

12<sup>th</sup> edition

Biennale  
Internationale  
Design  
Saint-Étienne

6 April  
-31 July  
2022



**BIFUR-  
CATIONS**  
CHOOSE THE ESSENTIAL

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Design by



**235 000**  
visitors

**10 000**  
professionals

**55**  
partners

**750**  
guided tours

**1200**  
press mentions

**462**  
events

**112**  
exhibitions  
all over the Saint-  
Étienne district

**17**  
UNESCO creative  
cities represented

**2019**

Biennale  
Internationale  
**Design**  
**Saint-Étienne**

**2022**

**48** installations

**7** exhibitions  
on the Cité  
du design site

**4** months  
long

**24** colloquia  
and conferences

**Over**  
**235**  
designers  
represented

**Afrique**  
continent-guest  
of honour

**222** events across  
the Saint-Étienne  
district

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**"Whereas the world over, social, economic and cultural players are all wondering where the future of our society lies, it is quite naturally that Saint-Étienne, city, Métropole and wider district, are delighted to be hosting this 12th edition of the Biennale Internationale Design Saint-Étienne on the theme of bifurcations."**

Gaël Perdriau  
Mayor of Saint-Étienne  
President of Saint-Étienne Métropole



Gaël Perdriau  
© Saint-Etienne Métropole / Jérôme Abou

# BIFURCATIONS

CHOOSE THE ESSENTIAL

12<sup>e</sup> édition

## Biennale Internationale Design Saint-Étienne

The Biennale Internationale Design Saint-Étienne has been a major event in the French and European cultural calendar since 1998.

Sponsored by Ville de Saint-Étienne, France's only "UNESCO Creative City of Design", and by Saint-Étienne Métropole, it welcomes visitors from all over the world, designers, researchers, economic actors, intellectuals, students, art lovers and the simply curious, who come to query the practice of design and experiment with its methods.

In 2022, from 6 April to 31 July, visitors can discover the objects, services and installations presented in seven exhibitions covering almost 4,000 m<sup>2</sup> and a free facilitation itinerary.

**"Bifurcations" is the theme of this 12th Biennale Internationale Design de Saint-Étienne.**

March 2020 saw a bifurcation open up in French life, a change of direction in record time. The way we lead our lives changed radically. The experience of restrictions and lockdowns, implemented simultaneously all over the

world, has been a life-changing experience. Taking this test of our resilience as a starting point, thinking about negotiating these bifurcations becomes a challenge that is mobilising the design and allied professions as a whole and opening an essential cultural debate at the crux of the issues facing our technico-industrial society.

Africa, a continent where these contemporary ecological and political challenges are pivotal, is this edition's guest of honour. One exhibition will focus on inspiring practices coming out of Africa.

**Seven exhibitions look at what is at stake in design, in important areas of everyday life: domestic spaces, cars, the body, ways of learning, modes of consumption and production. What is design already doing? What more can it do? How can it do it differently?**

This 12th Biennale Internationale Design de Saint-Étienne is encouraging actors in the design sector to set off in search of adventure, to take a step sideways

to explore new pathways, here and now. It also invites the public to evaluate design as a tool to choose which road to take.

The Cité du design and ESADSE, the Higher School of Art and Design, have put together a Biennale that will appeal to all, the design-initiated and the uninitiated, one which imagines bifurcations for individuals, collective experiments and all kinds of creative, agile and innovative actions.

Organised to tie in with the French Presidency of the Council of the European Union, the Biennale Internationale Design Saint-Étienne is in line with both the UN 2030 Agenda and its sustainable development goals.

### **Bifurcations and design :**

A *bifurcation* is a point in a road where it splits into two branches or forks, providing us with a choice. In our lives we are faced with a series of bifurcations, constantly influenced by events that make us switch to other directions. Whether we seek them out or they are imposed on us, whether they are expected or unexpected, the choices we make when faced with these bifurcations punctuate our lives and shape our societies. They can be small everyday things, or big life choices, extraordinary or structural. For example, the industrial revolution is a historic process that has oriented the lives of several generations. It was a turning point, a decisive moment when we could collectively choose between different possible technical trajectories, such as that of renewable energies. At the time we took the fork that led to the thermo-industrial model that we are totally dependent on today. And in fact it was this industrial destiny that gave rise to design as a discipline.

Acceleration is the great claim of modernity: progress and speed to hand-in-hand. If we look back at the successive crises since the beginning of the century, the lesson we might learn is to slow down, take some time, observe, stop predicting. In short, an ancestral wisdom that would allow us to accomplish the task facing us more serenely: the sum of bifurcations facing us where we have to choose which fork to take to deal with the ecological and social crises ahead, as a means for our technical societies to come back down to earth. We cannot claim to be totally in control of the results of our decisions in these bifurcations, but we can try to find – as in aikido – a path that will take account of the movements and energies at work to build a harmonious future.

Can artists and designers accompany us on this path? With this Biennale we discover how they write their roadmap with others, multiply the paths they take, share their tools, ponder the forms of poverty, sobriety, frugality. And how that echoes through our immediate material environment.

**"With 7 exhibitions and more than 150 events, the Biennale is an invitation to join a collective reflection on if and how design can support us when faced with bifurcations. A critical, forward-looking tool, an inventive method, a cultural phenomenon, design is the subject of the debate in Saint-Étienne."**

Olivier Peyricot  
Scientific Director of the Biennale Internationale  
Design Saint-Étienne  
Director of the Research Platform  
Cité du design-ESADSE



Marc Chassaubéné  
© Saint-Etienne Métropole / Jérôme Abou

**"The Cité du design and ESADSE, the school of art and design, made a visionary choice, before the Covid pandemic began, when they chose the theme "Bifurcations" for this 12th edition of the Biennale. Culture and education are also facing bifurcations, and must make choices.**

**A fine example of how these institutions are constantly questioning and stay ahead of the game in their respective fields."**

Marc Chassaubéné  
President of the Cité du design

# The exhibitions on the Cité du design site

Seven exhibitions explore the bifurcations in different areas of everyday life. Two Presentations complement the exhibitions with inspiring creative projects.

## **At home** **Panorama de nos vies domestiques/** **A panorama of our domestic lives**

### **Curators**

**Penny Sparke, Jana Scholze, Catharine Rossi, design historian, Kingston University, London**

**Penny Sparke** is a design historian and professor at Kingston University. For almost 20 years, she taught on and then ran the Royal College of Art/Victoria & Albert Museum design history course in London. She has authored over a dozen books on modern design including *An Introduction to Design & Culture in the 20th Century* (1986), *A Century of Design* (1999), and *The Modern Interior* (2008). She has also curated numerous exhibitions.

**Jana Scholze** is a curator specialising in contemporary design and an Associate Professor at Kingston University where she is Course Director of the MA in Curating Contemporary Design. Jana Scholze worked for over ten years at the Victoria & Albert Museum where she worked on many exhibitions such as *What is Luxury?* and *Cold War Modern Design 1945-1972*. She is also working on the 4th Istanbul Design Biennial entitled *A School of Schools* in partnership with the British Council.

**Catharine Rossi** is also an Associate Professor at Kingston University. Her research work concerns design history, post-war Italian design, crafts and contemporary design. She is a curator and author of several publications and exhibitions on club culture past and present, and in particular she was co-curator of the travelling exhibition *Night Fever: Designing Club Culture 1960 to Today*, presented, among other venues, at the Vitra Design Museum.



Penny Sparke  
© Kingston University, London



Jana Scholze  
© Peter Kelleher, V&A



Catharine Rossi  
© Kingston University, London

The Covid-19 pandemic has led to billions of people being locked down, all over the world, for long periods. In this context, on top of their historical role as places of refuge and care, domestic spaces have also been turned into schools, gymnasiums, cinemas, offices and workspaces... Although the current public health crisis is not the subject of the exhibition, At home gives visitors a chance to reflect on the meaning of "having a home" in the past, now and in a post-Covid future, and on the way architects and designers are working on it.

This exhibition addresses that scenario from a critical standpoint, through five themes:

*Les visions utopiques/Utopian* visions of the home show how the media influence our representations of domestic space, modes of consumption and constitute an idealised, but deformed view of the "home".

*L'abri/The shelter* reminds us that the primary function of the domestic space is to protect and that that is not just a requirement for all human beings, but also for all living being and organic matter.

*Identités/Identities* presents the home as a private sphere where individuals construct and express their identity. It shows how architects and designers are looking for alternatives to the commercialisation and standardisation of the home to guarantee this essential function.

*Bien-être/Well-being* focuses on the way the protective function has gradually been transformed into a desire to maximise our physical and psychological potential: introduction of nature into houses, commitment to sustainable modes of living and the quest for health and happiness.

*La maison connectée/The connected house* looks at the promises and dangers offered by domestic technologies: "being at home everywhere or being everywhere from home", "seeing and being seen", etc.

Through a historical approach with images, films, 3D objects and installations, At home offers visitors an overview of the challenge that wanting to face up to a bifurcation in our domestic spaces represents for our architects and designers, but also for all of us.





1



2



3

1. Vitra Museum : BEY Jurgen, High spoT
2. Geoffrey Mann, CROSSFIRE cutlery, © Stuart Johnston GM
3. Maggie's at The Royal Marsden by Ab Rogers Design © John Short
4. Noam Toran - Still from Desire Management © noamtoran 2005, courtesy of the artist



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# Autofiction

## Une biographie de l'objet automobile/ A biography of the car-object

### Curators

**Anne Chaniolleau, freelancer, and Olivier Peyricot, Director of the Cité du design-ESADSE Research Platform**

**Olivier Peyricot** is a designer and has been director of the research and research publishing at the Cité du design in Saint-Étienne since 2014. He is also scientific director of the 10th and 12th editions of the Biennale Internationale Design Saint-Étienne. He is represented by Galerie Mercier&Associés (Paris) for his most experimental work, which is on display at MoMA, the Fonds National d'Art Contemporain (FNAC), the VIA and the Centre Pompidou.

**Anne Chaniolleau** is a playwright. She has worked in particular with artists Pauline Curnier Jardin, Fabien Giraud, Raphaël Siboni and Nick Devereux, as well as with the Encyclopédie de la Parole au théâtre. Since 2004, she has worked with Olivier Peyricot on a variety of design projects and participated in different publications. In 2017, she worked with him on the scientific directorship of the 10th Biennale Internationale Design de Saint-Étienne.

*Autofiction*, an exhibition-documentary in four parts takes the time to stop and examine one object, the car. While individual's desire for mobility keeps on growing (the number of cars on earth passed the 1.2 billion mark in 2020), profound aspirations are springing up all over the place to change the way we consume, our relationship with our resources and our political and social standpoints.

That being the case, how can we reconcile a deeply rooted culture of mobility with new existential aspirations?

How has the car become the object that stands for our desires and our difficulty in taking another path? How are designers taking this situation on board?

We are faced with different possible scenarios, different bifurcations. Between the economical vehicle and the autonomous vehicle, between the radical end of the private car and the multiple new forms of collective transport: what to choose? How to weigh the pros and cons? What will the social, political, technical and environmental impacts of each of these choices be? And beyond that: will we have to reform production systems, infrastructures and in fine the car itself?



Anne Chaniolleau and Olivier Peyricot  
© F.Roure



Macho Sounds Gender Noise\_video still\_2020  
© Sofia Dona (Excerpts from the video [CAR ASMR] by Motline)

Automotive design is changing. The manufacturers are now taking an interest in global mobility, shaken out of their comfort zone by the Californian and Chinese tech giants, who are proposing new mobility services, and by amateur collectives and citizens who are experimenting, tinkering and participating in developing new imagined scenarios and fictions for mobility.

Visitors will discover a composite landscape made up of objects and documentary images, placed in perspective, producing original assemblies that invite the visitor to reflect on the place the car takes up in our lives. Objective: to use the cultural viewpoint of design to try and find the keys to enabling us to bring individual contributions to this major technical and societal controversy embodied by the car.

Some of the major pieces

- Vehicles that have come out recently or that are in development, which claim to change the way we use the car: services, lending, sharing, reduced speed, etc. E.g. Citroën's AMI One.
- A closer look at the autonomous vehicle, an innovation that reveals itself to be the next step in the history of the car, revolutionised by new technologies: the algorithm in the service of mobility.
- New forms of technical democracy that are opening up the debate on the car and its pre-emption of our resources by ordinary citizens in Lubumbashi (Democratic Republic of the Congo) or Brunswick (Germany).



Cars are Entertainment chapter of Automerica book by Chip Lord, 1967. All rights reserved © Curtis Schreier



Studio Design Peugeot, Maquette e-LEGEND @ communication PSA



Driving Car Concept & Idea Joey Lee & Benedikt Gross, Concept & Photo Raphael Reimann.

# Le Monde, sinon rien/ The world or nothing Rêver, apprendre, renouer/ Dreaming, learning, reconnecting

## Curators

**Sophie Pène**, lecturer-researcher at Learning Planet, and **Benjamin Graindorge**, designer and lecturer at ESADSE (Saint-Étienne Higher School of Art and Design)

**Benjamin Graindorge** is a lecturer at ESADSE, a graduate of ENSCI-les Ateliers (2006). After a residency at the Villa Kujoyama in Kyoto, he came back to France to work with François Bauchet on the scenography of the Biennale Internationale Design de Saint-Étienne. Since then, Benjamin Graindorge has explored all the facets of the applied arts: from industrial design to publishing design, from research to contemporary art projects.



Benjamin Graindorge  
© F.Roure

**Sophie Pène** is a professor of information sciences at the Learning Planet, of the University of Paris. A specialist in digital citizen practices, she is head of the AIRE master's course (Innovative Approaches and Training through Research). A member and Vice-President of the CNN (National Digital Council) (2013-2017) and a research director at ENSCI (2009-2012), she is now a member of the Scientific Committee of the Institut Mines Telecom and the CGF (Council for Future Generations) (City of Paris).



Sophie Pène  
© F.Roure

The *Le monde, sinon rien* exhibition is a veritable apparatus for experimentation open to public participation.

On entering the exhibition, the visitor finds a huge map covering the floor representing a field of exploration, the one that teachers in art and design schools offer their students every year and which they roam, document and transform.

The map features five regions:

- *Fantômes* (Ghosts) is a reminder of the place held by the past and the heritage these explorations are anchored in.
- *Enquête* (Enquiry) evokes the creative work done in art and design schools, in research laboratories where everyone starts from a place of curiosity or a question, then goes on their own expedition to look for sources and analogies.
- *Territoire* (Territory) refers to the form that comes out of the enquiries, the aesthetic, mental or physical space where we live and which we live on.
- *Polyphonie* (Polyphony) is the term that translates the sensory life of a territory. There are sounds, chants, voices. "Polysensoriality" is the sign that living worlds are cooperating in forms of interdependency and emulation, sometimes even tension. These are the transformative powers in inter-species worlds where humans have learned to take on a more modest place and an observant attitude.
- *Diplomaties* (Diplomacies) reminds us that translation



On 16 April 2020, a Palestinian mother distracts her children with makeshift masks made of cabbage leaves in the Northern Gaza Strip, during the Covid 19 pandemic  
© M. Abed, AFP, P. Fernandez

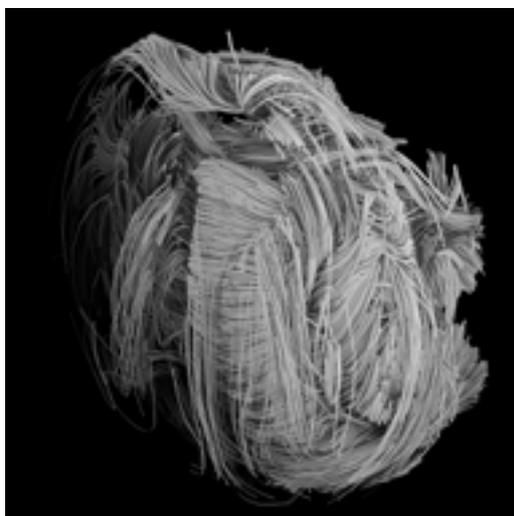
and accompaniment are a function of creative activity. This mainly in a world undergoing transformation, where some – mainly the youngest of us - pick up on alerts, traces, avenues that the world has not yet perceived. The worlds revealed by young designers and researchers give substance to possibilities that we, in turn, can experience and appropriate for our own intentions and projects.

The scenography invites us to project into the fields of adventure that are schools, spaces for experiments and experiences, metaphors of lived life and a life to be invented. We are talking of a time when we are learning as well as discovering. Youth moves forward, in total uncertainty, towards a terrestrial life that in theory looks unlivable if profound changes are not made, changes that they will necessarily be the ones to make. Artists, designers and researchers are "passers", even "fixers" (in the sense that they fix, repairs, arrange and create paths that others can follow). Creation appears as a source of essential bifurcations, those of sensitivity, empathy, desire and the power to act.

*Le Monde, sinon rien* is also a durable network that is taking shape on a website of the same name ([www.lemondesinonrien.fr](http://www.lemondesinonrien.fr)) and asserting itself as the core of a "Bauhaus of the living". It is a school, in the sense that it is founding a school of thought, with a network of creative schools of all shapes and sizes. This Bauhaus of the living is the beginning of a 5 to 10-year sequence aimed, like the Weimar Bauhaus or the Black Mountain College, at bringing different explorations together so that they can resound off each other and amplify the power of creativeness in the forthcoming transitions.



Noémie Sauve, *Fluorescent cosmos coral bleaching crystal dagger*, 2018, Fluorescent crystal, 15.5 x 6.5 x 3.5 cm, «Tara Pacific» residency - Tara Ocean Foundation, Ph. Katrin Backes © Noémie Sauve



Katja Heuer et Roberto Toro, *Human tractography unfolded spherical model*, 2020, Digital print, Variable dimensions  
© Katja Heuer et Roberto Toro



Lola Hen, *ZERMA*, 2020, Various materials, Variable dimensions, DNSEP design course - spaces option (ESADSE) © Sandrine Binoux

# Dépliages/Unfolding Corps/accord avec l'objet industriel/ The body and the industrial object get to grips

## Curators

**Florian Traullé, designer in the R&D department at Salomon**

**Florian Traullé** is a designer working in the Salomon R&D department in Annecy, where he has been working on industrial design projects for 25 years. He has also worked for Jean-Paul Gaultier and for Michelin, where he was involved in creating, manufacturing and testing the performance of innovative tyres. At Salomon, his research is focused on the body, textile innovation and the development of sports accessories. He also participates in numerous projects on sustainability, repairs, recycling and also bi-manufacturing.



Florian Traullé  
© F.Roure

*Dépliages* (Unfolding) puts on display a selection of objects, clothing and accessories produced recently by 35 French firms and designers, who have changed the way they innovate, design or produce objects connected to the body and intimate - and equally political - experiences we engage in when we seek to hydrate, clothe, move and care for our bodies.

How do the processes involved in designing objects, clothing and accessories change as they come into contact with the moving human body, and its diversity according to age, gender, state of health and ability/disability of future users.

This exhibition delivers a key message: to create these objects, in-house designers are faced with a multitude of constraints and opportunities - technical, aesthetic, physiological, ecological, social and economic.

*Dépliages* looks at the different ways of reconciling them, showing what design can bring to the mix and, in particular, the role played by the choice of materials and the place given to users in this design process. Visitors will discover objects that contain, envelope, cover, protect, roll, slide, support or encourage our moving bodies. They are progressively invited to leave behind the approach to the body that constantly seeks to control, monitor and optimise it. In contrast, a light and airy, poetic scenography illustrates how the body is the subject of symbols, representations and imagination.

6 examples that reflect the diversity of the projects presented:

- A collector for rainwater so that it is there when you really need it
- A lightweight, eco-designed outfit to protect sportswomen from the cold
- An electric bike with a navigation cockpit
- A diving mask with an unlikely new fate
- An *haute couture* outfit made from ready-to-wear offcuts
- An airless tyre made of bio-based materials which can be regenerated as many times as you want

By unfolding the methods of the designers whose work is on display to show how they are responding to contemporary issues, the exhibition is also indirectly highlighting the role companies have to play in shaping our response to these bifurcations. A theme that has become a core issue at a time when our experience of lockdown has revealed both the fragilities of our modes of production and all the daily care and attention our bodies need.



Photo of the Comet poncho worn, seen from the front, February 2019  
©henji ©Marc-Muller



CONCEPT VISION MICHELIN  
© MICHELIN 2017



PLUV - Standalone rainwater collector for allotments  
© FALTAZI



streetwear & knit upcycling by La Fameuse/ Brice Nsiata, Lorna Auriol Ndoba and Adel Hamani  
© La Fameuse / Crédit photo : Justin Chiron

# Singulier Plurielles

## Dans les Afriques contemporaines/ In the contemporary Africas

### Curator

**Franck Houndégla, freelance designer-researcher**

**Franck Houndégla**, scenographer, designer and architectural researcher, designs exhibition, museums and shows, as well as redesigning public spaces and heritage sites in France and abroad. He is also a writer of fiction and research articles, he teaches design and scenography at the École Supérieure des Beaux-arts in Bordeaux and is currently in the research stage a PhD the development of popular architecture in African cities at the IPRAUS (Institut Parisien de Recherche: architecture, urban design, society), which is part of the École Nationale Supérieure d'Architecture Paris-Belleville.



Franck Houndégla  
© F.Roure

*Singulier Plurielles* is an invitation to discover and learn from the design practices used in urban and rural communities in contemporary Africa, a continent where today's ecological and political challenges are pivotal.

The approaches presented in the exhibition have all avoided taking the established pathways, instead following a line that falls somewhere between the tactics of adaptation and a more global strategy of territorial transformation. Visitors will discover new practices that are today sources of inspiration, fuel for debate or an encouragement to project into the future of human societies.

These practices are all about improving quality of life for as many people as possible and most of them call upon the new technologies (digital and telecom). They all propose singular, innovative and hybrid uses and practices that change:

- agricultural and forestry practices,
- the way we see shared and public spaces,
- health policies,
- mobility practices,
- manufacturing methods, but also ways of transmitting knowledge, cooking or playing

Designers, inventors, "makers", researchers: the protagonists under the spotlight here come from a variety of backgrounds, but they all share a certain approach to what design means.

Through their projects, they are shaping new networks of action, inventing objects, spaces and services that are both anchored in the local African contexts and open to the needs of the wider world.

10 projects that reflect the diversity of the approaches on show:

1. Maps that overturn the monolithic perception of Africa
2. A de-standardised car linked to the activities (social integration, waste sorting centre, etc.) that develop a local territory
3. An eHealth scheme that facilitates medical care
4. Low-tech handwash stations developed to help cope with the pandemic
5. Contemporary furniture designed with a network of craftspeople and locally sourced materials
6. A breeze block with a bifurcation in its shape and in its use
7. An integrated agro-ecological production centre
8. A television programme that is helping to reinstate the value of agricultural work
9. An artistic rehabilitation of Vodoo public places
10. 10. Culture banks to preserve and transmit heritage

Gradually, visitors become aware that these approaches, sovereign and emancipating, are bringing to the fore new trans-African narratives.

Be warned, violence and  
intimidation can...



Backfire-the day after Milosovic was toppled. 2000  
© Chaz Maviyane-Davies



Alto de Bomba, rehabilitation, community garden,  
2020  
© F.Roure



Real superheroes don't wear capes but prosthetics  
© Cure Bionics

# À l'intérieur de la production / Inside production Débats sur le design/Debates on design

## Curator

**Ernesto Oroza, designer-researcher-lecturer, with students student-researchers on the Design & Research Cycle (CyDRe), ESADSE**

**Ernesto Oroza** is a Cuban designer and artist, currently responsible for the ESADSE post-master's course. His research focuses on vernacular inventions, radical architecture and production. His work is on display all over the world and in particular at the Groninger Museum in the Netherlands, at the LABoral Centro de Arte y Creación Industrial in Spain, at the Museum of Modern Art, New York, at the Musée des Beaux-arts de Montréal. He has published numerous articles and books. The CyDRe, the Design Research Cycle, is a component of the post-master's cycle at ESADSE. *Azimuts* is a design research magazine founded in 1991 by the postgraduate student researchers.



Ernesto Oroza  
© F.Roure

*À l'intérieur de la production* (Inside production) is a new kind of exhibition. Admission is free and it is designed to host debates, provide a space for people to express their views, have conversations and shape ideas on the growing production of objects.

Design, which is a stakeholder in this model, is queried on its capacity to initiate or accompany far-reaching changes in direction in what is produced and how: does this mean producing differently? Repairing things? No longer producing things? Putting objects to other uses? Reinventing things?

This exhibition throws a spotlight on research in design by combining concrete, historical and ethnographic investigations, workshops, cultural activities and performances by designers and artists to address this complex issue.

Deliberately moving away from the classic codes of the exhibition, the scenography and the objects presented change according to different uses and the needs of the programme, which is the cornerstone of this exhibition-assembly. The objects often have a dual function. They are a demonstration of the results of design research, but they are also there to be used and reinvented by the visitors.

*La bibliothèque Z* (Z bookcase) designed by Manuel Raeder allows you to consult the two issues of *Azimuts* magazine that deal with the subject, or the "La navette" newspaper published during the Biennale that navigates between the exhibition and certain secular associations in Saint-Étienne.

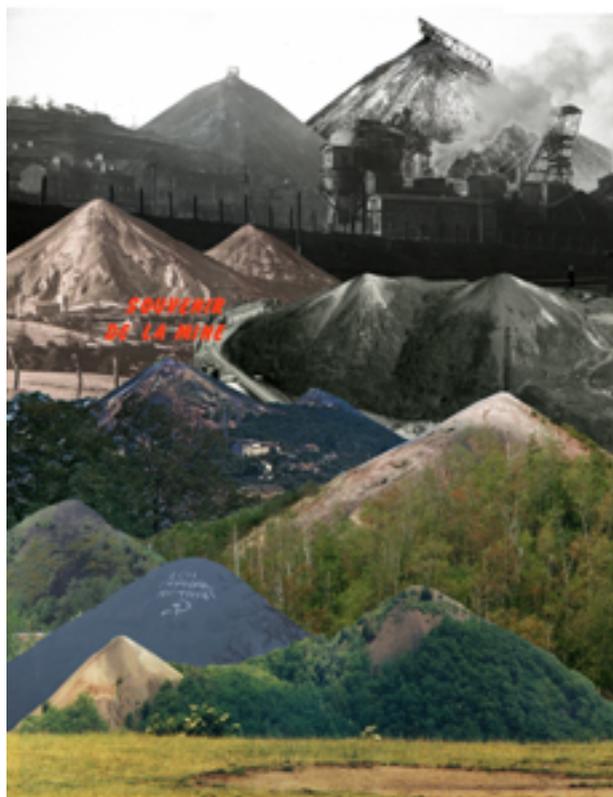
This bookcase, which consists of easy-to-assemble shelves and interchangeable elements, is designed to be arranged in numerous different ways. Along the same lines, the modular, self-assembly lamps designed by David Enon, the smart shade designed by the El Ultimo Grito collective, the repair/correction of white plastic chairs (one of the most mass produced items in the world), the reuse of the Uglycute collective's benches produced with dancers during a performance or the tending of vegetable plots: they all enable the visitors to get involved in making objects and spaces. They are invited to do and make as a source of reflection and to debate the act of production based on our needs.

Russian collective *Chto Delat*, which is made up of artist, writers and philosophers, has been invited to create a "learning wall painting" and to share its methods and reflections on the subject. Other guest artists, associations from the Saint-Étienne district and Biennale visitors will come together in this exhibition-assembly to help get the ball rolling on a debate about our technico-industrial society and highlight the social and political role played by design.

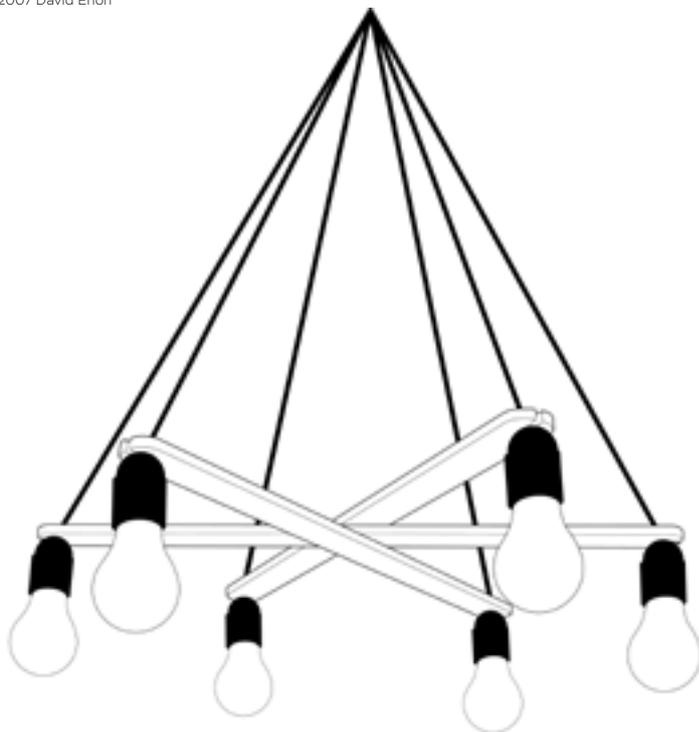
Blood-Tears-Slime: Black Sails of Care. A new Chto Delat installation, commissioned by Kunstpalast for Time of Outrage  
 ©2020 Chto Delat. Photo: Achim Kukulies



Matières Premières, digital collage, Ville de Saint-Étienne archives, photographs by Michel Depeyre, personal photograph, unidentified photographer, December 2020.  
 © Delphine Hyvrier



"+ Lampe", a modular, configurable, self-build lamp system.  
 ©2007 David Enon



La Navette #1 (Journal), January 2021  
 © Thibault le Page & Kévin Zanin



Corrected chair, monobloc plastic chairs corrected by different designers, 2016  
 © Ernesto Oroza



**"What role could design play in facing the necessary bifurcations in the different aspects of our lives? With this Biennale, design is doing more than just question society on its future. It is first and foremost questioning itself on its own development and its role as a pathfinder for our deepest aspirations."**



Thierry Mandon © P.Grasset

Thierry Mandon  
Director of the Cité du design

# Maison Soustraire/ House Subtract

## Curator

**Mathilde Pellé, freelance designer-researcher working with the Deep Design Lab, a studio on the Cité du design research platform**

**Mathilde Pellé** is an independent designer, initiator of the Maison Soustraire project. Alongside her activities producing forms (objects, places, etc.), she has been working on Soustraire, a research project that looks at "subtractive" actions applied to materials, objects and uses, since 2016.

This work has allowed her to ask and re-ask herself this one question: "Why is there more rather than less of something"? Since the end of 2019 she has been working with the Deep Design Lab a studio on the Cité du design research platform in Saint-Étienne.



Portrait Mathilde Pellé ©intramuros

Adding something, or removing, subtracting something is a way of conceiving something new, designing. At a time when a climate imperative is driving us to cast doubt on the world around us, moving towards "less" is an undervalued direction with huge, as yet unexplored potential.

This exhibition, which is a direct fruit of the research project of the same name conducted by Mathilde Pellé, stands up in the face of the need to reorganise and adapt our daily lives and the materialities of it. It is preparing, through practice, theory and experimentation, a subtractive power to act which applies to material, objects and needs. To question the objects that a contemporary society proposes and the lifestyles that are constructed around them, the exhibition shares the cross-disciplinary methods, results and developments of the project.

*Maison soustraire* - 8 weeks to remove  $\frac{1}{3}$  of the material of the 112 objects in a home. A work of formation, deformation and composition all at once, this radical experiment led to the application of subtractions from a set of domestic objects and the "undoing" of an accepted model. It also invites us to observe the absences, the ruins and remains produced, as prototypes for different potential daily lives.

The project presented was conducted between October 2020 and January 2021 with the support of the Deep Design Lab at the Cité du design-ESADSE research lab and the École Urbaine de Lyon.

This work has benefited from a State grant managed by the ANR (National Research Agency) as part of the Investments for the Future programme, reference ANR 17- CONV-0004.



dustpan and brush, experiment  
Maison soustraire, 2021  
© Mathilde Pellé

# Presentations

## FABécole/FabSchool

### Curators

Julie Matthias, designer and lecturer at ESADSE, and Alexandre Peutin, in charge of the materials library at the Cité du design-ESADSE

FABécole is the fruit of a meeting of the know-how of companies in the Auvergne-Rhône-Alpes region, the Cité du design-ESADSE materials library and the creativity of 3rd year students in the Objects stream of the design course at ESADSE (Saint-Étienne Higher School of Art and Design).

This crossover experience allows students to develop projects alongside specialists and to gain a first experience of the professional world.

As for the companies, they get to discover and explore new ideas that could lead to the design of new products. The output from these meetings and workshops, which take place throughout the year, take the form of a series of objects imagined by the students, made by the companies and representative of their know-how.

For this first public exhibition of their work, over thirty projects will be on display from textile, ceramics, plastics, paint companies and many others.

## Du sensoriel au biomimétisme/ From the sensory to biomimicry Regard sur un avenir plus sensible et durable/ Looking to a more sensitive, sustainable future

### Curators

Cité du design, Centrale Lyon ENISE, Ceebios (Centre for biomimicry), Big Bang Project agency

Our consumer model – from the extraction of raw materials to objects' end of life, and taking in their production and use – is showing its limits: it uses up resources and generating huge quantities of waste.

Conversely, nature seems to be capable of renewing ad infinitum, of constantly transforming without producing unnecessary, polluting waste. Could imitating nature enable us to overcome the major ecological and societal crisis that we are now living through?

Humans have always created things, innovated with nature as a model. Today biomimetics, or biomimicry, is being used to solve human problems and to try and find new ways of living better and more sustainably with our environments. First of all by leading us to observe the living world, it is also an invitation to look more closely at sensation and sensoriality. And therefore to find a more sensory, less utilitarian relationship with the body.

From the sensory to biomimicry explores the living from in a sensory form, in response to the ecological and societal crisis that we are living through. This journey through material, processes, the sensory and methodologies based on the living world invites to change the way we see that world so that we can build a more sensitive, complementary and above all, more sustainable future.



Najma Temsoury, Vase *Les Encylies*, CFL, Axaltaédition  
FABécole 2019 © N. Temsoury

# Le Parcours des bifurcations/ The Bifurcation road

In the heart of Saint-Étienne's creative quarter, the Parcours des bifurcations (Bifurcation road) structures the 12th Biennale Internationale Design Saint-Étienne 2022. The "road" leads you, indoors and outdoors between the exhibition areas, and forms an artistic object in itself, under the artistic direction of the Saguez & Partners agency and designed by Julien de Sousa.

It is a place for events, educational activities and experiences freely accessible to all.

A lively, fun space, it is designed to invite visitors on an immersive stroll during which they can apprehend what is at stake in different bifurcations. All along the road, visitors are urged to take their time, to discover, to stop for refreshments, to take advantage of the indoor skate park, but also to come back and follow the programme of events.

Throughout the Biennale, numerous partners and cultural actors from Saint-Étienne Métropole and the Auvergne-Rhône-Alpes region will be mobilised, with a some forty talks, debates, events, shows, concerts, projections, either in the Biennale theatre or in the open air.

These events will develop the subjects raised by the exhibitions in other ways and give rise to actions conducted in the Saint-Étienne Métropole and the Auvergne-Rhône-Alpes region.



Projet Fouta Bougou ©Diallo Design, 2020



School Yard Riders,  
Sainté Street 2017, le FIL,  
Saint-Etienne  
© Vincent Mermet



Preparatory scenography sketches - Parcours des Bifurcations - for the Biennale Internationale Design Saint-Étienne 2021. © Agence JDS

# The Cabane du design

## A place to discover design while having fun

In 2021 the Cité du design inaugurated a new space for families and young visitors, Cabane du design. A convivial and fun space open all year round, it is intended as a place to give free rein to the imagination, to create, play, rest and have a natter...

This "Cabin" with its original design is the work of designers Laure Bertoni and Sébastien Philibert from the Escale Design agency. The aim is to enable youngsters to come into contact with design through experimentation, handling objects and playing in an entirely autonomous way. It encourages discovery and creativity through both the layout of the space and the selection of the objects and materials provided.

La Cabane du design ©F. Roure



# An international Biennale



Visual designed by Ville de Saint-Étienne/Saint-Étienne Métropole Territorial Communication and Marketing department, from a photo by Charlotte Piérot

The Biennale Internationale Design Saint-Étienne, the 16th most important cultural event in the world according to Art Magazine is a flagship event that has enabled Saint-Étienne to make its mark on the international agenda of the design world since 1998. This takes the form of exhibitions presenting international projects, talks that attract experts from every country, relationships forged between ESADSE and partner schools, between the Cité du design and various different networks, between companies in the district and international creative talents.

In 2020 Saint-Étienne celebrated the sixth anniversary of its designation as a UNESCO Creative City of Design, and to this day it remains the only French member of this network. The Biennale is a privileged moment when these cities come together to explore different issues facing society. The UNESCO Creative Cities Forum will examine the bifurcations that can enable us to opt for a sustainable, resilient, inclusive, egalitarian end caring city? The results of a programme of experiments conducted with the UNESCO Design Cities on theme of the mobility of the future will be displayed throughout the Biennale.

For this 12th edition, the guest of honour is a continent, Africa. The *Singulier Plurielles* exhibition, dedicated to efforts and initiatives from all over the continent, encompasses a number of productions and events organised specifically for the Biennale:

- Installation of a "micro-architecture", an original creation by Cheick Diallo, as part of the *Parcours des Bifurcations*. He has been given carte blanche to explore the specific craft and industrial skills and know-how of the Saint-Étienne district. Three local companies, specialists in emblematic materials, are have taken part: CFL and Cécoia for the metal and timber structure, textile company Sotexpro and ESADSE for the interior design.
- An exhibition of low-tech handwash stations that came out of an ESADSE workshop following on from a Senegalese project, whose first versions were trialled in Dakar. For the occasion, the students met with Bassirou Wade, the Senegalese designer-artisan who co-designed the initial outlines of the project.

Several workshops organised in 2021, particularly in connection with the *Autofiction* exhibition, will be presented:

- *Around Autofiction* is the result of *Mobilités du future* workshops which brought together several of the UNESCO Creative Design Cities with particular links to the automotive industry (Courtrai, Detroit, Geelong, Graz, Puebla, Turin) to pool their experiences and visions on the subject of shared vehicles in particular.
- A workshop questioning the advent of the electric car and its impact in the Congo based on a project conducted by artist Jean Katambayi in Lubumbashi in the Democratic Republic of the Congo, sponsored by the Picha association and supported by the Institut Français in Lubumbashi.

A programme of talks is also planned with international networks of professionals and schools, including BEDA (Bureau of European Design Associations), Cumulus, ELIA, IxDA, and others.

# Biennale and economic transition

When enlisted to serve economic development and innovation, design can be a revitalising factor for companies and local authorities. It can constitute an approach for responding to crisis situations, pushing through radical change, inventing new systems and organisations, involving users (customers or citizens). Ever since it was created, the Biennale has encouraged companies to get involved through the exhibitions and experiments, and by organising special events for professional audiences.

The *Carrefour des expériences* (Experience intersection) is a place for coming together to imagine, debate and experiment with other pathways. Talks, seminars, co-creation workshops, *Labos*, showrooms allow the paths and initiatives of the participants to meet and be enriched by each other. Designed to echo the exhibitions, it is a place for producing knowledge and action to choose the way ahead faced with today's bifurcations.

Professionals' Week, which will run from 7 to 10 June, is aimed at companies, public actors and designers and offers talks, workshops and specialist inter-professional encounters. It is co-constructed with economic and local authority partners: competitiveness and specialist clusters, development agencies, etc. The central theme of this edition is collaborative innovation in all its forms. How does the initiation of collective projects, in their internal management or at ecosystem level (relations with counterparts in the same field, users, networks of partners) enable

companies and local authorities to respond better to societal and economic issues?

Thanks to the *Labos* and co-creation workshops, the economic actors also have access to experiments involving Biennale visitors. The aim is to improve and validate the products and service provided by companies to putting them in touch with their end users. Numerous companies have already participated in the *Labos*: Carrefour, Cellux, Decathlon, Digital League, DTF, Medical, EDF, Enedis, Focal JMLab, Legrand, Marithé+François Girbaud, Michelin, Pôle Agroalimentaire Loire, RTE, Seb Weiss, Sigvaris, STIPLASTICS Healthcaring, Thuasne Microsoft, Yamaha. In 2022, these workshops will be focusing on the major themes of the Biennale: the city, the environment, mobility, health and housing.

Finally, several types of exhibition give pride of place to companies:

- *Dépliages*, one of the Biennale's six major exhibitions, presents the design methods of many French and local companies (DTF, Lactips, Jean- Paul Gaultier, Michelin, Salomon, Sigvaris, Suez, etc.).
- *FABécole* : companies from the Auvergne-Rhône-Alpes regions, partners of the materials library and ESADSE, have worked closely with 3rd year design students taking the Object option. The aim is to produce a series of objects that characterise and promote their know-how. Companies taking part include: Axalta, Benaud Création, Brocatelle,

Céramique du Beaujolais, CFL, DAP, Ekoé, Julien Faure, Polyvia, Sofama, Valtex Group.

- *Du sensoriel au biomimétisme* is the result of a co-production by the materials library at the Cité du design, Ceebios (Centre for biomimicry), the Big Bang Project agency and Centrale Lyon ENISE. It is a journey around materials and processes, the sensory and the living, which invites us change the way we look at the world so that we can build a more sensitive, more sustainable future.
- Temporary showrooms echoing the topics covered by the professional talks allow put the spotlight on certain products, services, materials or know-how.

# ESADSE in the Biennale

The Biennale Internationale Design Saint-Étienne was originally born at ESADSE (Saint-Étienne Higher School of Art and Design) in the 1990s of discussions between its teachers and the Director.

They had a vision of an event that would be open to the world of object creation, where there were players from every continent.

The students, the essential driving force behind this original event, were from then on involved in every dimension of the of the design of the Biennale: exhibition curatorship, scenography, visual identity, setting up, production of the catalogue and communication. This history has undeniably formed the crucible of ESADSE's identity.

In a context where research in design and it's attachment to a local area are major issues and where design is widening its scope to encompass services, representative bodies and governance issues, ESDADSE is again at the forefront for this 12th edition. *Le Monde, sinon rien*, the School's exhibition in position in partnership with the CRI (Interdisciplinary Research Centre), deals with new ways of learning. Sophie Pène and Benjamin Graindorge, accompanied by lecturers and students, propose a variety of experiments on this subject. The School has also been involved in two other exhibitions, *Singulier Plurielles* and *At home*, by taking part in workshops.

Co-organised with the Ministry of Culture, the second edition of the Dzing conference on research in schools of art and design will be taking place on 18 & 19 May 2022.

It proposes a reflection on drawing as a tool for participating in and transforming research.

Finally, the School is represented in several venues and events programmed around Saint-Étienne Métropole.

The *Espacements* exhibition, curated by Alexandre Quoi, Director of the Musée d'Art Moderne et Contemporain de Saint-Étienne

Métropole, is an event which will feature a selection of student's final year projects, revealing where their five years of experimentation and research have led them.

This selection will be presented on the Cité du design site and in several galleries in Saint-Étienne: Ceysson&Bénétière, L'Assaut de la menuiserie, Le Garnier des arts and Les Limbes.

By placing ESADSE back at the centre, the 12th edition is reconnecting with the origins of the Biennale and heralding a future for it that belongs to the young.



Lucas Joubert, *Nimrod*, DNSEP Design course - Objects option (ESADSE), 2021 © Sandrine Binoux



Victor Cadoret, *Temporairement indisponible*, DNSEP Art course (ESADSE), 2021 © Sandrine Binoux



Clarisse Leardi, *Dyschronie*, DNSEP Art course (ESADSE), 2021 © Sandrine Binoux



Raphaël Ye, *Jeux d'expéditions*, DNSEP design course - Spaces option (ESADSE), 2021 © Sandrine Binoux



Denise Merlette, *Les insectes modèles*, DNSEP Design course - Objects option (ESADSE), 2021 © Sandrine Binoux

## **A Biennale anchored in the Saint-Étienne Métropole**

**Saint-Étienne Métropole with its 400,000 inhabitants spread across 53 towns and villages is one of the most dynamic districts in the Auvergne-Rhône-Alpes Region. Cradle of the Industrial Revolution, Saint-Étienne has always managed to reinvent itself.**

**The only French city designated "UNESCO Creative City of Design", today Saint-Étienne is a global reference for design, creativity and experimentation.**

Each edition of the Biennale Internationale Design Saint-Étienne brings together many cultural and economic actors, all taking part in its programming alongside the Cité du design: the cultural institutions, the museums of the city of Saint-Étienne and the municipalities that are part of Saint-Étienne Métropole and the Pôle Métropolitain, independent design and art venues, many shops or other actors wishing to organise an event. This fantastic coming together of so many participants guarantees a rich and varied Biennale programme: over a hundred events in the city and across the district.

**Stakeholders in this programme: The City of Saint-Étienne and its district authority, Saint-Étienne Métropole, Saint-Étienne tourist office Métropole, the EPASE (Saint-Étienne public development body), the Pilat Regional Nature Park, the Pôle Métropolitain, the Department of Loire and the Auvergne-Rhône-Alpes region.**

## Exhibitions in the museums in the Métropole

### Globalisto Une philosophie en mouvement/ A philosophy in motion

Venue: **MAMC+**, Musée d'art moderne et contemporain de Saint-Étienne Métropole, rue Fernand Léger, Saint-Priest-en-Jarez  
**25 June - 16 October 2022**

As world continues the process of decolonisation, a new philosophy is emerging, the idea of a world without borders, inspired by the humanist principles of Botho, a word view based on the southern African culture of respect. The Globalisto project is a call for hospitality and openness. Artists are invited as activists, philosophers, actors of change and tellers of stories. From Gerard Sekoto to Josèfa Ntjam, this collective exhibition brings together about fifteen artists of different generations, nationalities and backgrounds. Over 600 m<sup>2</sup> of sculptures, videos, digital collages and installations.

Performances, sonic conferences, film projections, DJ sets and a colloquium on post-colonialism will complete this rich programme.

### En marge des fabriques/ Alongside the factories

Venue: **Musée d'Art et d'Industrie**, 2 place Louis Comte, Saint-Étienne  
**6 April - 31 July 2022**

The Creux de l'Enfer, a nationally recognised Contemporary Art Centre, will be the guest of the Musée d'Art et d'Industrie, taking possession of the permanent collections. Curated by Sophie Auger-Grappin, different artists will be inviting the public to an intellectual bifurcation, between objects inherited from a local industrial history and contemporary art works. A work will be created specially for the occasion. The artist chosen will run a workshop for students on Arts and Language courses at Université Jean Monnet in Saint-Étienne.

### Habiter l'héritage post-minier: des traces pour faire milieu(x)/ Inhabiting the post-mining heritage: creating new environments

Venue: **Puits Couriot - Parc-musée de la Mine**, 3 rue du Maréchal Franchet d'Esperey, Saint-Étienne  
**6 April - 31 July 2022**

This issue of industrial heritage, the heart of the museum's project, is addressed in two ways.

First of all, with an interactive exhibition entitled *Secrets de Fabriques, le patrimoine industriel s'expose!* which looks at the way "heritage" is created from several angles: how it is perceived, studied, expected to develop, here and elsewhere.

Then a second part targets the "territory" presenting work done by students on bachelor's and master's courses at the ENSASE architecture school in Saint-Étienne, which considers and examines the issues around the post-mining heritage, both built and non-built, in the face of the transitions of the Anthropocene.



Ntshepe Tsekere Bopape, Mobilis Alkebulan, 2021, Collage © Ntshepe Tsekere Bopape



Le Cabanon, Le Corbusier Photo © Olivier Martin Gambier © F.L.C./ADAGP

## Le Champ des possibles/ Fields of possibilities: Micro-architectures à expérimenter/experiments in micro-architecture

Venue: **Église Saint-Pierre, Site Le Corbusier**, 29 rue des Noyers, Firminy  
**6 April 2022 - 15 January 2023**

In response to the Bifurcations theme, the Le Corbusier site is organising an exhibition on micro-architecture and its variations. Taking as its starting point the Cabanon (holiday cabin) designed by Le Corbusier, and more generally the research of 20th century architects on minimal space, the Le Corbusier site is seeking, with this exhibition, to question our relationship with housing and the notion of living together. The way architectural space is apprehended is a central focus of the exhibition. The visit is therefore an inclusive, sensitive experience intended to facilitate the public's appropriation of the issues raised.

## Le jardin Jet d'eau/ The Waterjet Garden

Venue: **La Serre, ancienne école des Beaux-arts**, 15 rue Henri Gonnard, Saint-Étienne  
**5 April - 31 July 2022**

Emmanuel Louisgrand plays with the physical properties of La Serre proposing a reconstitution of the Waterjet Garden that the artist created in the Sicap neighbourhood of Dakar. Designed as a "garden of resistance" in reaction to the deterioration of the urban space, the installation revisits the formal French garden in a contemporary African version. The exhibition will be built in situ and will include photos of waterjet garden during its construction, of the sculptural features, but also the living elements, plants, trees, seeds, etc. During the four months of the exhibition, designers will be invited to come and inhabit the setup and to present specific works that will give life to the space and allow it to develop throughout the Biennale.

## Relier-Délier/Tie-Untie

Venue: **Salle des Cimaises, ancienne école des Beaux-arts**, 15 rue Henri Gonnard, Saint-Étienne  
**5 April - 22 May 2022**

The Collectif Fil Utile (FU), a group of designers, craftspeople, colorists, draughtspeople, visual artists and graphic artists (Nadine Cahen, Chloé Chagnaud, Marion Clément, Dominique Torrente, Jeanne Goutelle), have come together to boost the region's textile sector, to show their own work and to share experiences. The end result is an exhibition of some thirty pieces of textile art, accompanied by texts, sketches, samples and relating how they were created.

A graphic mural will illustrate the manufacturing and trading in yarn and fabric and their economic and ecological "weight".



Puits du Marais © DR



Jardin Denfert © La Ferme en Chantier



The waterjet garden, Dakar in the SICAP quarter, 2016  
© Emmanuel Louisgrand

## Over 150 events all over the Metropolitan district

The Biennale Internationale Design Saint-Étienne is a great festival of design for the whole district. With every edition demonstrates anew the vitality of what is a creative discipline, cultural field and way of thinking.

There is so much going on that it is impossible to present a complete list of all the projects and events generated by the Biennale.

In particular the Biennale allows young designers and more experienced designers to occupy shops in the city centre, the different cultural institutions and the public space.

The extended duration of the Biennale, one of the new features of this 12th edition, will allow us to welcome our visitors under summer skies and give the events more time to deploy across the entire Saint-Étienne Métropole: a designer's residency at the Chartreuse de Sainte-Croix-en-Jarez site, presentation of the results of a workshop at the Labo Textile in La Terrasse-sur-Dorlay in the Massif du Pilat are just a couple of examples among the many events and exhibitions on offer in Andrézieux-Bouthéon, Doizieux, Firminy, La Fouillouse, Roche-la-Molière, Saint-Chamond, Saint-Jean-Bonnefonds, Saint-Paul-en-Jarez, Saint-Priest-en-Jarez, Saint-Galmier, Sorbiers, Villars. And these will be ideal opportunities to get to know and enjoy the exceptional environment around Saint-Étienne with dramatic natural sites on the city's doorstep, such as the Loire Gorges and their leisure activities on the water or the Pilat Regional Nature ark and its many hiking trails.

### Commerce Design Prize

Every two years, the city of Saint-Étienne awards the Commerce Design Prize to reward the city's shops for their interior and exterior design. The names of the ten winners of the 2022 edition will be revealed during the Biennale.

### Banc d'essai/Test bench

A real laboratory of urban design, *Banc d'essai* has become an essential part of the Biennale over the years. From 1 June to 25 September 2022, it will bring together urban furniture manufacturers, designers and urban designers to focus on the objects that will turn the city into a place for sports and recreation!



Shop, Saint-Étienne Hors Cadre/Office de Tourisme © Saint-Étienne Tourisme & Congrès/Aurélié Sanchez

# The Biennale around the Auvergne-Rhône-Alpes Region

Because the bifurcations we face are necessarily collective and contributive, and because real changes come in small steps, numerous actors from all over the Auvergne-Rhône-Alpes region have joined the Biennale programme. Some twenty events are part of the Biennale's extended cultural programme, all of which prolong the theme of Bifurcations. Many are exhibitions of contemporary art and design (Musée d'Art et d'Archéologie de Valence (26), Halle des Bouchers de Vienne (38), Halle de Pont-en-Royans (38), Musée Déchelette de Roanne (42).

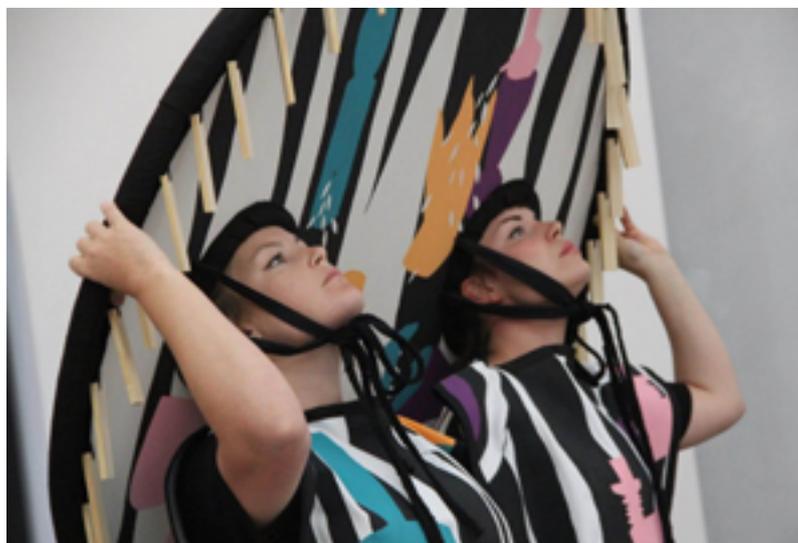
Contributing to a Biennale of experiments and reflections, design-focused experiments will be taking up residence in a variety of landscapes, on the Via Rhôna trail, in the Monts d'Ardèche Regional Nature Park, in several villages in Loire and Haute-Loire, to address issues relating to the living world and the bifurcations facing rural communities.

The convergence of the calendar of events with the festival season means that music can also join the party, with a new cultural slogan: *tous bifurquants !* (bifurcations for all!)



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1. Lucky Toad/Laureline Galliot/2021 © Laureline Galliot
2. Nos Accordailles, performance, 2016. Production Les Capucins. Painted fabric and wood. Photograph Michel Picavet©
3. Annecy paysages Bob Verschuere/After Apricots & Bach Mühle Fuchs/Elise Morin/Pedro Marzorati 2017 - 2021 ©BSN
4. La Fabrique de Sol Vivant Boris Raux & Maxime Lamarche 2020 © Boris Raux & Maxime Lamarche
5. Sylvain Paley, aerial view of the peasant third place La Martinière, 2020
6. Annecy paysages Faux jumeau Séverine Hubard © Marc Domage



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## The Biennale and its audiences

The Biennale Internationale Design Saint-Étienne proposes educational activities for visitors of all ages. The exhibitions, workshops and other communication activities play an important role in the democratisation of design, which is still too often considered as elitist. Several possibilities are offered so that you can immerse yourself in the theme of this edition: have we arrived at a point of bifurcation? What are the paths that will lead us through the transition and what can design do?

With their rich and varied experiences to draw on, our facilitators, many of them students from ESADSE (Saint-Étienne Higher School of Art and Design) will be your points of contact at the Biennale, during a guided tour or workshop. Keen to share and help you decipher designers' methods and work, they are on hand to accompany groups of children, teens and adults as they discover the different aspects of design. The visits and workshops are adapted to every audience: young and old, connoisseurs and novices, the curious and the casual. For each exhibition, we provide the resources, documents to complement the visit as well as activities to extend and refine your discovery of design.

## Welcoming the general public

**The pathway through the free exhibitions:** discover the *Parcours des bifurcations (Bifurcation road)* and the exhibition *À l'intérieur de la production (Inside production)*, situated at the heart of the Cité du design for which admission is free. Then discover the eight exhibitions for which there is a charge: *At home, Autofiction, Le Monde, sinon rien, Dépliages, Singulier Plurielles, Maison Soustraire, FABécole* and *Du sensoriel au biomimétisme*.

**Guided tours for individuals, pairs, groups, families, there is something for everyone:** young and old, connoisseurs and novices, the curious and the casual.  
**Duration:** 1 hr 15 approx, online booking.

**The Magic Bus:** an original way to discover the exhibitions, activities and installations dotted around the district with a different programme each first Saturday afternoon in the month.  
**Duration:** approx. 3 hours  
**Dates to be confirmed soon**

## For school groups

**Guided tours**  
**primary cycle 2 - cycle 3 - junior high school - senior high school - higher education**  
An introductory tour adapted to each type of audience. It allows the pupils or students to make choices, when they come to bifurcations, based on their own sensitivities regarding the challenges to come. Designed as a pathway that is at once individual and collective, these visits are also an opportunity to share ideas, to question our lifestyles and envisage a new way forward for society.

**The Cabane du design workshop**  
**primary cycle 2 - cycle 3 - junior high school**  
This area designed for families and school groups offers booked timeslots for activities aimed at facilitating an encounter with design (product, graphics, service, etc.) thanks to experimentation, handling of objects and games. Accompanied by a facilitator, pupils act out the role of designer: creating, trying out, undoing, redoing, working on challenges, etc.

## Training during the Biennale.

**Training for trainers**  
The PREAC Design (a resource centre for artistic and cultural education) provides a nationally recognised 3-day training course for trainers. Free, but pre-registration required. This course is open to teachers, designers and people who work in the cultural sector. It helps to reinforce knowledge of design with educational aims in mind.  
**Dates:** 12, 13 and 14 May 2022  
**Venue:** Cité du design site and city of Saint-Étienne. Free of charge  
PREAC Design is a partnership between Atelier Canopé 42- Réseau Canopé - Territorial directorate Auvergne-Rhône-Alpes (coordinator), EPCC Cité du design - ESADSE, the local education authority - DAAC (arts and culture department) of the Lyon education authority and the DRAC (Regional directorate for cultural affairs) Rhône-Alpes.

**PREAC educational activities: Préparons la Biennale (Let's prepare the Biennale)**  
**Friday 8 April 2022 from 5 to 8 pm**  
Teachers' visit: Presentation of the exhibitions and specific educational tools followed by a visit of the Biennale and the workshop for schoolchildren.  
**Venue:** Cité du design

# La Biennale, instructions for use

## Opening days and times

### Cité du design site

**From Tuesday to Sunday**

from 10 am to 6 pm

Late opening every Saturday  
till 8 pm

School groups welcome from 9 am

### Extra late opening

**Friday 8 April 2022**

from 10 am to 9 pm

**Saturday 14 May 2022**

(Museum Night event)

from 10 am to midnight

**For the Museum Night event,  
admission to the exhibitions  
will be free from 7 pm.**

**The ticket office opens 15 minutes  
before the exhibition opening  
time.**

## Where to buy tickets

On the website [biennale-design.com](http://biennale-design.com), at the Cité du design (ticket office or machine) and in the main museums in Saint-Étienne Métropole.

**The Biennale Pass is valid for  
1 day on all the exhibition sites**  
(Cité du design, Musée d'Art  
Moderne et Contemporain de  
Saint-Étienne Métropole, Musée  
d'Art et Industrie, Parc-Musée  
de la Mine, Site Le Corbusier –  
Saint-Pierre de Firminy church)  
**throughout the Biennale.**

## Prices

### Pass Biennale

**Full rate** €12

(+€1 if purchased  
at the ticket office)

**Reduce rate** €10

**Free** for the under 26, students,  
Senior pass holders, jobseekers,  
beneficiaries of the RSA allowance,  
disabled, visitors accompanying a  
disabled persons, holders of a  
press car or ICOM card, persons  
accompanying a group.

**Guided tour supplement** €5

### Guided tours for families:

Pass Biennale without a  
supplement for the adults  
and €5/child.

Reduced rate applies to: over  
65s, teachers, holders of the Pass  
Musées, CNAS members,  
members of partner works councils,  
Biennale partner companies.

## Magic Bus

A chance to meet people and  
share a convivial experience, each  
visit will enable you to discover  
projects, guided by facilitators  
and professionals from the design  
world.

**Duration: 2 to 3 hours**

**Leaves from:**

Guided tour departures

**Full rate** €10

**10-25 years** €5

**Under 10s** Free

## Groups

Group rates apply to groups of at  
least 10 people.

**Pass Biennale** €11

**Guided tour supplement** €5

Information and group bookings:  
04 77 33 33 32

## School and out-of-school groups offer

Through its exhibitions, workshops  
and talks, the Biennale endeavours  
to raise the younger generation's  
awareness of design with special  
provision tailored to different types  
of public.

**Bookings** For this edition,  
each class will be received by  
two facilitators (forming two  
subgroups). Each ticket issued is  
valid for the entire Biennale and  
gives access to each site for one  
day. Admission is free for teachers  
and adults accompanying schools  
groups.

### Schools rates

**Rate per child**

**Booking mandatory**

**Unaccompanied visit, schools  
& leisure centre groups** €5

**Guided tour, schools**  
(Primary cycles 2 and 3) €4

**Guided tour, schools**  
(junior & senior high school,  
higher education) & leisure  
centres €4

**Guided tour**  
"Passeurs de culture"  
scheme €6

**Guided tour supplement**  
schools and leisure centre  
partner site €4

**Workshop** schools and  
centres €5

The guided tours at the  
Manufacture-Cité du design site  
last approx. 1 hr 15.

# Getting about

## By bus and tram

The STAS (Saint-Étienne Métropole public transport authority) offers a special Biennale fare, available from ticket machines, the Points Service and STAS sales outlets.

To get to the Cité du Design site:

**Tram line T1** (Solaure – Hôpital Nord), stop "Cité du design"

**Tram line T2** (Châteaucreux – Cité du design), stop "Cité du design"

## Use a Vélivert bike

As part of its policy of developing alternatives to the car, Saint-Étienne Métropole offers a bike hire scheme, the "Véliverts". [velivert.fr](http://velivert.fr)

## Arriving by car?

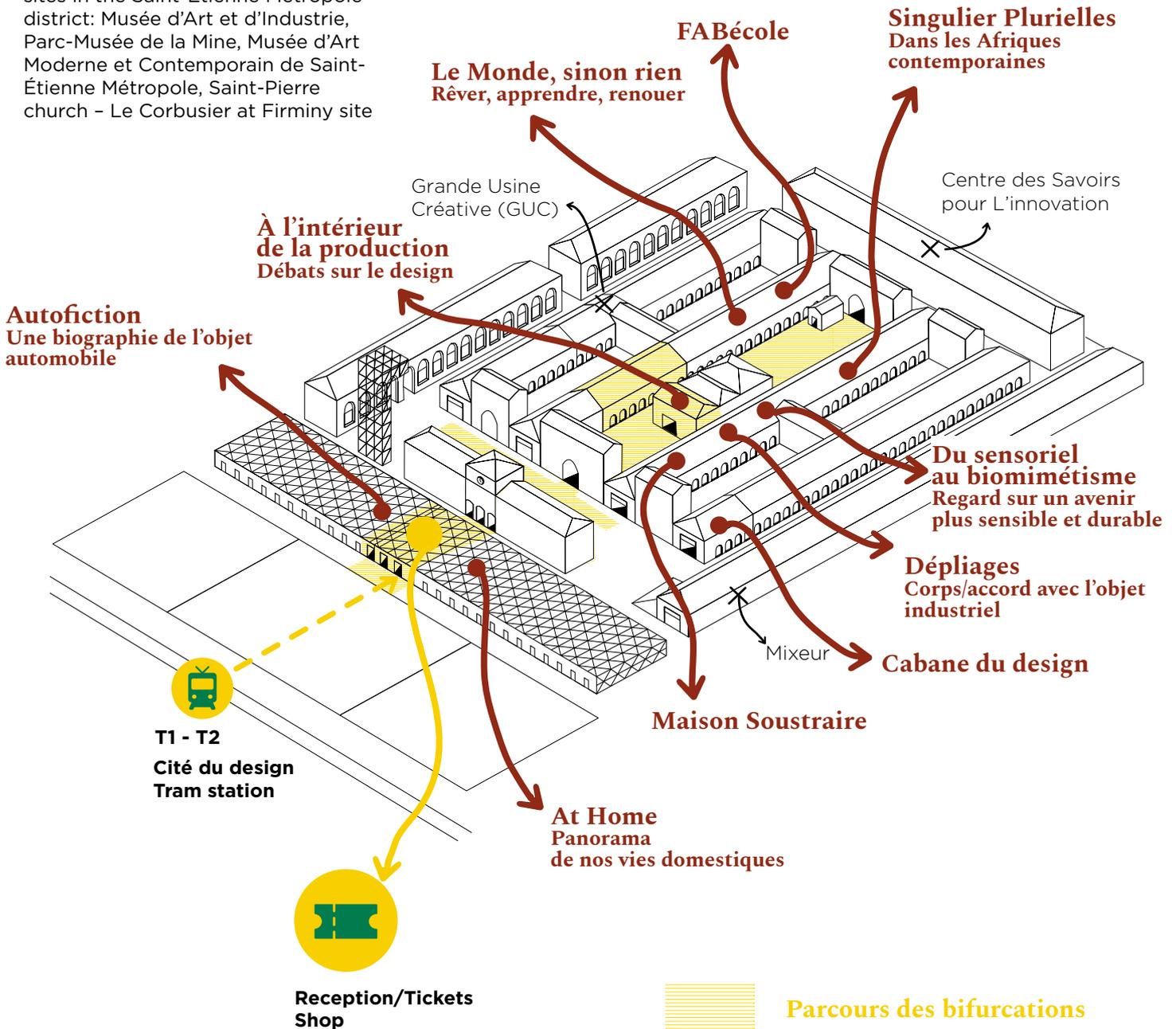
From Lyon (A47): 1 hr  
 From Clermont-Ferrand (A89-A72): 1 hr 30  
 From Le Puy-en-Velay: 1 hr

## Where to stay?

Tourist office:  
 Saint-Étienne Tourisme  
 16 avenue de la Libération  
 BP 20031  
 42001 Saint-Étienne Cedex 1  
 04 77 49 39 00  
[information@saint-etienne-tourisme.com](mailto:information@saint-etienne-tourisme.com)

# Cité du design site

Biennale events will also be taking place at the other main exhibition sites in the Saint-Étienne Métropole district: Musée d'Art et d'Industrie, Parc-Musée de la Mine, Musée d'Art Moderne et Contemporain de Saint-Étienne Métropole, Saint-Pierre church – Le Corbusier at Firminy site



# Partners

## Institutional



## Prestige



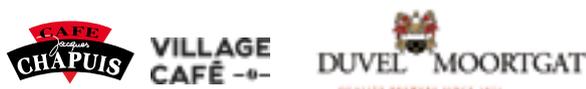
## Privilege



## Official



## With the participation of



**A bifurcation is an invitation to react, to take a step sideways and try a new path, here and now**

**A bifurcation is an invitation to explore roads together, soberly, respecting life and adapting to different contexts**

**What is at stake in the Biennale Internationale Design Saint-Étienne 2022 is how to encourage design to embark on new adventures:** what is it doing already? What more can it do? How can it do it differently?

### **Le Parcours des bifurcations**

- Bifurcation road 10,000 m<sup>2</sup> freely accessible
- Take an instructive stroll that invites you to take your time, to grasp the messages and ideas to discuss
- Experiment
- Take part in a citizens' assembly on the theatre and music with **Ernesto Oroza**

### **Bifurcations around the Métropole**

- More than 150 events all over Saint-Étienne Métropole
- To strengthen social ties and encourage local people to experience bifurcations: things will be happening in public places!
- Saint-Étienne, a UNESCO Creative City of Design" since 2010, has also been a UNESCO Inclusive and Sustainable City since 2019

### **Echoes from the Biennale**

Bifurcations are opening up in all the disciplines, venturing into music, cinema, heritage and sociology, echoing the multi-directional, cross-disciplinary world of design, within and outside the Saint-Étienne district

### **The Biennale goes digital: The web version of the biennale**

- Previews of exclusive content
- Live coverage in serialised form, with a series on the theme of bifurcations
- Recommendations, online shop and practical information

# BiFU CAT CHOOSE THE

The Biennale Internationale Design Saint-Étienne 2022 is going to be one giant medium for exploring bifurcations, through seven main exhibitions:

### **À l'intérieur de la production** **Debates on design**

Curators: Ernesto Oroza, students on the Design & Research Cycle (CyDRe)

Exchanging, conversing and debating on the growing production of objects in a participatory exhibition freely accessible to all.

### **At home**

#### ***Panorama de nos vies domestiques/ A panorama of our domestic lives***

Curators: Catharine Rossi, Jana Scholze, Penny Sparke

Putting into perspective the major changes that are characterising our ways of life and living in domestic spaces.

Places where identities are expressed, inequalities revealed and social injunctions ever present, bifurcations and changes of direction are hoped for and expected.

### **Autofiction**

#### ***Une biographie de l'objet automobile/ A biography of the car-object***

Curators: Olivier Peyricot, Anne Chaniolleau

This exhibition uses an emblematic object in the industrial culture of the 20th and 21st centuries to question its role in the structural organisation of our dependencies when faced with the bifurcation.

### **Singulier Plurielles**

#### ***Dans les Afriques contemporaines/ In the contemporary Africas***

Curator: Franck Houndégla

Singular practices focused on improving quality of life and drawing on old knowledge and contemporary techniques, anchored in the local, which today suggest possible bifurcations.

### **Dépliage/Unfolding**

#### ***Corps/accord avec l'objet industriel/ The body and the industrial object get to grips***

Curator: Florian Traullé

Understanding the processes involved in designing objects for the body.

### **Le Monde, sinon rien/The world or nothing**

#### ***Rêver, apprendre, renouer /Dreaming, learning, reconnecting***

Co-curators: Benjamin Graindorge, ESADSE (Saint-Étienne Higher School of Art and Design) and Sophie Pène, CRI (Interdisciplinary Research Centre).

This laboratory demonstrates learning and educational alternatives to develop capacities for individual and collective actions that reflect societal challenges.

### **Maison Soustraire/ House Subtract**

Curator: Mathilde Pellé

Taking away objects and material and reconsidering our day-to-day material needs.

# BIFURCATIONS ESSENTIAL

# Press Contacts

## **Local press contact**

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