unique institution with the Cité du design since 2010. Based in the only French UNESCO Creative City of Design, the school plays a central role in the urban transformation project led by Saint-Étienne Métropole to create the nation's first design district.

the collaboration between designers & industrials

the open workshop

The exhibition *Local Tools - Dialogues avec l'industrie* brings together the work produced through the collaboration between four young designers and two industrial partners, Rondino and Sculpteo, within the *Local Tools* programme since 2024. It presents the results of two years of experimentation through an installation that combines observation, formal exploration, technical investigation, and concrete applications, along with a publication conceived as a critical tool. It offers a space to document, question, and further develop the reflections set in motion.

"Today, we are witnessing a widespread appropriation of the term 'design' by profiles that are closer to interior architecture or decoration. This trend reduces design to a matter of style and strips the term of its substance. The challenge, then, is to make it clear that design is a comprehensive approach, and that hands-on engagement within an industrial context holds as much value as an author-driven piece exhibited in a gallery."

Nathan Cussol

"I am convinced that one nourishes the other: the freedom of author-driven design enriches industrial pragmatism, and the rigour of industry gives substance to authorial work."

Hugo Le Guen

"In my personal practice, I have always used design as a tool to question our modes of consumption and our everyday lives."

Ismaël Rifaï

"Design serves a process of production, whether artisanal, semi-industrial, or industrial. Companies are therefore at the core of our approach. There are no magic solutions, but rather impulses that can open up possible paths in response to the challenges of our time."

Camille Sardet

2 2 partner companies

← On one side, Rondino, a company specialising in wood processing, provides a field of experimentation based on subtractive processes and large-scale tooling, where the material is shaped through successive removal until the finished product is achieved.

→ On the other, Sculpteo, a major player in 3D printing, embodies additive manufacturing processes, in which form emerges through the accumulation of material using advanced technologies.



Hugo Le Guen, Ismaël Rifaï, Camille Sardet,
Nathan Cussol, designers from the *Local Tools* programme © Nathan Cussol



Rondino © Nathan Cussol



Sculpteo © Nathan Cussol

material for reflection

research pathways

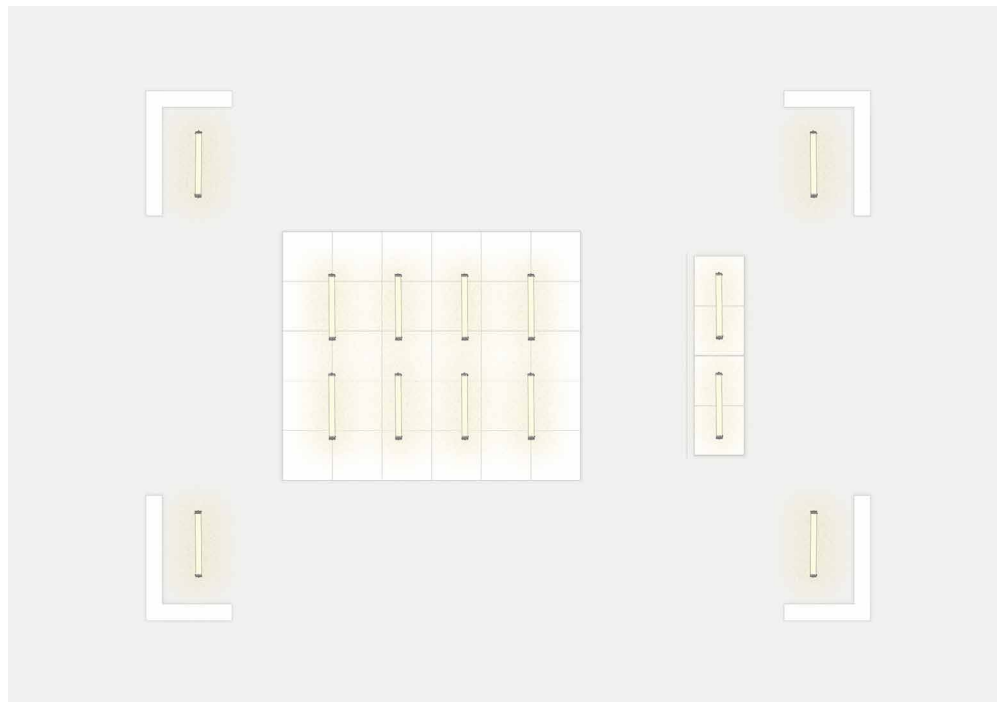
The scenography has been designed to convey the exploratory work developed over two years by the designers in collaboration with industrial partners, not as a collection of fixed outputs, but as a research process in motion.

Large plinths, separated by a suspended partition, allow different modes of expression to accumulate freely: sketches, study models, prototypes, video, and more. A light system of partitions surrounds these platforms, suggesting industrial research environments through a display of photographs by Nathan Cussol. The entire display has been conceived as a modular, reconfigurable grid.

After its first presentation at La Platine, Cité du design (29 April-16 August 2026), the exhibition will travel to Paris, to Galerie Même si, as part of Paris Design Week (10-19 September 2026).



Research, *Local Tools* © Nathan Cussol



Scénography, *Local Tools* © Hugo Le Guen

200 pieces presented over 350 m²

Drawings, analytical documents, mappings of stakeholders and flows, production chains and raw materials, photographic research, collected materials, models, prototypes, sketches...

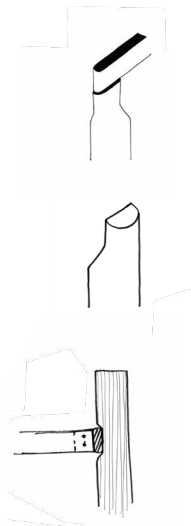
Making the processes of analysis and development visible offers a concrete way of understanding the tools and challenges involved in a design approach, as well as the everyday realities of industrial practice.



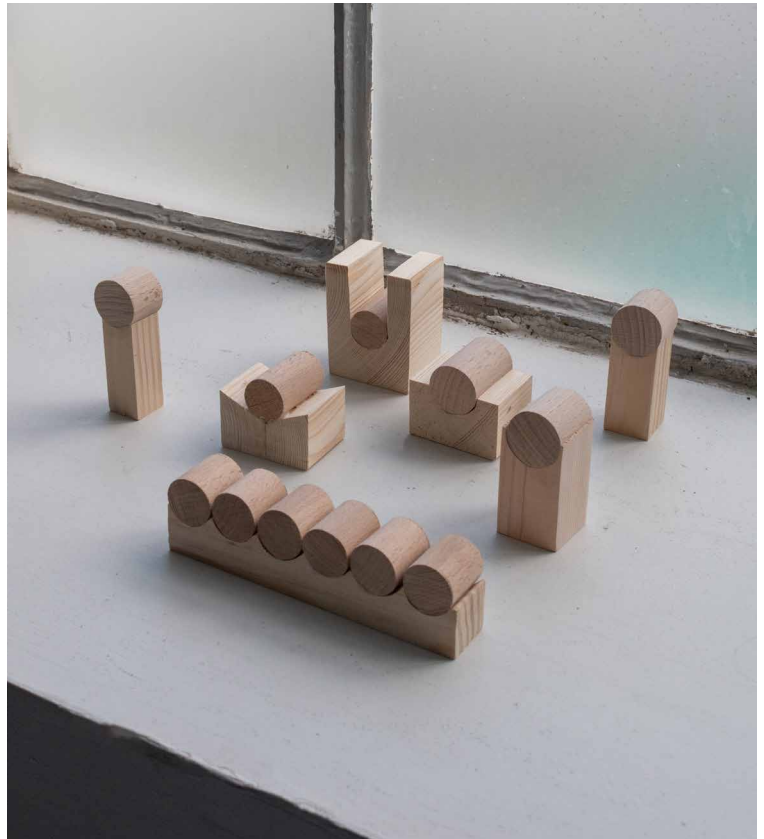
Research, Sculpteo, Local Tools
© Nathan Cussol



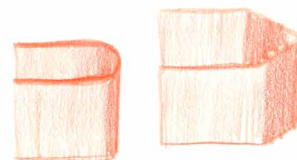
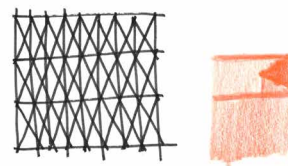
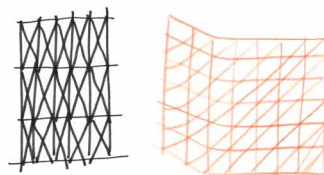
Research, Rondino, Local Tools
© Nathan Cussol



Research, Rondino,
drawings, Local
Tools
© Hugo Le Guen



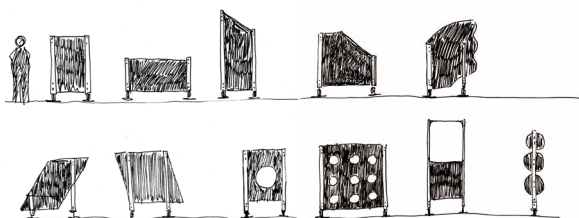
Research, Rondino, Local Tools
© Camille Sardet



Sculpteo research,
drawings, Local Tools
© Hugo Le Guen



Research, Sculpteo, Local Tools
© Camille Sardet



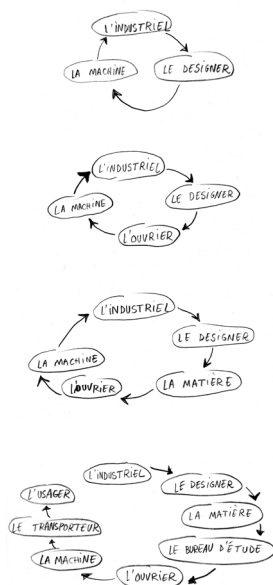
Research, Rondino, privacy screen, drawing,
Local Tools © Ismaël Rifai



Recherche, Sculpteo, Local Tools
© Nathan Cussol



Research, Sculpteo, mock-ups, Local Tools © Hugo Le Guen



Research,
industrial diagrams
Local Tools
© Ismaël Rifai



Research, Rondino, Local Tools
© Nathan Cussol

4 designers, a single immersion in interviews

Nathan Cussol, Hugo Le Guen, Ismaël Rifaï et Camille Sardet : young designers from the *Local Tools* programme

Together, they engaged with the realities of the business world—operational constraints, internal cultures, and the challenges of transformation. While addressing similar questions, their work shows how dialogue and collective experience can shape singular perspectives.



Nathan Cussol © Nathan Cussol

In your view, what needs does the *Local Tools* programme address?

Ismaël Rifaï : “The need to gain access to the industrial world, which is becoming increasingly closed to young designers.”

Hugo Le Guen : “I think this programme responds to the need to qualify research in industrial design through practice, rather than theory alone. It also fills a gap for young graduates: after completing a master’s degree, it’s very difficult to initiate projects with industrial partners under one’s own name. This post-master therefore provides that institutional framework.”

Nathan Cussol : “It addresses the need for a form of design rooted in the realities of the industrial world. It acts as a bridge between young professionals and trusted companies that are looking to open up to design or deepen their engagement with it. It is a real opportunity for designers at the start of their professional journey.”

Camille Sardet : “Professional opportunities are limited, as many manufacturing sites have left the territory—a 34% decrease between 1975 and 2025, according to INSEE (France’s National Institute of Statistics and Economic Studies). As a young independent, one often hesitates between the status of artist-author and that of a micro-enterprise. Design is a creative approach, and industry is the production context within which we aim to develop this creative work. *Local Tools* offers that opportunity.”



Ismaël Rifaï © Nathan Cussol



Hugo Le Guen © Nathan Cussol

What key insights have you taken away from this programme?

Ismaël Rifai : “Communication with industrial partners was at the core of the programme. It was essential throughout the development of the project, right through to its completion. This approach is something I will carry forward in my professional practice.”

Hugo Le Guen : “What mattered most was being able to lead projects under my own name with industrial partners. It involves a level of responsibility and intellectual ownership that I don’t necessarily have when working as an assistant in other studios. I also take away the importance of presenting and sharing research through exhibitions and publications. With Nathan Cussol, for instance, we used the publication as a way to initiate in-depth exchanges with stakeholders in the sector on issues that mattered to us.”

Nathan Cussol : “More than ever, it is necessary to move design beyond the closed circles in which it often tends to remain. This means engaging with industrial, large-scale contexts in order to assert the added value of the discipline across all levels of society.”

Camille Sardet : “Dialogue does not simply happen—it has to be initiated. We can reach out to industrial partners to share the commitments of design. We can also engage with their modes of communication, enabling them to envision collaboration and its potential outcomes. Finally, we must understand the timeframes of companies in order to establish meaningful, long-term forms of exchange.”

What would you say to entrepreneurs to convince them to work directly with designers?

Ismaël Rifai : “To convince entrepreneurs to work directly and sustainably with designer-researchers, we first need to move beyond the idea that design is limited to aesthetics. In reality, design encompasses the entirety of a project: it engages with its conception, its use, and its economic, environmental and even political impact. Collaborating with designer-researchers enables companies to innovate more meaningfully, by taking into account real user needs as well as contemporary challenges such as sustainability and social responsibility. It also encourages a long-term perspective, rather than a logic of rapid and short-term production.”

Hugo Le Guen : “It starts with an internal willingness to reassess one’s practices. As a designer-researcher, I bring a fresh and external perspective, as I am not immersed in the day-to-day constraints of the market or the engineering office. My role is to question processes through a practice situated between technical rigour and formal research, opening up paths that a company might not have explored on its own.”

Nathan Cussol : “I would say that in a design research project, you always know where you start, but never where you will end up. It is a genuine form of externalised R&D, informed by a discipline whose aim is to democratise what is both considered valuable and meaningful. Trusting designers goes beyond their ability to design objects: it offers an external perspective that allows a company to step back from its activity, its market and its organisation, and to identify new potential—sometimes in unexpected directions.”

Camille Sardet : “First and foremost, I would present myself as an industrial designer rather than a design researcher. Research is an integral part of the design process, which, structured in stages, creates distinct phases of exploration and development. I would show examples of collaborations that have acted as levers for business development. I would present the tools of design, its project stages, and 5- to 10-year projections of what such a collaboration could achieve. Production constraints do not always leave space or resources for research and development. Inviting a designer to engage over an extended period can bring this external perspective and help address economic, social and environmental challenges.”



Camille Sardet © Nathan Cussol

rondino and sculpteo

first partners of the local tools programme

**Two industrial realities and two distinct visions,
both committed to experimenting with research in
collaboration with Ésad Saint-Étienne**

Sculpteo and Rondino, the two partner companies of the *Local Tools* programme, embody contrasting yet complementary approaches to material and production: addition and subtraction. Both operate with state-of-the-art production tools and master their entire value chains, from raw resources to the finished product.

Conversation between Camille Sardet and Ismaël Rifaï with Marlène Gallien, Director General of Gaillard Rondino
Excerpts from the special issue of *Azimut – Design Art Recherche*, "Design & industrie : de nouvelles formes de dialogues ?" (*Azimuts – Design Art Research*, "Design & Industry: New Forms of Dialogues?")

Camille Sardet et Ismaël Rifaï : "For nearly ten years, you have been collaborating with the École Supérieure d'Art et Design de Saint-Étienne. What does design represent for you, and what are the benefits of these exchanges for your company?"

Marlène Gallien : "This partnership with the school is largely rooted in geographical proximity. The Saint-Étienne International Design Biennial, through the 'Banc d'essai' competition, created a dynamic relationship with the school, supported by the City of Saint-Étienne and Saint-Étienne Métropole. This initiative was part of our strategy to develop a new range of contemporary and innovative urban furniture. This year, we recruited Lisa following her work placement in design. She has joined the team in our engineering office. For us, this reinforces even more strongly the idea that design is part of our DNA."

Camille Sardet et Ismaël Rifaï : "We have conducted a design research project together. In what way is this collaboration with designers strategic for your company?"

Marlène Gallien : "It is important not to remain confined within established frameworks and working habits. Innovation through design means, above all, questioning ourselves and moving forward. We operate in a constantly evolving world, and it is essential to remain attentive to these changes. Working with designers in a research-based approach is fully part of this openness to other perspectives, other forms and other processes. However, we must not lose sight of the demands of production. We need to be able to deliver technical solutions and products to the market. We are continually seeking a balance between innovation, design and adaptability, in line with our expertise and technical capabilities."



Rondino, douche, Local Tools
© Ismaël Rifai



RONDINO

The company designs and manufactures wooden equipment for professionals and public authorities. Drawing on 140 years of expertise, it has established itself as a leading name in the French wood industry.

Since joining the Gallin Group in 1997, Rondino has grown to 90 employees and operates three production sites in Aumont-Aubrac (Lozère), Saint-Florentin (Yonne) and Coussey (Vosges), all in close proximity to major forest resources. Its headquarters are located in Savigneux, in the Loire region. Initially recognised in 1984 for its innovative roadside safety barriers, the company has since diversified its activities. The design and manufacture of urban furniture are now central to its operations, alongside outdoor developments such as playgrounds and sports facilities.

Date of establishment

Gaillard: 1877

Rondino brand: 1978

Legal entity

Gaillard Rondino

Core activity

Design and manufacture of wooden equipment for public authorities and professional clients

Rondino, mock-up, Local Tools

© Hugo Le Guen

Conversation between Hugo Le Guen and Nathan Cussol with Alexandre d'Orsetti, President and CEO of Sculpteo

Excerpts from the special issue of *Azimut – Design Art Recherche*, "Design & industrie : de nouvelles formes de dialogues ?"

Hugo Le Guen et Nathan Cussol : "What is your position on plastic—which does not always have a positive image—and on material recycling?"

Alexandre d'Orsetti : "The problem with plastic is not the material itself, which is technically remarkable (lightweight, biocompatible), but how it is used (overconsumption and single-use applications). As a subcontractor for small batches of technical parts, we avoid markets driven by mass overconsumption. Our main role is to limit material waste. The most ecological material is the one that is not wasted. [...] We seek to balance production density, the so-called nesting, with refresh rates in order to avoid loss. Powder that is too degraded for 3D printing is resold for reuse in plastic injection, often for high-quality technical components (such as in the automotive sector), thereby preventing absolute waste."

Hugo Le Guen et Nathan Cussol : "What value does Sculpteo find in conducting research with designers?"

Alexandre d'Orsetti : "It allows us to explore new ways of developing our industrial know-how and potentially to devise new solutions. I also strongly believe in the potential of combining 3D printing with other technologies. In this sense, 3D printing acts as a connector, enabling something that extends beyond the object itself. I also think that the company's pursuit of performance aligns with that of design projects: designing things well in order to minimise waste and to use processes with precision."

SCULPTEO

Founded in 2009 by Éric Carrel and Clément Moreau, the 3D printing service Sculpteo quickly established itself as a leading actor in additive manufacturing. Since 2022, the company has been led by Alexandre d'Orsetti, an industrial designer by training and former head of Sculpteo's in-house design studio. Following its acquisition by BASF 3D Printing Solutions in 2019, Sculpteo has accelerated its development through the integration of new technologies and materials. The company provides on-demand manufacturing services, from prototype to serial production, supported by a range of technologies including laser sintering, HP Multi Jet Fusion, stereolithography and FDM. These services cater to a wide range of advanced industries, including the drone, medical, electronics, robotics and luxury sectors.



Date of establishment

Date
2010

Legal entity

Sculpteo SAS

Core activity

Core activity
Manufacturing of rubber and plastic products

Sculpteo, Local Tools
© Camille Sardet

design & industry

new forms of dialogues?

Special issue of *Azimuts* - Design Art Recherche No. 1

This special issue of *Azimuts*, developed by the first *Local Tools* cohort, explores what an industrial design project is.

It begins with an immersion phase from which questions and hypotheses arise, leading to proposals for development. This is an applied research approach that documents, analyses and experiments while remaining grounded in industrial realities.

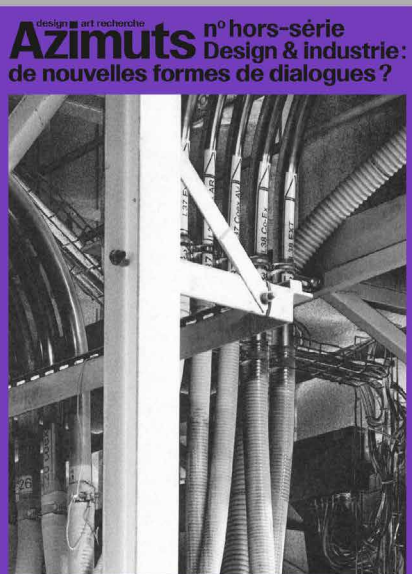
It brings together critical thinking, project development and operational concerns through interviews, cross perspectives and conversations.

"Contemporary industry offers a vital field for rethinking the relationships between technology, production, form and strategy. It requires design to reposition itself—not only between object and user, but at the intersection of production systems, ecological contexts and the forms they produce."

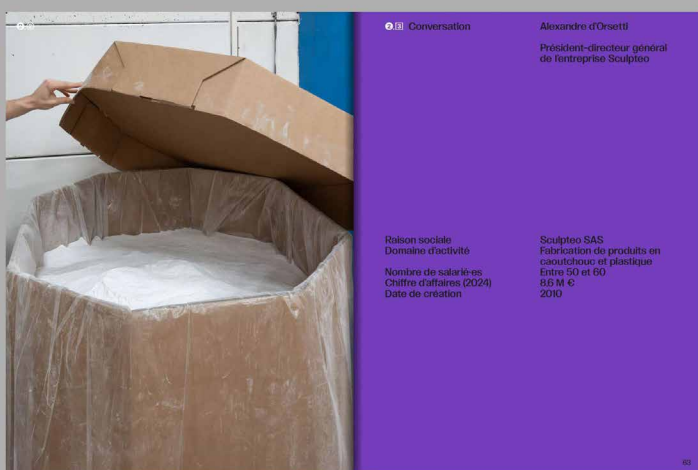
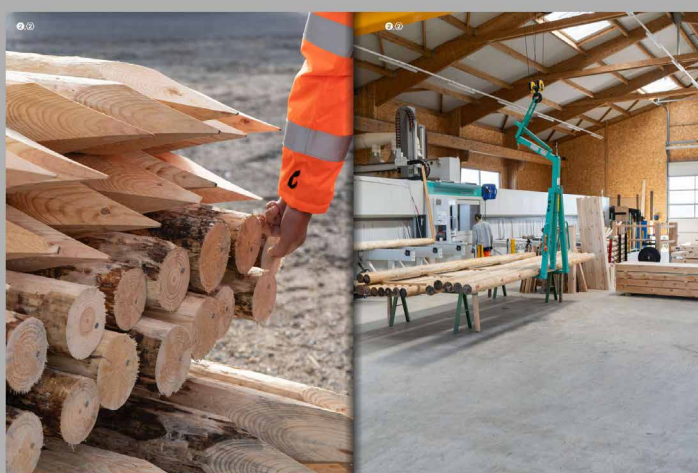
Jean-François Dingjian, editorial director



Design & industrie : de nouvelles formes de dialogues ?



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Azimuts - Design Art Recherche
 (Azimuts - Design Art Research) is a design research journal founded in 1991 by postgraduate student-researchers at the École Supérieure d'Art et Design de Saint-Étienne, among whom was Jean-François Dingjian, here acting as publishing director.
 A unique publication within the landscape of creative editorial production, the journal serves both as a space for reflection, exchange and critical discussion on the issues of contemporary design and art, and as a site for graphic and typographic experimentation and research for students in the Azimuts Graphic Research post-master programme.
 Each issue benefits from a dedicated editorial board and peer review process, led in turn by a research team from GRAD Esadse (Art and Design Research Group, Ésad Saint-Étienne), and within which student-researchers are fully integrated: Random (lab), Images-Récits-Documents (IRD), Spacetelling, Labo d'Objet, Laboratoire d'Expérimentation des Modernités (LEM).

Upcoming issues

- **April 2026, No. 61** : Pourquoi continuer à produire des objets aujourd'hui ? (Why continue to produce objects today?)
- **Autumn 2026, No. 62** : Faux voir
- **Spring 2027, No. 63** : Détournement et économie des ressources : la création numérique comme manière de jouer avec les contraintes (Misuse and resource economy: digital creation as a way of engaging with constraints)
- **Autumn 2027, No. 64** : Hors limites et dépassement des cadres en bande dessinée (Beyond limits: pushing the boundaries of graphic storytelling)

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Local Tools - Dialogues avec l'industrie
 Exhibition at La Platine - Cité du design

Design acts as a vital bridge between pure engineering and the real needs of society. Far from being limited to aesthetics, it turns reindustrialisation into a lever for ecological and social transition. This, however, can only take place if designers and companies work hand in hand.

By engaging directly with the technical and human constraints of the company, designers guide industrial partners towards more sustainable and responsible models of production—and, in doing so, towards greater efficiency. Through this shared process, design becomes a driver of change.

Reindustrialising through design is, first and foremost, a decision to collectively redefine our models of production and consumption.

saint-étienne, land of design

An industrial city since the 19th century, Saint-Étienne has built its identity on the dialogue between art, industry and innovation.

Historically a major centre of industrial production in France, the Saint-Étienne basin—and, more broadly, the surrounding region—gave rise to numerous technical innovations, notably in arms manufacturing, bicycles and textiles.

It also pioneered new forms of commerce, notably through Manufrance and its early mail-order catalogue. While the context has since evolved, with mines closed and industries transformed, the city retains a deeply rooted industrial culture. In today's global movement towards reindustrialisation, redefining how to "produce better", a longstanding concern of design, lies at the origin of the *Local Tools* programme.

The aim is to take a position, to build a line of inquiry, and to produce research that meaningfully anticipates what industry will be in the near future. The *Local Tools* programme is open to graduates holding a DNSEP or an equivalent Master's-level degree, as well as to professionals with at least five years' experience in object design.

Recruitment for the next cohort will take place between May and July 2026.

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Press kit
April 2026

a regional design hub bringing together & key stakeholders

Since 2021, Saint-Étienne Métropole has been leading the redevelopment project of the Cité du design quarter. Building on this momentum, it has brought together a consortium of eight stakeholders to create a Regional Design Hub, where design is deployed as a lever for concrete, collective and sustainable transformation.

This collaborative work has enabled Saint-Étienne to be selected among the 25 winners of the first phase of the national programme "Regional Hubs for Cultural and Creative Industries", part of the France 2030 investment plan.

The ambition of the Regional Design Hub is to become a leading centre for design research and training for decision-makers, supporting organisational transformations and transitions. By fostering new synergies between research and education, and offering a comprehensive range of programmes, from awareness to design integration, it provides decision-makers with the resources needed to better understand and steer ongoing change.

Fully embedded within a national dynamic, the Regional Design Hub will contribute to strengthening the ecosystem of French design. It will serve in particular as a site for raising awareness and training leaders, as well as for experimenting with new models that can be replicated at other scales and in other contexts—ensuring that design can finally be fully leveraged in France as a strategic driver of transformation within both public and private organisations.

Eight stakeholders committed to Saint-Étienne

- Saint-Étienne Métropole: leads the redevelopment of the Cité du design quarter and structures the New Design economic sector.
- City of Saint-Étienne: the only French UNESCO Creative City of Design.
- Cité du design - Ésad Saint-Étienne: delivers education in art and design and promotes design culture.
- Université Jean Monnet (Saint-Étienne University): 20000 students, 5 faculties, 4 schools and 4 institutes.
- CCI Lyon Métropole Saint-Étienne Roanne: represents and supports 153,362 businesses and commercial entities in its economic area.
- Designers+: the only French design cluster, bringing together 144 members.
- Pôle éco-conception: the French centre of expertise, skills and resources in eco-design, and a founding member of the European Network of Ecodesign Cities.
- CIRIDD: Centre International de Ressources et d'Innovation pour le Développement Durable (International Resource and Innovation Centre for Sustainable Development), a network of 18 partners engaged in sustainable development.

skills & careers of the future

For transitions, France is investing in design and design engineering

The "Design et conception pour les transitions" (Design and Engineering for Transitions) (DCT) programme, led by ENSCI-Les Ateliers, has been selected under the France 2030 initiative "Skills and Careers of the Future".

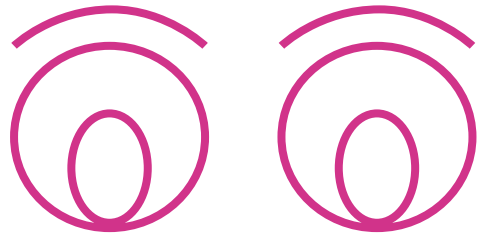
Rethinking relationships between education, research and industry

As part of the DCT programme, Ésad Saint-Étienne and Université Jean Monnet Saint-Étienne are joining forces to position the Saint-Étienne higher education site as a leading national actor around the theme "Design and Industry: theories, tools, diagnostics and practices oriented towards transitions".

The project is based on a range of innovative and flexible training formats, from initial education to research-based training, and also includes programmes for primary, secondary and higher education teachers, as well as for professionals.

Its objective is to address the diversity of skills needs across different audiences: students, pupils, designers, educators and professionals.

practical information



Local Tools - Dialogues avec l'industrie

From 29 April to 16 August 2026 at the Cité du design, Saint-Étienne

La Platine, Cité du design
3, rue Javelin Pagnon
42000 Saint-Étienne
Free to all

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

From 10 to 19 September 2026 at the gallery Même si, Paris
As part of Paris Design Week

Gallery Même si
39, boulevard Beaumarchais
75003 Paris

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

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.

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

local tools

dialogues avec l'industrie

From 29 April to 16 August 2026 at the Cité du design, Saint-Étienne

From 10 to 19 September 2026 at the gallery Même si, Paris

Curatorship

Jean-François Dingjian - Designer, lecturer at Ésad Saint-Étienne, and coordinator of the *Local Tools* post-master programme

Scenography

Hugo Le Guen, with the participation of Nathan Cussol, Ismaël Rifaï, Camille Sardet

Exhibition production

Cité du design

Graphic design

Hugo Le Guen, with the participation of Nathan Cussol, Ismaël Rifaï, Camille Sardet

Photography

Nathan Cussol

Technical production

Nicolas Chatelain
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Clément Morel
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Vincent Savinel

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Rondino  **sculpteo**

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Partners of the exhibition in Paris

from 10 to 19 September 2026



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Local Tools - Dialogues avec l'industrie
Exhibition at La Platine - Cité du design

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