

PRESS KIT

BIENNALE INTERNATIONALE DESIGN [2010]

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EDITORIAL

EDITORIAL

MAURICE VINCENT

This autumn coming, for the seventh time, Saint Étienne's International Design Biennial unfolds! This year's programme will be a way to assert and highlight the originality of our very own design approach.

A DESIGN ANCHORED TO AN EXPLICIT TERRITORY YET UNIVERSALLY ACCESSIBLE.

Thanks to Saint Étienne's Fine Arts School, this biennial event established in 1998 and today's Cité du design, our understanding of design is altogether a product of Saint Étienne's rich tradition of technological and artistic creativity.

This general approach already counts as one of the foundations of the territory's future. Existing and upcoming relations between various design settings, those with regards to applied research, and those concerning businesses, are the top motivations in our mutual commitment to this frame of reasoning. The 2010 biennial shall be fruitful as it is expected to nourish various branches of our domain, both economically and socially.

Anchored as it is in our history and future, our project also opens out to what world societies cleave to as adequacies between their 'objects' (from a syringe to a high speed train, or from interior stairways to major public spaces) and their ways of making society - from a most intimate point of view to the broadest. Linked to our identity factors, the logic of design is also a way to shake our habits and our tendencies towards unsociability and to help us question our acquired skills...

Thanks to the biennial, the city of Saint Étienne can further develop by deliberately keeping in touch with the rest of the world.

DESIGN CAN BUILD BRIDGES BETWEEN OUR PERCEPTION OF MANKIND AND OUR REALITY.

Our societies, territories and cities all need to evolve, to project into a new way of living in accordance with the demands of the future.

They all need planning, local services, daily commodities, etc, as well as employment and income, enabling everyone to enjoy a truly improved quality of life. Is design a way to prepare for the future?

Most probably. Yet, just as intensely does it shed light on our present realities.

Saint Étienne Métropole's administration and Cité du design's designated officials wilfully take on the resulting responsibilities pertaining to sustainable development, as this is the direct link between our views of the future and our present which itself is to be shaped in a decisive manner. This is also the reason why our commitment to the culture of design, particularly well illustrated by the biennial, is destined to be attained through the form of tangible economic achievements.

Indeed, Saint Étienne sheds light onto its economic development determined by the challenges of the future, thanks to the biennial.

These aspects of our approach to design are to be found in the diverse elements featured in the programme of the 2010 biennial, particularly in its latest additions. These same features will also contribute to the direction taken by all regional administrations, which actively collaborate with Grand Lyon, also in attendance, along with our local chambers and the Cité du design.

This partnership is neither accidental nor fictitious: it illustrates our joint effort for injecting some of the designers' work and spirit into the future of our territory.

On behalf of all councillors and of the population of Saint Étienne, I wish to thank all individual skills involved in the groundwork done ahead of this biennial. I also know that this event owes a lot to the continuous work of the press and media world, reporting on each edition, in contact with every organiser of the biennial and who contributed very much to its expansion and renown.

Maurice Vincent
Mayor of Saint Étienne
President of Saint Étienne Métropole

JEAN-JACK QUEYRANNE

“We have to live not in a new world which we could at least describe, but in a mobile world, in other words the concept of adaptation needs to become widespread in order to remain applicable to our accelerating society.” GASTON BERGER

From 20th November to 5th December 2010, our region very enthusiastically hosts the International Design Biennial in Saint-Étienne, which has now become one of the standard bearers in this field. There are almost 10,000 kilometres (around 6200 miles) separating the Saint Étienne area from Shanghai, and yet the inescapable conclusion is that the concerns are the same and that new solutions are coming to light on both continents. “Better city, better life” – this slogan summarises the ambitions of the Shanghai universal exhibition. It is based upon an acknowledgement, something that nobody now disputes, in other words the creation of metropolitan areas. This has come about because it is now so much easier to travel, opening up new residential opportunities but also building lifestyles, consumption and leisure on a wider scale. At the same time, and in the face of this fact, the work of the Grenelle Environmental Forum showed that choices needed to be made in order to correct something which could become untenable in the long term, such as urban sprawl with its effects on the consumption of space, ever-lengthening journeys and the breakdown of social life. The area covered by our region, which is as large as Switzerland and has the same population as Denmark, can at the same time resemble that of a megalopolis in a country such as China. However its historical, political, economic and cultural make-up gives us a unique opportunity to catch a glimpse of a different way of developing the region. Bertrand Barré, an innovation specialist who has been given the job of putting together the permanent exhibition at the Pavillon Rhône Alpes in Shanghai summarises it thus: “This region is actually made up of eight cities... ‘Hubs’ which have allowed me to come up with an organisational outline based not on hyper-developed centre which stretches endlessly out into the suburbs but instead on the organisation of an urban area organised into interdependent hubs, and this also means we can preserve strong identities.” Yes, we in the Rhône Alpes region are lucky to be organised in this way, into a huge fabric, woven together by links which allow the cultural, economic and social irrigation of all the areas, be they urban or rural. This poly centred but above all decentralised development means that we operate using truly efficient networks. This is the hallmark of the Rhône Alpes region, just as much as its enormous strength in being able to cope with challenges which clearly strike like lightning and are increasingly unpredictable. This obviously raises the question of mobility, or rather the various different forms of mobility. It is a proven fact that modern technologies and the Internet have brought the mobility of information to a climax. We have encouraged this through our work on digital regional development, starting in the south of the region, with Ardèche Drôme Numérique, but also in all of the other departments. This is all the more important as no area can be overlooked, otherwise it may fall behind in its appeal and development and never be able to catch up again. Looking beyond the mobility of information, the way that we operate in networks has also helped to speed up the mobility of the decisionmaking process enormously. Centralism, in all its forms, has had its day, of that I am sure. In the same way, I feel sure that today we need to draw on support both from the local stakeholders and also from citizens if we wish to increase our reactivity and efficiency of the decision-making process. All

that remains – and this may be the greatest challenge we face – is the mobility of the people. In the Rhône Alpes region we are aiming to allow them to travel more quickly, more easily and in more environmentally-friendly ways. This is the direction in which we are heading by working every day to improve the ter network, by implementing major projects such as real or Lyon-Turin, and by adapting equipment to requirements, the tram-train of today and the high-speed ter of tomorrow. Although the quantum version of teleportation is no longer at its starting point, in spite of everything its “science fiction” version is even more advanced. Although some scientists have managed to scratch its surface, for humanity it is still no more than an ideal. This being so, and on the scale of our own lives, it is a matter of asking ourselves about this ability to decentralise activities, information and decisions; to loosen up journeys. Behind some surprising finery, the subject chosen by the 2010 biennial actually contains a decisive issue. It is the question of regional development which is raised, and this is a subject on which design can provide a lot of answers. The reason why we have thrown ourselves with such conviction and strength into the design adventure in Saint Étienne, with the Cité and the biennial, is because we believe in its incredible potential. In all areas – economic, scientific and cultural – we are aware of the innovative solutions that design can offer us and I am delighted to see that this biennial has once again set the Saint Étienne laboratory bubbling over with enthusiasm.

Jean-Jack QUEYRANNE

President of the Rhône Alpes Region

Member of Parliament for the Rhône Alpes Region – Former Minister

Since its creation by Saint Étienne Fine Arts School, the Saint Étienne International Design Biennial has been thought of as a festive event, lavish in exhibitions and activities and open to all. It has never since ceased to maintain this unique and pioneering position by suggesting renewed choices. Design is tackled from every angle, exploring creation at the time of conception, revealing what is emerging and placing people at the heart of the process.

As this sector is changing, with culture meeting economy, where both human and social interests are in question, the world of design is overshooting tangible materials in the form of objects and products. Hence the idea of teleportation, the major theme of this 2010 edition, tackling concrete matters such as mobility and ubiquity ruling the pace and the way we lead our lives today.

The general curatorship has been entrusted to Constance Rubini - a specialist in the history of design, she directed *Azimuths* magazine and now teaches at Paris's School of Decorative Arts. Her insight allows us to gaze upon upcoming personalities, projects and curators from all over the world. This biennial, open to all, from Saturday, November 20th 2010, is therefore a reinventing one, albeit still proclaiming its original spirit.

It is neither a trade fair nor a museum exhibition, as it breaks loose of codes and modes specific to these: this event is an open one, providing food for thought, for discovery, for creating and for sharing. It is based on the permanent principles of candidates' interest calls and the confrontation of viewpoints, generated by the diversity in contributors, curators and designers exhibiting their works. It inherently brings various forms of exhibition together but also cultivates impermanence, taking us to new places each time, with a priority given to originality, making way, thus, for new patterns and engaging in new forms of collaboration. This evolutionary dimension may enable the biennial to be represented on its territory, but it is also a way to keep in touch with what happens elsewhere – a reciprocal interchange.

From this year on, the biennial is being carried out by the collective effort of Cité du design (the EPCC cultural administration) and the Saint Étienne Higher School of Art and Design, including Saint Étienne Métropole, the city of Saint Étienne, the Rhône Alpes region and the National Ministry of Culture. For the first time, the biennial will unfold at the heart of the Cité du design, newly inaugurated in October 2009. The buildings, renovated by architects Finn Geipel and Giulia Andi, and the brand new Platine designed as evolutionary architecture, will host all activities organized by the Cité du design and the Saint Étienne Higher School of Art and Design.

The biennial is therefore aptly placed in its natural surroundings - on the emblematic site of the former and partially rehabilitated Arms Manufacture, marking the birth of urban renewal in Saint Étienne, an idea conceived by Alexandre Chemetoff of Saint Étienne's urban planning department.

The biennial is spreading over the whole area more than ever, relying on the mutual wishes of organisers from the public, economic and cultural sectors. Local businesses are in association with the project, museums are also in collaboration (Museum of Art and Industry, Site Couriot Mine Museum, Museum of Modern Art) together with Le Corbusier site in Firminy. All local administration such as Saint Étienne Métropole, the city of Saint Étienne, Saint Étienne/Montbrison Chamber of Commerce, Industry and Services, and Loire Conseil Général are involved, as well as regional administration, with Grand Lyon and the Rhône Alpes region being affiliated with the project.

The biennial gives the city of Saint Étienne the chance to welcome the general public, designers, businesses, design promoters, administrations, etc, and therefore conceive solutions for tomorrow.

The Cité du design wishes to thank all founding partners such as EDF, La Poste, Saint Étienne/Montbrison Chamber of Commerce, Industry and Services, Orange, Cellux and Weiss, as well as institutional and private partners collaborating with the biennial.

Elsa Francès

General manager of the Cité du design

THE ROLE OF THE SCHOOL

In comparison to the 2008 edition, the Saint Étienne Higher School of Art and Design (ESAD) will not only keep the same direction but bring in novelty for the 2010 Saint Étienne International Design Biennial.

The continuity lies mostly in maintaining the configuration established since the accomplishment of the Cité du design. After creating the biennial and organizing all first editions, the Saint Étienne Higher School of Art and Design has now taken on the role of what one could call an associate, now closer to its primary vocation of establishing a teaching body of higher arts education. This year, the ESAD school acts as a training and research centre in arts and design, as it did in 2008, using the skills, challenges and procedures specific to these tasks – firstly through the organisation of a workshop consisting of 15 students lead by lecturer Jean Claude Paillason and Cité du design's graphic artist Laure Laganier. This workshop gave rise to all elements shaping the event's visual identity. Secondly, by ensuring the curatorship to two exhibitions, the foundations of which go back to the 2008 edition, sure again to guarantee high involvement from national and international arts schools, and therefore of emerging and experimental creation. Following its success in 2008, the exhibition *N-1* will return for this 2010 edition, with the same standards of excellence: uniting advanced research and experimentation in graphic, digital and sound design in arts school, paying particular attention this year to experimentation on altered perception. The second exhibition carried out by the ESAD School, along with ten other schools, called *L'Entreprise*, will explore the concepts of work within a firm and of work places in general, based on the same interactive principle as *L'Appartement géant* of 2008. It is at times recreational, and at other times critical.

The continuity in the ESAD School's involvement in the biennial comes along with a brand new feature - for the first time in their mutual history, the school and the biennial will be united on the same site, allowing the school to open its doors and 'exhibit' itself – students and diploma-holders alike. The ESAD school will welcome visitors on its ground floor under the title of *Sortie d'école*. A selection of the latest diplomas and students' projects will be displayed, alongside the work of the last two groups of post graduates in '*Design and Research*', plus a selection of works performed by recently qualified designers.

By postponing lecture, the school will be able to declare its status as a learning place for its own learners during the biennial fortnight. Likewise, the general public will be reminded that the school was the brains behind the biennial and that it is still part of it, albeit in a more restricted way, yet still being a key element in its educational project.

Emmanuel Tibloux

Director of the Saint Étienne Higher School of Art and Design

CONSTANCE RUBINI

This 2010 biennial is going to revolve around the theme of teleportation - around an extreme vision of our society, a kind of ideal (or not) which one may strive towards in order to resolve the various issues that confront us nowadays. It is to be linked in particular to the ecological emergency, transport efficiency and constant lack of time, which puts perpetual pressure onto our daily routine.

This space-time upheaval, this acceleration of time, a subject raised since the invention of railways and the telephone, is praised by some, yet incriminated by others like Paul Virilio: *"The twin phenomena of immediacy and of instantaneity are presently one of the most pressing problems (...) A duplication of sensible reality, into reality and virtuality, is in the making. A stereo-reality of sorts threatens. A total loss of the bearings of the individual looms large."*¹. Digital revolution has indeed triggered a recent loss of bearings. Ten years after the turn of the 21st century, one is increasingly forgetting what exactly was at stake in the 20th century, whilst at the same time accepting that we humans have changed the world. Yet it is still us who have drafted these codes and values for this emerging society.

Will teleportation be part of it? Experiments carried out by Austrian professor Anton Zeilinger are showing that the dream is not completely out of reach. Despite the fact that it is not yet possible to teleport physically, Zeilinger's team did succeed in teleporting, at infinite speed, a photon across his laboratory in Innsbruck...

Moreover, although physical teleportation still does not exist, digital techniques enable us all to teleport mentally to any available virtual space.

Thalys thus launched the Thalys Teleport Station, in the virtual world of Second Life, created by Philip Rosedale in 1998. Located on Thalys Island, this teleportation station, developed by viral2 marketing agency Barnes & Richardson, is a virtual transport site to the destination of your choice.

Ubiquity, mobility, the reduction of the size of our planet in proportion with the increase in transport speed, giving rise to spatiotemporal convergence, the possible conquest of new grounds - under the sea or up in the air, the duplication of reality by virtuality, T-Time, the upheaval of our space-time notion, or on the contrary, the idea of sustainability, of attachment to locality and by extension, of comfort, are issues revolving around possible teleportation.

The biennial offers to open up paths of discovery reaching out for this possible teleportation by branching off towards futurology, space perception, ambivalent light, mobility, memory, fetishism, life after death, reality and impossibility, etc.

Constance Rubini

General curator for the 2010 Saint Étienne International Design Biennial

¹ Paul Virilio, « Vitesse et information. Alerte dans le cyberspace ! », in Nouveau millénaire, défis libertaires, site designed by Philippe Coutant and dedicated to libertarian ideas.

² In viral marketing, consumers are themselves the main conveyers of information, spread to their social network out of curiosity, personal interest or amusement.

I.

**EXHIBITIONS
CURATORS**

BETWEEN REALITY AND THE IMPOSSIBLE

CURATORS :
DUNNE & RABY

“What human beings are and will become is decided in the shape of our tools no less than in the action of statesmen and political movements. The design of technology is thus an ontological decision fraught with political consequences.”

What happens when you decouple design from the marketplace, when rather than making technology sexy, easy to use and more consumable, designers use the language of design to pose questions, entertain and provoke – and transport our imaginations into parallel but possible worlds?

It is our probable, preferable, plausible and possible future – the gap between reality and the impossible, which makes it possible for designers to question the orthodoxy of design as well as of the prevailing views in technology, so that new perspectives may emerge. Our aim certainly isn't one of prediction, but of wondering what would happen if..., speculating, imagining, and even dreaming, and then feeding the debate about the world and the technological environment we would wish to live in.

In order to do so, we must push the boundaries of our modern way of thinking and start taking a glimpse at how things could be, start imagining alternative possibilities and other ways of being so as to make those new values and priorities become real. This is a task that designers cannot tackle on their own. The exhibited projects are greatly improved by an exchange of ideas with people from fields as varied as ethics, philosophy, political science, natural science and biology.

Writer Alex Burette and photographer Jason Evans are helping us come up with alternative topics to be developed around these ideas.

Dunne & Raby

Feenberg, Andrew, [1991] 2002. Transforming Technology, A Critical Theory Revisited. Oxford: Oxford University Press. (p3)

COMFORT

CURATOR :
KONSTANTIN GRICIC

Comfort is not solely limited to our physical contact to objects (a chair, clothes, etc); it is, and therefore along with a discomfort, also stimulated by our psychological sensitivity. The powerful effect of a situation, of some imagery, or of all external factors on our well-being is undeniable. What feels comfortable to some may feel quite the opposite to others. Likewise, what may feel comfortable to one person in one situation may become uncomfortable in different circumstances. Comfort is chiefly subjective and relative to context. It is difficult, then, to set a definite course of action or system of values.

This exhibition's attempt is to delineate the complexity of the subject while leaving room for very personal interpretations. Objectivity comes as a result of multiple subjective viewpoints. As far as the biennial's main theme is concerned, Teleportation will stimulate the notion of comfort beyond earthly matters and will reach out for the idea of desire and aspiration.

Konstantin Grcic

In partnership with

3 SUISSES

DEMAIN, C'EST AUJOURD'HUI #3

CURATOR :
CLAIRE FAYOLLE

Demain, c'est aujourd'hui #3 is the only exhibition to gather concept products from various industrial fields (automotive, electronic, medical, energy, etc.) from all over the world (Europe, the USA and Asia). They are imagined by major international groups, design agencies and schools. They prefigure the products of tomorrow and offer an outlook on the way we shall be living in the future.

In 2010, a great many aspects which form part of our daily life will be explored using a foresight approach. Energy production and food concerns are major topics, ranging from self-sufficiency to technological culinary creation.

An issue raised and pondered upon is that of alternative production modes, radically transforming the position of designers, producers and consumers. Cycling is in again, thanks to emerging technologies; and cars, even racing cars, are now electric-powered.

Objects are mutating: pictures can be taken by drawing on air, video games can be played without remote controls, just with the hands of the players, one can create objects or cook thanks to the use of programmable matter, bathrooms can be machine-washed and even wallpaper has become intelligent... This 2010 edition also suggests a foray into developing countries, showing projects on electric power control and access as well as water transportation. With the aim of displaying a well-balanced perspective of our future, *Demain, c'est aujourd'hui #3* will exhibit students' projects from the Design Interactions Department of the Royal College of Art (RCA), as it did in 2008. This department headed by Anthony Dunne is concerned about the social, cultural and ethical consequences of emerging technologies and believes that design may be a way to reflect on their development.

Demain, c'est aujourd'hui #3 is the third edition of a serie of exhibitions dedicated to prospective design initiated as part of the 2006 biennial.

Claire Fayolle

HERE ARE SOME OF THE EXHIBITED CONCEPTS:

- 21st century music instruments by IRCAM and the agency NoDesign (project *Interlude*)
- a domestic station for storing renewable energy with *Hyné* hydrogen, by designer Pierre Favresse and CNRS researcher Christophe Turpin
- *Teleport Fridge* by Dulyawat Wongnawa, Chulalongkorn University, Thailand, for the Electrolux Design Lab '09 competition
- food printer by Marcello Coehlo, Massachussetts Institute of Technology (MIT).

AND SOME PARTICIPANTS:

Air Sur, Beta Tank, 5.5 designers, Commissariat à l'Énergie Atomique (CEA), Citroën, Revital Cohen, EDF, Electrolux, Ensci-Les Ateliers, Faltazi, Pierre Favresse, GE Healthcare, IRCAM, Legrand, Le Laboratoire, Massachussetts Institute of Technology (MIT), Nodesign, Osram, Peugeot, Philips, RATP, Renault, R & Sie (n), Design Interactions department/ Royal College of Art (RCA), Strate Collège, Yamaha.

LA VILLE MOBILE

CURATOR :
CONSTANCE RUBINI

In partnership with



The objectives linked with the need for sustainable development, such as cultural and social innovations resulting from the digital revolution, are now remodelling urban life. The question no longer concerns the speculation on future innovations: everything is already there, everything exists, however the possible day-to-day applications still remain to be negotiated. So it is now up to us to build the urban culture of the 21st century.

This developing culture, after some thought-provoking questioning, is what the exhibition is going to highlight.

A city is born out of a desire to become part of an organisation of networks. Cities have always been characterized by the mobility they create, but now the flow of people, merchandise, information and knowledge are spreading in such a way that they have become the very signs of contemporaneity. The more developed the virtual links, the more mobile that makes us. Google and the iPhone have become two major operators for mobility. They develop social networks which themselves foster collective events: a city becomes shared space.

Urban space is dedicated to mass culture, but also offers escapism from this. In order to respond to mass individualism, cities now provide a variety of transportation methods, ranging from underground trains to tramways, via a network of buses, cars and self-service bicycles, or urban sports such as skate-boarding, kick scooters, roller blades and other small-wheel devices. Cities therefore give everybody the option of planning their own routes, on a daily basis, and adapting them to their personal requirements. After being focused on car driving, urban travel planning is now concentrating on walking.

How is it possible, then, to enjoy travelling within a city, when the population keeps on increasing?

What is the inhabitants' grasp of time, when distance is expressed in minutes? In a city, time prevails over geography. Everything is orchestrated so as to gain in efficiency, enabling users to move always faster, with neither delay nor constraint. It is a sort of endless spiral, only solvable thanks to teleportation. Who benefits, however, from this constant quest for more speed, lying within the capitalist context of profitability?

The French 35-hour work a week has nonetheless altered people's notion of time, possibly evolving towards a 'slow-moving' culture. The reorganization of working times and the coordination of different paces of living are elements which indeed contribute to the notion of sustainable mobility: cities have sporty and comfortable options at the users' disposal, whether by land, air, or water (canals and rivers) - aimed at giving people a chance to take the time to enjoy a trip.

Nowadays, only 12% of our life is dedicated to work.
New recreational areas make cities easier to live in: solitary walkers are now welcome to stroll and wander through the streets.

If a city is a landscape to be enjoyed by all, how is it possible to feel like a tourist in your own city?

A city should also be made up of free-access open space, although finding the time to take a break, sit down and share this open space mainly dedicated to mobility is quite a challenge. What could be done so that cities become the meeting places they once were?

Can design influence this living organism called a city?

Designers' work consists of the observation of a place, disclosing its quintessential features, and making its history visible to the eye...

Other than permanent urban facilities, sporadic interventions are what contribute most to the success of an urban project, as well as the quiet effect of micro phenomena. Through five projects, the exhibition will shed light on this dialogue originated in the trust between a project manager and his client, giving rise to an urban project.

Constance Rubini

IT IS DIVIDED INTO SEVEN SECTIONS:

- 1) The city seen as collective and shared space.
- 2) How can one enjoy moving within the city, despite traffic saturation?
- 3) Do cities influence our perception of and our relationship with time?
- 4) Finding again what made up public space, as a free-access place triggering diversity and the possibility to meet one another.
- 5) Which political decisions should be made as far as street furniture is concerned?
- 6) Which actions should be carried out on a city considered as a live organism?
- 7) Utopias and projections: Feasible utopias

L'ENTREPRISE

CURATORS :
MICHEL PHILIPPON
EMMANUEL TIBLOUX

SCENOGRAPHY :
MICHEL PHILIPPON with the
workshops created from the schools
participating in this project.

THEME

L'Entreprise is an exploratory exhibition on the theme of working within a firm and work places in general.

Visitors are 'placed' in a fictive company of which, by calling on the fields of design (space, furniture, graphics, services, web, etc), we have invented the name and the purpose, built the head office and one or more subsidiaries (arrangement, furniture, works of art, etc.), as well as all the main tools and attributes (website, logo, visual identity, etc.). Visitors are also confronted with all of a firm's activities: board of directors, meetings, customer relations, personnel management, as well as all the situations that make up the 'life of the firm'.

L'Entreprise has an art collection at its disposal. Some of the works are displayed in the offices and production lines.

L'Entreprise is of course a teleportation company, in accordance with the theme of this 2010 biennial.

It is as if Saint Étienne's Arms Manufacture and Manufrance were made to live on in present time and into fictional future.

THE PROJECT

This project is based on the same interactive principle as *L'appartement géant*, one of the 6th Saint Étienne International Design Biennial's exhibitions in 2008.

Again, it uses the same exploratory and recreational aspects of this project, with the help of a group of guest schools from France and Europe, chosen for their possible link with the chosen subject.

The art and design schools which were invited were those of Brussels, Geneva, Valence and Rennes, as far as the major partners are concerned and other additions have come from a total of ten other schools including those of Barcelona, Reims, Strasbourg, Orleans, Marseille and Lyon.

The Saint Étienne Higher School of Art and Design is in charge of the set up, management and general scenography of this project.

Michel Philippon
Emmanuel Tibloux

LUMIÈRE)S(

CURATOR :
FELIPE RIBON

In partnership with



EMBLEMATIC PROJECTS

LIANES

Lianes is an installation of interconnected leather-clad fibreglass lamps, first presented at Galerie Kreo in 2010.

Ronan & Erwan Bouroullec
Lianes - Paris - Galerie Kreo - 2010
Producer: Sèllerie Sèllaneuf and Cogitec

HOCUS POCUS: TWILIGHT IN MY MIND

Alexandra Midal (dir.)
Hocus pocus: Twilight in my mind
Installation - Paris - Geneva - Head Geneva,
Officeabc - 2010

SWITCH OFF?

Baptiste Chesnais
Video Installation
Tour de l'observatoire, Saint-Étienne
Cité du design
Onemoreprod
2010

Creating a luminaire is creating a universe, and a way to reveal the objects surrounding it. This is where part of the power of designers originates from.

In the field of lighting, technical breakthroughs have opened new possibilities and broadened the scope of design. Light staging often implies a wide range of options, although designers need to limit themselves in the final steps of their projects.

From the bulb/lampshade duo to GFP molecules, the exhibition Lumière)s(presents some of these possibilities. The fundamental implications of light initiate a reflection on light, led here by a designer, as well as a director, a choreographer, a photographer, and a historian.

Eleven worlds are presented; each is a story, both independent and part of a whole, like planets in a constellation. The arrangement of this fragmented exhibition is based on reticular geometry, and located in different space time continua, with creators using their own language to tackle this considerably wide programme.

Felipe Ribon

Born in 1971 and 1976, Ronan and Erwan Bouroullec have been working together for more than ten years. As industrial designers, they have collaborated with Vitra or Alessi. They also work on research projects, materialised as limited editions for Galerie Kreo. The freedom of design allowed by this frame of expression and the delicate works of remarkable craftsmen originate refined, exceptional objects.

“Like the detective in Robert Aldrich’s film noir *Kiss me Deadly*, the historian investigates the crime scene. The suspected designer cannot be proven guilty or innocent, as light has apparently erased everything. Unless the phosphorescent light reveals the ultimate clues of an almost perfect crime, or bluff, in the dark.”

Alexandra Midal teaches Design History and Theory at the University of Art and Design in Geneva, and is an independent exhibition curator. She builds hypotheses to revisit the history and concepts of design. *Hocus pocus: Twilight in my mind* was made in collaboration with Office ABC and produced by Head Geneva. It is a visual theory environment specifically designed during a Master Class for the Biennial.

Baptiste Chesnais was born in 1975. He makes videos on time expansion and visual perception. Chesnais uses a video camera that shoots up to ten thousand images per second. Then he distorts information to reveal what cannot be perceived.

“*Switch Off*” is a commissioned work in two parts, presented on the top of the Observatory Tower at the Cité du design as well as in the exhibition in H. Baptiste Chesnais shows a meticulous and detailed observation of light phenomena, to denounce the dazzling pollution surrounding us.

SCINTILLEMENTS

Monday 22nd November - 18:00 – 19:30
Wednesday 24th November - 10:00 – 11:30
Friday 26th November - 18:00 – 19:30
Saturday 27th November - 18:00 – 19:30
Tuesday 30th November - 18:00 – 19:30
Wednesday 1st December - 10:00 – 11:30
Thursday 2nd December - 18:00 – 19:30
Saturday 4th December - 18:00 – 19:30

Planétarium - Astronef
28, rue Ponchardier
42000 Saint-Étienne
04 77 33 43 01
Bus access : From Place de la Libération – line 6
direction CHPL stop Espace Fauriel

Installation at the Saint-Etienne Planétarium - Astronef

Constance Guisset was born in 1976. She is a designer and a stage designer for shows and exhibitions. She creates moving objects that somehow inspire surprise, or a passing feeling of fascination. Constance Guisset also leads a video research work on motion fluidity and optical effects. “*Scintillements*” is an installation specifically made for the Saint-Etienne Planétarium. It is an immersive video, projected in an exceptional room covered with a semi-spherical screen. The objective is to play with the spectators’ senses, and invite them to a trip in sparkling lights, both natural and artificial.

BEAM ME UP!

Ballet for 15 dancers
Choreography: Jean Alavi
Dancers: Eva Assayas, Guillaume Busillet, Ariane Derain, Frédéric Despierre Corporon, Karima El Amrani, Yoann Hourcade, Cindy Emélie, Joachim Maudet, Morgane Michel, Marion Parrinello, Matthieu Patarozzi, Arthur Pérole, Noëllie Poulain, Léa Scher, Louise Hakim, Jim Couturier
Direction: Jean Alavi, Camilo Ribon
Setting: A Glass House, Quantum Glass, Paris
Staging design: Quantum Glass Verre Priva-lite, Verre Electrochrome, Verre LEDinGlass Paris
Conservatoire National Supérieur de Musique et de Danse de Paris
2010

Saturday 20th November :
13:00 - 16:00, 17:00 - 17:30
Sunday 21st and Monday 22nd November :
11:30 - 12:00, 15:00 - 15:30, 17:00 - 17:30

“*Beam Me Up!*” is a contemporary dance performance, created by choreographer Jean Alavi, in collaboration with Quantum Glass, a brand specialised in glass luminous surfaces. The “Glasshouse” performance will be presented several times during the first few days of the Biennial, and then projected as a video on luminous glass. The video was recently shot at the Quantum showroom in Paris.

N-1 2010

CURATORS :
JEAN-MARIE COURANT
EMMANUEL TIBLOUX
SAMUEL VERMEIL

The 2008 exhibition *N-1* was so successful that it is returning for a second edition, displaying a new selection of research and experiment projects in the field of graphic, digital and sound design, created by Higher Schools of Art and Design of France and other countries.

This year's edition will hold a double message. On the one hand, the purpose is to give a picture of what graphic, digital and sound design is exactly about in schools in 2010. Experimentation being an integral part of art school teaching methods, an experimental dimension is sure to be found here, supplemented by a more structured and maybe also more methodical research part. On the other hand, echoing the biennial's general theme, we wished to put projects concerning altered perception into focus: what we may call 'altered states of sensitivity' (ASS), referring to psychologists' altered state of consciousness (ASC).

Two types of projects will therefore be displayed: unrestricted projects alongside projects examining the 'disturbance of senses'. Of course, the latter will rely as much on related canonical processes such as hallucination and hypnotic phenomena, the exploitation of simultaneity and ubiquity, difference and repetition, vacuum and saturation, etc, as on possibilities created by new digital tools and uses, deeply altering our sensitive approach to the world (simulators, localized and nomadic media, new social networks, etc).

Emmanuel Tibloux

PRÉDICTION

CURATOR :
BENJAMIN LOYAUTÉ

The exhibition Prédiction was conceived as an intuitive reflection tool, allowing all visitors to build their own perspective on the new types, modes, uses, and practices at stake in contemporary design. It is built like a city; let's walk into it, and fit in with the crowd. The exhibition is composed of seven blocks, around one central sanctuary structured in a "library of knowledge" and steles, bearing heuristic words generated by a map creation software used by scientists. The software mixes, organises, and studies the answers given by designers to seven suggested themes. It points us in their direction, in their area of expression, their respective "war zones" to express their design art and personality. However, in this city where designers are heroes, all of them interact, and create networks. More than 130 designers were asked questions on many different themes, such as memory, comfort, fiction, fashion, new technologies, ecology, sacralisation, ethics, the future, senses, etc. Groups have been formed within this exhibition. They were free to arise and speak out. Artist Olafur Eliasson has taken over the information foyer, good monsters live up a forgotten garden, avatars join the city through a Metaver, a magician calls for our sense of smell in the Room of Oracles, and a confined prisoner writes letters from his cell...

Benjamin Loyauté

In partnership with



PROCESS DESIGN

CURATORS :
COLLECTIF DESIGNERS +

A successful design is that of the product we buy, the service we use, and the space we gladly invest in. And for the users we are, the work of the designer and the whole design team matters little, it is the result that counts.

But on the occasion of this Biennial, we wanted to walk with you as you begin to understand what characterises a design approach within a firm thanks to some fifty material cases.

To do so we have asked the firms and designers to go back in time and reveal some of the history of their project.

Our success would be that in visiting it you feel as though you are being teleported into the heart of the design teams and that with us you try to find the answer to this question we have all been considering: *“From the initial design to the marketed product, does the design approach vary depending on the nature of the meeting between the contractor and the designer?”*

By selecting ‘small office/home office’ companies (SoHo), ‘small and medium enterprises’ (SME) and public corporations, and by having local businesses rub shoulders with foreign ones, we are trying to see what impact its size or location has on a business.

As you visit the exhibition, with us you will perhaps notice that whilst these histories may differ, there are still some similarities that allow us to highlight ingredients and stages that we find in most of the successful approaches.

Collectif designers +

DESIGN & SHOP

CURATOR :
NATHALIE ARNOULD,
CITÉ DU DESIGN

COORDINATION :
ROMAIN CHACORNAC,
BOUTIQUE CITÉ DU DESIGN



In partnership with



CHAMBRE DE COMMERCE
INDUSTRIE ET SERVICES
SAINT-ETIENNE MONTBRISON

Represented by an ampersand, symbolic of the meeting of design and business, the exhibition *Design & Shop* is an invitation to the uncovering of design in an innovative way, within a surprising journey, through exchange, and right in the heart of the city.

Design & shop is to be found in 25 boutiques displaying the works of 25 designers ranging from objects, installation art and graphic arts through five different courses running through town.

COURSE 1

Vernissage : 19 November
18:00 – 20:00

- 01|** RAPHAËL AVELINE
L'Étrange rendez-vous |1 rue Faure-Belon
- 02|** ARCHIZIP
A Contrario |26 rue Gambetta
- 03|** ALEXIS TRICOIRE
Ange & Lux |11 rue des Creuses
- 04|** YOULKA DESIGN
L'Éclisse |35 rue Gambetta
- 05|** SPECIMEN EDITIONS
La belle histoire |37 rue Gambetta
- 06|** PASCAL MICHALON
Le Vieux Colombier |41 rue Gambetta
- 07|** LASPID
L'aire du vent |52 rue Gambetta

COURSE 2

Vernissage : 20 November
18:00 – 20:00

- 08|** PHILIPPE RIEHLING
Ô design |6 avenue de la Libération
- 09|** JULIE MORGEN
Epoc Epic |11 rue Pierre Bérard
- 10|** ATELIER BL119
Cinna |12 rue de la République
- 11|** INCREDIBOX
Bang & Olufsen |9 rue de la République
- 12|** TOUS LES TROIS
Ligne Roset |6 rue de la République
- 13|** FABRICE PRAEGER
Chocolats Weiss |8 rue du Général Foy

COURSE 3

Vernissage : 22 November
18:00 – 20:00

- 14|** THIBAUT GUITTET
Coursol |25 rue Michelet
- 15|** NATHALIE LÉTÉ
Les filles à la violette |3 rue Notre Dame
- 16|** ANNA GRAM'
Cadeau Maestro |5 rue Notre Dame
- 17|** GUILLAUME KLEIN
Kartell |31 place Chavanelle

COURSE 4

Vernissage : 23 November
18:00 – 20:00

- 18|** C+B LEFEBVRE
Bulthaup |3 rue de la République
- 19|** CRUMBLESOP
Côté design |10 rue Michel Rondet
- 20|** PITAYA
Ma boutique |2 rue de la Condition
- 21|** PARADE DESIGN
J'ai 2 amours |12 rue Sainte Catherine
- 22|** RASADESIGN
Première |4 rue des Fossés

COURSE 5

Vernissage : 22 November
18:00 – 20:00

- 23|** STUDIO DESIGN à
Carrefour du son |41 rue Bergson

Vernissage : 22 November
20:00 – 22:00

- 24|** PASCALINE DE GLO DE BESSES
Ikea |Rue Jean Huss

ESPAGNE, BELGIQUE, JAPON, FINLANDE ET CHINE

INVITED BY :
JOSYANE FRANC
CONSTANCE RUBINI

CURATOR :
MARCELO LESLABAY

CURATORS :
GIOVANNA MASSONI
DIETER VAN DER STORM

The 2010 edition of the Saint Étienne International Design Biennial presents as yet undiscovered talents from all over the world all along the exhibitions put out by various curators.

Spain and Belgium, both ensuring the 2010 presidency of the Council of the European Union, unite in two particular presentations.

LIVING SPAIN 2010 / DESIGN ESPAGNOL ET QUALITÉ DE VIE

Building on the success of the 2006 edition, Marcelo Leslabay, the exhibition's curator, suggests that LIVING SPAIN 2010, developed by Spanish designers, will help us discover new ways in everyday life. He selected works designed by young professionals and put out by Spanish companies already known as prestige brands throughout Europe: Martin Ruiz de Azua, Eli Gutierrez, Jaime Hayon, José Alberto Gonzalez, Nani Marquina, etc.

< www.leslabay.com >

FIGHTING THE BOX / 6 DESIGNERS BELGES, 6 HISTOIRES DERRIÈRE LES PRODUITS

This exhibition is the result of a desire shared by two curators - Giovanna Massoni and Dieter Van Den Storm. It explores the repositioning of (Belgian) design into the reciprocal perspective between creative language and industrial syntax, the removing of it from the ambiguity expressed by the media and the reasserting of the primary objective of a product, the permitting of cultural innovation and perception of it as responsible consumer goods, and the result of the complex relation between the role of the designer and that of businesses, something which is essential in sustainable research and innovation.

Six personal features will be unravelled in Saint Étienne, in a partnership with the Centrale Electrique which is now presenting the 20 designers of the original exhibition: Bram Boo, Jean-François D'Or/Loudordesign studio, Nedda El-Asmar, Xavier Lust, Lucile Soufflet and Diane Steverlynck expressing their approach to design, when faced with the limitations of industrialization.

< www.lacentraleelectrique.be >

Josyane Franc
Manager of international relations

THREE OTHER INTRODUCED COUNTRIES

Curators :
Hiroshi Kashiwagi
Masafumi Fukagawa
Shû Hagiwara
Noriko Kawakami

JAPAN

WA : L'HARMONIE AU QUOTIDIEN

Japan has a particular place of honour this year and it is going to reveal the ambivalence of its culture with the help of two singular exhibitions. Here is the selection of works presented in the exhibition - *Wa : l'Harmonie au quotidien* is meant to be a representative selection of everyday objects in Japan. Divided into twelve typologies of use – wrappers and bags, bath items, toys, lighting devices, etc, these objects will reflect the Japanese traditional conception of harmony called 'wa', which conciliates antagonistic notions

Curator :
Shoko Muraguchi

DE MUJI À HELLO KITTY, LA CULTURE JAPONAISE DE L'ALIMENTATION

The second exhibition will open its doors as a Japanese-style *convenience store*! From the refinement of preparation and presentation utensils to the profusion of wrappers and packaging, via the ingenuity of some takeaway dishes or fast home-made meals, this exhibition will be the opportunity to learn about Japanese food design - lying between modernity and tradition, simplicity and kitsch. This is certainly one startling depiction of Japanese culture!

Curator :
Simo Heikkilä

FINLAND

SAMI KNIFE

Sami Knife. The wish to present Leuku knives - traditionally hand-made by the Sami people, is behind this exhibition, due to their slow disappearance as a result of the more competitive prices induced by mass production. Finnish designer Simo Heikkilä, who is this exhibition's curator, called upon most renowned designers - Konstantin Grcic, Ronan and Erwan Bouroullec, Naoto Fukasawa, Jasper Morrison, etc, to redesign this knife and give it new existence. Approximately 20 pieces will be displayed at the biennial.

Curator :
Jennifer Rudkin

CHINA

STREET MADE

The objects presented here were designed during a workshop session by design students from the University of Shanghai; they bear witness to the strong tradition of street culture in China. The collection of street furniture designed by the students was inspired by the improvised furniture set up by shop owners and the people living in the districts of Shanghai.

Constance Rubini

SORTIE D'ÉCOLE

Saint Étienne's Higher School of Art and Design, now located in the Cité du design where the Biennial happens, is hosting an exhibition too. The ground floor is opened to the public, for an exhibition entitled Sortie d'école, showing a selection of works by artists and designers who attended the School in the last few years. Works by the latest graduates in art, communication, and design are shown, as well as productions by Design & Research post-graduates from the last two classes, supported by Rodolphe Dogniaux; a proposition entitled Red Stroop by the Saint Étienne-based group of young artists and designers !RAW; the annexe of a project by art and design students presented in the city, L'Appartement 102; Sophie Françon, Jennifer Julien and Sébastien Cluzet's works, after a competition organised with Souvignet, a collectivity furniture manufacturer; and four invited groups of young designers: De. (François Mangeol, Jean-Sébastien Poncet, Fabien Combe, Allan Durand, Flora Commaret, Julien Michel), Edition Sous Etiquette –ésé (François Mangeol and Valérie Gonot), Studio Lo (Eva Guillet and Aruna Ratnayake), Usin-e (Rémy Bouhaniche and Amaury Poudray). Besides, a special space is dedicated to two key elements in the device to support young creators in Rhône-Alpes: the Documents d'artistes Rhône-Alpes website, an online documentary fund dedicated to local artists, and Éditions ADERA, a collection of monograph catalogues of artists who graduated in higher schools of art in Rhône-Alpes.

INTERACTIONS REGIONAL ECONOMIC OPERATORS AND PUBLIC AUTHORITIES



ville de
Saint-Étienne



Rhône-Alpes

**Cité
du
design**
◀▶

For the first time, the 2010 Saint Étienne International Design Biennial offers a completely new economic programme aimed specially at professionals. This has emerged out of the partnership with regional economic operators and public authorities, including Saint Étienne Métropole, the City of Saint Étienne, the Saint Étienne / Montbrison Chamber of Commerce, Industry and Services, the Chamber of Trade and Crafts, The Conseil Général of the Loire region, the Rhône-Alpes Region and the Cité du Design, and this unusual programme is made up of conferences, workshops, first-hand accounts, guided tours, etc. all tailored to the issues faced in business and industry.

The launch of a metropolitan economic governance scheme represents an approach which is first and foremost pragmatic and which will be embodied by a shared space, a forum for encounters between businesses and designers, a one-stop shop offering aid to economic development and innovation. Through specific projects, the various services on offer to businesses (the design cheque, the LUPI - Laboratoire des Usages et des Pratiques Innovantes - Laboratory of Innovative Uses and Practices - permanent CCI offices, support from the Cité, materials library) will be illustrated in this space. Members of the general public will be able to gain an understanding of the local economic renewal and the strength of a united, unique region, engaged in a powerful policy of enhancing its own appeal, with particularly strong ties to the development of design.

Projects by industrial and service companies, shops and hotels all illustrate the first implementations of these various services.

14 selected local businesses: Visuol (quality measuring packs, CCI follow-up), Coroebos (packaging of organic products, CCI follow-up), Doing (terminal, digital card, Design Concept), Atomelec (digital terminal, CCI Network Technological Service), Tolerie Forezienne (bench, a designer whose time is shared), Altinnova (Vélivert), Allegre Puericulture (childcare items, LUPI), Gibaud (orthoses, support stockings, in-house designer), Thales (logo, camera), Ideasolid / Axiattec (3D printer, to be confirmed), Foretec (video bay, CCI follow-up), Jerhome (chair, CMA follow-up), NP Innovation (bike, CCI follow-up)

2 local designers (2): Buck Design (seat, manufacturer), Docteur Vallet (toothbrush, inventor Concours Lépine competition 2010)

1 company from the Rhône-Alpes region (1): J Dallard (subcontracted sheet metal work with an in-house designer and developing own product bars) 5 designers from the Rhône-Alpes region (5): EDDS (toy cooker), Design Office (low energy light fitting), Pulsium (motorbike helmet), Avant Première (on projects linked to the region, urban development, etc), Altitude Développement (sofa, to be confirmed) 1 business Club: Cleo (packaging).

List of all exhibitors on <www.biennale2010.citedudesign.com>

JE PARTICIPE À LA RÉNOVATION DE MON ÉCOLE !

COORDINATED BY:
CAROLINE D'AURIA-GOUX

THE ISSUES INVOLVED IN THE PROJECT

- offering young pupils an introduction to design and raising their awareness of it;
- forging a link between the pupils' own environment and design;
- discussing and sharing ideas, then working with a designer to put a project together;
- guiding the pupils towards the design and organising the way they think about their schools, the various spaces, the places, (how people get about, how they find their way around, what life is like there, etc.);
- encouraging pupils to get involved and play an active role in the project
- triggering exchanges of ideas between the pupils and officers from the City's technical services, plus craftspeople, based around an exploration of the jobs they do.

The schools will be open to the public on a one-off basis from 2 to 5 p.m. on Saturday 27th November and Wednesday 1st December.

The inauguration of the schools will take place on Tuesday 30th November 2010, at 11.30 a.m. at Tardy primary school, at 3.30 at Bergson primary school and at 4.30 at the La Terrasse school.

PILOT PROJECT for the Grand Projet Rhône-Alpes (GPRA – Major Rhône-Alpes Project) – Design dans la Cité (Design In The City)

The innovative concept of Design dans la Cité aims to break the design approach down into all of the region's components, in order to foster a way of sustainably developing this space and increasing the well-being of its inhabitants. All social and urban functions are affected, including both urban planning, transport, housing, and also health, roads, culture, tourism, street furniture, retail outlets, education, etc.

The aim of the Design dans la Cité Grand Projet Régional (Major Regional Project) is to consolidate the mutual commitment made by Saint Étienne Métropole, the City of Saint Étienne, the Cité du Design and the Rhône-Alpes Region, in order to ensure that this "Design Hub" plays a major role in revitalising the city of Saint Étienne and the surrounding metropolitan area. The partners share an ambition to strengthen the positioning of the Saint Étienne metropolitan area as a showcase and laboratory for design.

This ambition for the region has emerged out of an agreement signed by Saint Étienne Métropole, the City of Saint Étienne, the Cité du Design and the Rhône-Alpes Region for the years from 2007 to 2011 and which may well be extended beyond this period.

One of the first initiatives labelled by the GPRA is

Je participe à la rénovation de mon école ! (I'm Helping To Renovate My School!), a project which came about as a result of a drive shared by the Boris Vian social and cultural centre and the Cité du Design, the City of Saint Étienne, the Inspection Académique de la Loire (Academic Inspectorate for the Loire region), the DRAC Rhône-Alpes, and the Rhône-Alpes Region to work together on a collective regional project. The subject of design is a key way into education in the Saint Étienne region. With the Je participe à la rénovation de mon école! project, the idea is to work with pupils on a design initiative.

This is a typical example of the application of design to the everyday lives of young people from Saint Étienne and, in order to implement the idea, a number of designers recruited by a panel of judges suggested holding sessions tailored to the ages of the pupils in each of the classes. So Sara de Gouy, Florian Méry and Julien de Sousa, who are all designers, and Yan Olivarès, an architect, spent six months working with eight classes in order to raise awareness about design amongst nursery and primary school pupils, to get them thinking about improvements in a library and the areas in which people move around. These designers then monitored the work liaising with the technical services of the City of Saint Étienne, in order to bring the renovation project to a successful conclusion.

To mark the 2010 Saint Étienne International Design Biennial, we are inviting the public to come and see these renovation projects at the Tardy, Bergson and La Terrasse schools in Saint Étienne.



DESIGN STAKEHOLDERS AND INSTITUTIONS

As with every event, design institutions, regional authorities and bodies working in design will be attending the biennial:

Rhône-Alpes ^{Région}

THE RHÔNE-ALPES REGION

The Rhône-Alpes Region, which is now a leading design hub, has built up networks of metropolitan spaces, a huge canvas the links in which allow a cultural, economic and social supply to all regions, whether urban or rural. This obviously raises the question of mobility, or rather the various different forms of mobility, e.g. information, individuals, etc. So regional development is a major issue in which design can provide many different responses in all areas, including the economic, scientific and cultural fields. The Rhône-Alpes Region supports and leads a number of initiatives drawing on the innovative solutions which design can offer us.

LE VILLAGE DES
Créateurs
Passage Thiaffait

LE VILLAGE DES DESIGNERS (DESIGNERS' VILLAGE)

Passage Mode (Fashion Show)

Curator: Isabelle Gleize for the Village des Créateurs

Scenographic layout: Une Affaire de Goût

In a world which is in perpetual motion, our contemporaries' expectations and desires are changing. Fashion is about far more than just colours and aesthetics, it now responds - and will do so increasingly in the future - to demands for comfort, utility, durability and always for seduction. Taking this idea as a starting point, the Village des Créateurs has selected a dozen French and foreign designers who have provided answers to these new needs, whether they are expressed or not. They will be presenting adjustable, multifunctional pieces within a scenographic presentation which is "in transit".

The exhibition will be teleported to Lyons.

The Village des Créateurs: Passage Thiaffait, 19 rue René Leynaud, 69001 Lyon

Tel. +33 (0)4 78 27 37 21

< www.villagedescreateurs.com >

Project and press contact: Jeanne Tayol jt@villagedescreateurs.com

A.P.C.I
AGENCE POUR LA PROMOTION DE LA CRÉATION INDUSTRIELLE

AGENCE POUR LA PROMOTION DE LA CRÉATION INDUSTRIELLE (APCI – AGENCY FOR THE PROMOTION OF INDUSTRIAL DESIGN)

Design heralds colour

Exclusive teleportation of L'Observateur du Design 11 to the Saint Étienne biennial.

L'Observateur du Design 11 exhibition at the Cité des Sciences and de the Industrie from 8th November 2010 (preview) to 13th March 2011.

< www.apci.asso.fr >

Press contact: benjamin.girard@design-project.net

Tel. 06.64.37.09.62



ALLIANCE FRANÇAISE DES DESIGNERS (AFD – FRENCH DESIGNERS' ALLIANCE)

AFD exhibition and interviews

The Alliance Française des Designers is the first multidisciplinary design trade union and is also number one in terms of number of members, including people managing businesses, freelancers or in-house designers, and it sets out to defend and promote all of the areas of design both in France and in Europe.

< www.alliance-francaise-des-designers.org >

designregio kortrijk

DESIGNREGIO COURTRAI

Designregio Courtrai has selected a third wave of fifty design products designed and marketed in the Courtrai region and, by so doing, our selection picks up on one hundred and fifty products both from a wide range of different sectors and of all different types. This variety is representative of the economic fabric of the region which is dynamic, flexible, innovative and high quality, with many different branches participants who are often operating on a small scale.

We are enthusiastically involved in high level training courses which espouse the needs of our economy as closely as possible, in an attractive public space, quality start-up sites for entrepreneurs and biennials on an international scale. In Saint Étienne, Designregio Courtrai is presenting a selection of the products published in the DesignX50 no. 3 book.

< www.designregio-kortrijk.be >



FÉDÉRATION DES DESIGNERS (FÉDI – DESIGNERS' FEDERATION)

The FéDI brings together many designers who are working in the field, all directly linked to businesses. Its main goal is to develop the professions of industrial designer and product designer and, through its members, the FéDI has a capacity for analysis of the profession which it offers to share with industrial companies, institutions, schools and designers.

< www.federation-du-design.com >

DESIGN FRANCE

Designfr@nce: the French design network

Designfr@nce's vocation is to group together regional organisations in order to foster closer ties between regional Innovation and Industrial Design and the pooling of skills and good practices.

< www.design-france.fr >

Designfr@nce members:

4 design centres - Aquitaine; Aditec Pas de Calais CEEI / 3pod; ARDI Centre du Design; Cité du Design; Institut Français du Design (French Design Institute); Institut National du Design Packaging (National Packaging Design Institute); the Lieu du Design (Design Forum); SEM Régionale des Pays de la Loire.



LYON DESIGN EN VILLE

GRAND LYON



The First Edition of the Lyon Design en Ville tour,
From 17th November to 2nd December 2010 .
A mouth-watering taste of Design.

The first edition of the Lyon Design en Ville tour will take place from Wednesday 17th November to Thursday 2nd December, concurrent with Saint-Etienne International Design Biennial, when for 15 days, Lyon will be fortunate enough to provide the backdrop to a unique method of communication between Design, Branding and Gastronomy. Actively encouraged by Nadine Gelas, Vice-President of Grand Lyon's creative industries and cultural events department, Céline Melon Sibille (Arty-L'Amour de l'Art) has joined forces with Olivia Cuir and Julien Geoffroy (Agence Esprit des Sens) to produce an event aimed at promoting designers in the Lyon area.

For its first edition, Lyon Design en Ville is offering a tour of the city with a very definite theme and is strongly linked to the very thing for which Lyon is famous: L'art de vivre autour de la table.

This totally new event aims to unite designers, chefs and brands, who will work together over a 15 day period to transform Lyon's most symbolic venues into showcases of design.

The venues are as follows:

Ameublement Saint Vincent Création contemporaine Institut Paul Bocuse

Arrivetz Ecole de Condé Marie Luce

Art Club Eurocave Orosa

Boffi Galerie 39 RBC

Bulthaup Grange Roche Bobois

Calligaris Hand Sofitel

Claude Cartier Ioma Village des créateurs

Furthermore, Lyon Design en Ville will be highlighted by key events during the course of the 15 days: The Design Party launch event will take place on Monday 22nd November and every evening at the Diners en Ville Saint-Etienne's key figures will be "teleported" (an echo of theme of the Biennale Internationale Design 2010 Saint- Etienne) to one of these exclusive venues where they will discover a special menu that has been created by the unique chef-designer partnership.

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VILLAGE DES CREATEURS

PASSAGE MODE

Curator: Isabelle Gleize, Village des Créateurs Director
Staging design: Une Affaire de Goût

In today's society, everything must be practical. Sustainable development has replaced disposable consumables. We are facing a new diktat: we must make useful and sustainable, although playful and attractive purchases.

This is also true about clothes. The expectations and desires of our contemporaries are evolving. Fashion is no longer a matter of colours and aesthetics; it meets, and will meet the requirements of comfort, usefulness, sustainability, and seduction again.

Clothes are not only shapes and materials; they must be machine washed, iron free if possible, and polyvalent, at best.

Creators have designed and made mutant clothes. One piece of clothing for multiple uses. For example, a dress can be transformed into a skirt, a tank top, and a scarf.

The Village des Créateurs started from these reflections to selection thirteen French and foreign creators who met these new criteria. They are presenting one or two pieces on the issues of modularity, and plurifunctionality.

"Passage Mode" is an exhibition with multiple modulations. The pieces can be transformed; so can the exhibiting space. The staging design will change three times during the Biennial, and will feature, in a closed space, a video showing the displayed creations in progress.

The video will also be shown at the exhibition "Passage Design", at the Village des Créateurs, in the Lyon Design en Ville event. That design exhibition will echo Saint-Etienne's "Passage Mode", gathering around ten creators supported by the Village des Créateurs.

Exhibited creators: Christelle Privileggio, Deux Filles en Fil, Diploma, Elementum, Louise Vurpas, I.R.M., Les Filles à la Violette, Mnesiq, Modrá, Ratinaud Créations, Velina Volante by Jannissima, Virginie Verrier, Y-Dress ?

ROGER TATOR GALLERY

UBIQUITY AURA//ELECTRO- MAGNETIC LISTENING CHAMBER

CURATOR:
EMMANUEL HOLTERBACH

The five Véduta shipping containers (Contemporary Art Biennial, Lyon 2009, architect: Caroline Corbes) will be re-worked for the event by the sound artist Emmanuel Holterbach. He will come here to create a completely new acoustic work that will resonate with the towns of Lyon and Saint-Etienne and with the inter-urban areas that link these two major cities.

The plastic art of Emmanuel Holterbach involves the design and creation of listening spaces from transformed loudspeakers and machines giving sounds space-like qualities, by means of which he plays his sound recordings of natural and industrial environments. His aim is to reveal the formal beauty of the sound phenomena of our world and everyday life, in unusual listening conditions. Collecting sounds and re-playing them is, for Emmanuel Holterbach, not just a desire to highlight the inaudible or imperceptible, but also the desire to deal with the notions of de-contextualization, de-materialization and displacement by means of artificial listening situations such as narrow time spaces. As Holbach's sound installations are often designed "on the spot", he will be offered the opportunity here to invert the sites of capture and broadcast. Thus the teleportation theme will make complete sense.

His plastic creation will involve transforming the entire shipping containers into loud-speakers, sound chambers, listening posts or sound systems, and so devising a setting and living exhibition space aimed at welcoming the public. The shipping containers will here serve as real "electromagnetic listening chambers" that will allow a total immersion in the sound world of the city and its surroundings. Emmanuel Holterbach will create, for this event, the acoustic topography of the major cities of St Etienne and Lyon and of the inter-urban spaces that link them: rivers, roads, motorways, industrial estates. The spectator will be invited to imagine and follow the artist's itinerary and peregrinations, with his microphone, leaving the town centres, strolling beside rivers, passing by factories, making a detour into the neighbouring countryside. Through the sounds recorded and the photographs taken at various sites, an urban and semi-urban story will be created and told in a subjective and sensitive fashion.

In this way, the Roger Tator Gallery will offer the public a profound and incorporeal work as part of a design biennial that is devoted to objects, furniture, 3D, graphic design, in other words devoted to form, be it real or virtual. Here it will be to comprehend the reality and themes of teleportation through a different prism: the abstraction of sounds.

This exhibition has received the support of the Communication du Grand Lyon and Design City.

In the same time of the exhibition, a CD with a booklet will be published in 500 copies, whose 100 will be signed by the artist. Through a selection of sound and visual images and texts, this publication wants to explain the sensible and sensitive experience of Emmanuel Holterbach.

Cd and Booklet in sale in the bookshop of the Biennial.

II.

**PLACES -
SCENOGRAPHY**

MAP

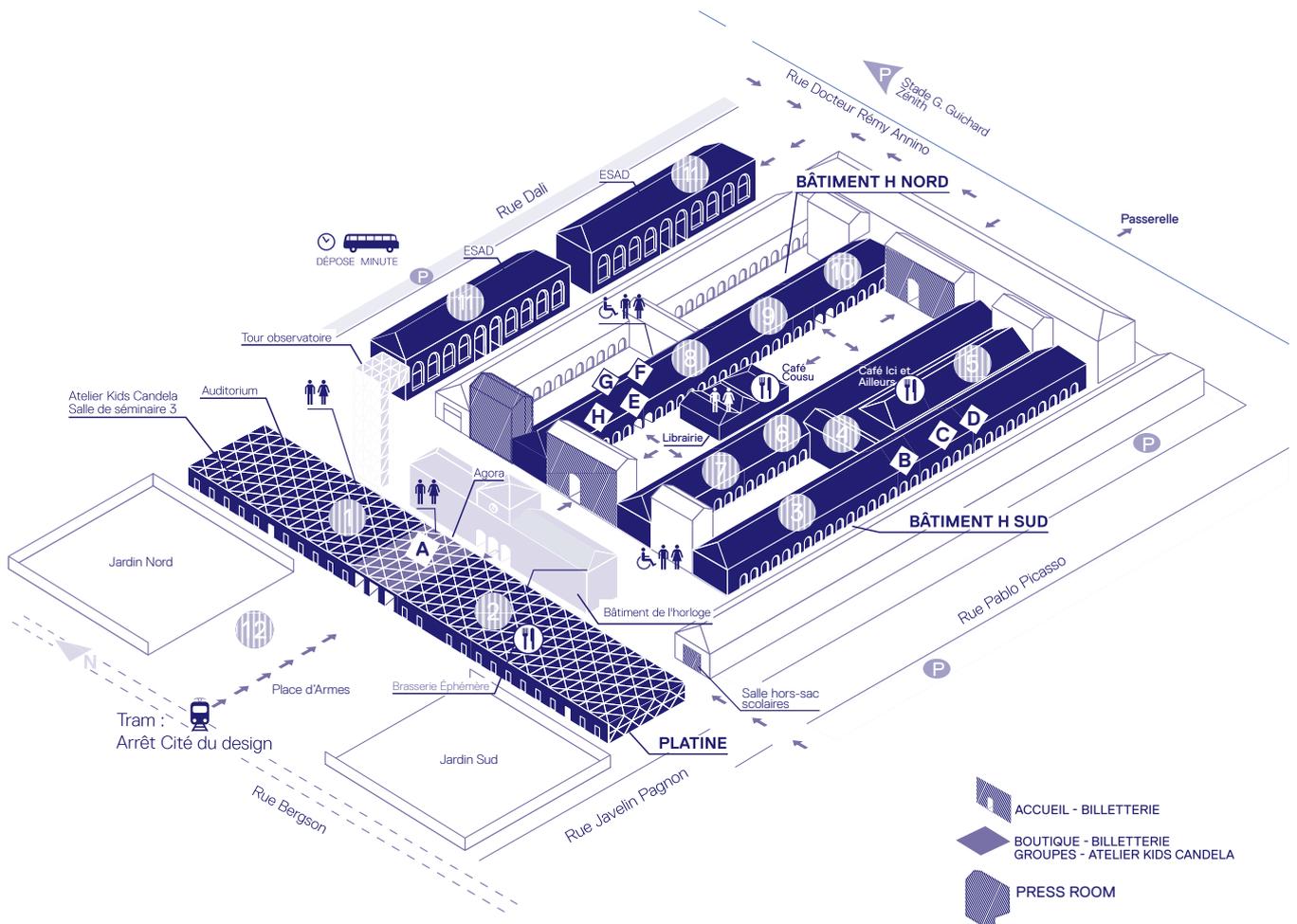
EXHIBITIONS LOCATION

EXHIBITIONS

- 1 LA VILLE MOBILE - CONSTANCE RUBINI
- 2 COMFORT - KONSTANTIN GRIC
- 3 L'ENTREPRISE - MICHEL PHILIPPON,
EMMANUEL TIBLOUX
- 4 N-1 2010 - JEAN-MARIE COURANT,
EMMANUEL TIBLOUX, SAMUEL VERMEIL
- 5 PRÉDICTION - BENJAMIN LOYAUTÉ
- 6 INTERNATIONALE - JOSYANE FRANÇ,
CONSTANCE RUBINI
- 7 BETWEEN REALITY AND THE IMPOSSIBLE -
DUNNE & RABY
- 8 PROCESS DESIGN -
COLLECTIF DESIGNERS +
- 9 LUMIÈRE(S) - FELIPE RIBON
- 10 DEMAIN C'EST AUJOURD'HUI #3 -
CLAIRE FAYOLLE
- 11 SORTIE D'ÉCOLE
- 12 GALERIE ROGER TATOR

DESIGNER ACTORS

- A. Alliance Française des Designers (AFD)
- B. Agence pour la Promotion de la
Création Industrielle (APCI)
- C. Courtrai
- D. Village des créateurs
- E. Fédération des designers (FEDI)
- F. Design France
- G. Région Rhône-Alpes
- H. Ville de Saint-Etienne, Saint-Etienne,
Métropole, CCI Saint-Etienne/Montbrison



SCENO- GRAPHY

SCENOGRAPHERS :
FRANÇOIS BAUCHET
BENJAMIN GRAINDORGE

When Constance Rubini offered us to plan the general scenography of the biennial, we were first taken aback by the whole 12,000m² which needed organizing. Then, we became excited by the challenge and worked on an angle encompassing all exhibitions.

Finally, it seemed to us that what mattered most wasn't just providing exhibiting spots but also a pace to be followed by visitors, a general atmosphere for the exhibitions to be visited and some buffer zones in between exhibitions. It became very important for us to reserve some breathing space so that the whole biennial may be comfortable for everyone.

A thorough visit of the biennial could go on for two days and it would be almost inhuman to do that without a rest area. This is why we have organized pedestrian traffic around the H buildings' inner yards, an open and convivial free square where the book shop and a restaurant will be set up.

By ways of extremely simple building devices, each exhibition is to be made expressive on first acquaintance, deliberately almost caricatured, which makes it necessary for visitors to then go on to a more complex understanding of what each curator has put out. Each place is an answer to another, either through opposition or through kinship.

This way, the visit does not come down to a succession of exhibitions but rather amounts to a stroll-and-look progression.

François Bauchet
Benjamin Graindorge

III.

**CULTURAL
PARTNERS**

MUSEUM OF ART AND INDUSTRY

INTERWARE, DESIGN TRANSVERSAL

October 15th 2010 to March 14th 2011

CURATORS :
MAURIZIO GALANTE
TAL LANCMAN

Conférence :
Interware, design transversal

Saturday 20 November 11:00 – 12:30
With : **Maurizio Galante et Tal Lancman.**

Conference translated in English
Site Manufacture, Platine, Auditorium

The Museum of Art and Industry de Saint Étienne has invited Maurizio Galante and Tal Lancman so as to present an original exhibition dedicated to transversal design.

Maurizio Galante, a haute-couture designer and Tal Lancman, trend prescriber and designer formed a partnership in 2003, within their company called INTERWARE. They are true and fair design narrators, putting out installations so sumptuous that they indeed possess the supremacy to recount exciting stories.

From conception to manufacturing, the exhibited works bear witness to their meeting with Baccarat, Boffi, Cerruti Baleri, Craft, la Fondation Cartier for Contemporary Art, Ithemba, le Modern Art Museum of Luxembourg, Mussi, etc.

Blending past and future with our present, Maurizio Galante and Tal Lancman tell us about the origin of their creations, from the designing process to the end products used by consumers.

Highlighting the proximity between 'art' and 'industry' specific to this museum's collections, this exhibition questions the notion of creative process. It can be visited according to two strong and sensitive atmospheres.

The installations designed in situ in the first and last rooms focus on the visitors' sensations. They present monumental installations as well as delicate and noble projects, in the rooms used either as a cocoon or as a shrine. They function as transition places enabling us to come and go from each world they create.

In the main room, a precise selection of unique and serial pieces of clothing and furniture line the catwalk. On parallel walls, numerous sketches, illustrations, videos and interview clips, inform visitors of the production processes, like a creation logbook.

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SITE COURIOT/ MINE MUSEUM

As for each edition of the biennial, the Site Couriot / Mine Museum hosts several exhibitions and installations, as an invitation to come and visit this mining museum for the first time, or once again. This emblematic site of Saint Étienne's industrial culture comes as a self-evident extension of the biennial.

LES ÉLÉMENTAUX SITE COURIOT / MINE MUSEUM

Designed by Sacha Séméria and Aurélie Sivaciyan, an installation named Les élémentaux will sound from up on the headframe - the emblem of the site, along with the slag heaps.

Meeting point of the underground and daylight working teams, the headframe and minewater tanks will host this installation, making nature's elements resound to the sleeping memory of the men who built Couriot and Saint Étienne.

Philippe Peyre
Director

FRONTIÈRES COMMUNES THE SAINT ÉTIENNE NATIONAL HIGHER SCHOOL OF ARCHITECTURE

From industrial Ondaine valley to the petro-chemistry belt on the doorstep of Lyon, here we are in the eventful remains of what Zola described in *Travail* (Fraisses-Unieux), and then in Tony Garnier's dream of a great industrial city (Givors), a dream taken up again by government minister Claudius Petit, with more pragmatism however (Cité Radieuse and giant cokeworks), the mine's and modernity's last united impetus.

On this territory open to utopia, where architect Jean Renaudie will set up his views on a new type of housing (Givors), it concludes with the defining of new mutual concepts and the designing and better defining of new boundaries or 'common' borders.

Here are the different views of several students from 3 architecture schools: Saint-Étienne, Strasbourg and Köln, wishing to pool resources in order to assist the formation of a new kind of urbanism.

Its dynamic aim also includes the reinvigoration of a creative and productive group to be built around themes such as DESIGN, which has the ability to promote operational concepts and thus to set up visible universally shared PRODUCTION on a large scale, a kind of TELEPORTATION to a new universe, yet still to be built from the interpretation of reality.

Claude Tautel
The Saint Étienne National Higher School of Architecture

EXPOSITIONS D'OBJETS, LUMINAIRES, MIROIRS, PETIT MOBILIER...

GRANVILLE GALLERY

After five years of design in Granville, the Granville Gallery is going to open a second gallery in Paris in November 2010. (...)

It steps in as an intermediate, coordinating design project and secures a complete interface between industrial needs and the designers, monitoring the prototypes to the product launch. (...)

The Granville gallery will exhibit several designers' projects during Saint Étienne's 7th International Design Biennial at the Mine Museum – lighting devices, mirrors, small furniture, etc.

Jean-Pierre Bruaire

Director.

DE L'IDÉE À L'OBJET, DE L'OBJET AU PRODUIT

ADAM MICKIEWICZ POLISH
INSTITUTE
WARSAW'S ART AND DESIGN
ACADEMY

De l'idée à l'objet, de l'objet au produit is the result of a workshop set up by Holon University (Israel) and Warsaw art and design academy (Poland). Students collaborated and designed objects which could then be made in the workshop of the organization 'Being Together'. Each object was designed by an international team before two final versions were selected in each country. They are presented on colour stands mirroring one to another: finalized Polish objects are displayed on red and white stands, Israeli objects on blue and white stands, linked to one another by large signs giving a profile of the objects on both sides.

The aim was to make objects and improve the organization's ability to help people in need - primarily those who are socially excluded or on the margins of society. Working in such a place can help people gain more self-confidence through work and education, boost their initiatives within the production factory created by the foundation.

The foundation's objective was to design attractive objects made out of accessible and ordinary resources and accessible materials such as wood and metal and to raise interest by their originality. They also desired that the use of those available materials coming from technology should be judicious.

MODERN MUSEUM OF ART

TRANSPARENCES

18th September 2010 - 17th April 2011

DESIGNER *FELIPE RIBON*
PRESENTS A SELECTION OF
DESIGN OBJECTS FROM THE
MUSÉE D'ART MODERNE
COLLECTION, ON THE THEME OF
TRANSPARENCY AND LIGHT.

Objects can be defined as "solid, handled, generally manufactured things, related to external perception, belonging to everyday life, and reaching a certain goal."

The same definition can be applied to industrially manufactured objects in their current use.

But as soon as they are displayed in a museum, objects become a work of art, a story; their initial status is therefore disrupted, annihilated.

Moreover, their capacity to impact our perception is limited; they cannot be approached, touched, plugged, or heard.

The relation to objects, now only visual, is made incomplete.

The Transparencences exhibition is an attempt to use this mutilation, and place the visual relation at the core of thought. If you cannot handle the thing you are looking at, you must handle it with your eyes.

Concentrating tension in the looking act itself consists of searching potential dialogues between light and objects; reaching an overexcitement of sight, to highlight the visual features of the displayed objects.

Felipe Ribon
Designer.

This two-part exhibition of designer Felipe Ribon around the design collection of the Modern museum of art will be unveiled completely on 20 November 2010, at the occasion of the Design Biennial opening.
The first part will be presented from 18 September 2010.

LE CORBUSIER SITE

100 CHAISES EN 100 JOURS (100 CHAIRS IN 100 DAYS)

25 November - 27 February 2010

CURATOR:
BENJAMIN LOYAUTÉ

Martino Gamper's 100 CHAISES EN 100 JOURS, a dialogue with Le Corbusier, by Benjamin Loyauté: RECONSTRUCTION

The invitation reminds the world that architecture the way Le Corbusier saw it can also become a piece of furniture "...the learned, proper and wonderful game of shapes assembled in lights". Martino Gamper is a rational dreamer and, although he may appear to forget the sacred momentum of his re-compositions, actually he never does. His chairs are not just chairs, they are also equivocal reminders, venerable monsters rebuilt from icons and incunabula which have suffered the insults of having mistakes left in, being destroyed and dismembered. "Here glory seems to find its supreme expression through insult". These 100 metamorphic seats are like tributes, they tell stories, reveal uchronias and talk about origins. If Le Corbusier "assembled arbitrary shapes in the name of logic", then Martino Gamper reinvents shapes in the name of an innate dexterity and precision. He uses replays, offers sudden reincarnations using assemblies which are as spontaneous as they are methodical. Thus after chaos, he proceeds to build new seats for new minds: a seat is reborn in a day and an army of a hundred seats in a hundred days...What André Malraux said about Le Corbusier can now be said about Martino Gamper: "Because he loves the future, he metamorphoses the past of the dead to bring it to the living".

Benjamin Loyauté

ENSASE

ÉCOLE NATIONALE SUPÉRIEURE
D'ARCHITECTURE DE SAINT-ÉTIENNE
(SAINT ÉTIENNE NATIONAL
ARCHITECTURE HIGHER SCHOOL)

FRONTIÈRES COMMUNES (SHARED FRONTIERS)

D2 WORKSHOP MASTER'S STUDENTS

CURATORS:

CLAUDE TAUTEL, teacher
BLANDINE FAVIER, architect,
graphic designer

(exhibition presented in the part on the Musée de la
Mine – Mine Museum - page 40)

Here are the different views of several students from three architecture schools : Saint Étienne, Strasbourg and Köln, wishing to pool resources in order to assist the formation of a new kind of urbanism.

SOUVENIR DE L'ÉTERNEL PRÉSENT (MEMORY OF THE ETERNAL PRESENT) CONFERENCE AND EXHIBITION

CURATOR:

EVELYNE CHALAYE, teacher at the
ENSASE

Venue: École Nationale Supérieure d'Architecture de
Saint-Étienne - 1, rue Buisson
42000 Saint-Étienne

Date: 26th November 20:30

François Schuiten and Benoît Peeters, authors of the Cités Obscures (Dark Cities) offer a musical conference entitled "Souvenir de l'Éternel Présent" which draws on the images of the same title published by Casterman. Organised in an unusual, innovative way, like a short story, the narrative is partially improvised and supported by music written by the composer Bruno Letort.

VERS UNE ARCHITECTURE ET AU-DELÀ (TOWARDS AN ARCHITECTURE AND BEYOND)

Venue: École Nationale Supérieure d'Architecture
de Saint-Étienne - 1, rue Buisson
42000 Saint-étienne

The idea of this interactive exhibition, installed at the ENSASE, is to invite visitors to enter into the imaginary life of the city, involving dreams, utopias and experiments, aiming to get them to play an active part in the subject. It is actually based around a selection of workshops borrowed from city-based videogames such as "SimCity", boxes of tricks and the films made by Architactic in partnership with the CCSTI La Rotonde, the Lego and Kapla sets which anyone, young or old, can use to build a city of their own.

The presentation of robots, which come from a collection and are set up at the entrance to the school, will help to usher visitors into this highly entertaining world which is deliberately designed to be accessible to everyone. The slogan "vers une architecture et au-delà" will be rolled out along the school's upper façade, and this is designed to set any visitors whose curiosity is piqued musing. Indeed the architecture is in use right from the very entrance to the school, with a construction made of bamboo during "the 24 hours of architecture" put on by students under the eyes of members of the public, who will be able to monitor the progress of this architecture, whilst at the same time learning how to build things themselves within the school.

IV.

**MEETINGS,
SYMPOSIA AND
CONFERENCES**

CAFÉ ICI ET AILLEURS

In partnership with



VIA
Valorisation
de l'Innovation
dans l'Ameublement

made in design ●●●
www.madeindesign.com



Le Café Ici et Ailleurs plays a central role in this biennial – like an agora in which visitors are invited to take a break and exchange views. In this context of teleportation, screens provide live contact with places in relation to design in other places around the world, personalities of the world of design and of other scientific, technological or sociological fields.

This is the place where design is meant to be a lived experience. It is the true heart of the 2010 biennial.

During the biennial fortnight, *le Café Ici et Ailleurs* will host events such as Conversations du VIA (Valorisation Innovation Furnishing), designers' presentations such as Simo Heikkilä's or Jurgen Bey's, as well as debates on subjects tackled by the biennial's various exhibitions.

Visitors of the Café will also be able, for example, to follow the creative experiments carried out by Transplant, a Norwegian design competence centre.

As a complement, some films will be scheduled.

SATURDAY 20th NOVEMBER

11:30-12:30

ROUND TABLE: **AFTER LIFE**

Animated by: Anthony Dunne and Fiona Raby

With: James Auger, Jimmy Loizeau, Benjamin Loyauté

In connexion with the design center of Transplant :

Béatrice Josse

Death is the only certainty, beyond religions and cultures.

What happens next?

12:30-13:00

Arte meeting everyday at 12:30 for movies of its XX^e century design - collection: the Fiat 500

17:30-19:00

BRAINSTORMING about **CITIES IDENTITIES**

Animated by: Ruedi Baur

With: Alfredo Brillembourg, Hubert Klumpner,

Sébastien Thiery et Christine Breton

What can graphic designers and designers do in cities ? How can they reveal the identity and features of cities ?

SUNDAY 21st NOVEMBER

12:30-13:00

Arte meeting **LA CHAISE RIETVELD**

14:00-15:00

Moovie **KOOLHAAS HOUSELIFE OF LIVING ARCHITECTURE** from

Louise Lemoine and Ila Beka

SUNDAY 21st NOVEMBER

15:00-16:30

BRAINSTORMING about **CRITIC IN DESIGN FIELD**

Animated by: Anniina Koivu

With: Konstantin Grcic and Pierre Doze in connexion with Alice Twemlow

How can we talk about design ? On what support ? Who is the target, and how are they targeted?

MONDAY 22nd NOVEMBER

11:00-12 :00

ROUND TABLE in link with **SAMI KNIFE EXHIBITION**

With : Simo Heikkila et Catherine Geel

How to perpetuate tradition while updating it ?

12:30-13:00

Arte meeting: **LE LEGO**

15:00-16:00

ROUND TABLE on Second Life : Métavers and Cosplays

With: Nicolas Barrial and Benjamin Loyauté

16:30-18:00

ROUND TABLE on the project **THE HOUSE THAT HERMAN BUILT, COMING FROM THE MAILING BETWEEN JACKIE SUMELL AND THE PRISONER HERMAN WALLACE.**

With : Jackie Sumell et Benjamin Loyauté

What vision of comfort can one get in prison ?

TUESDAY 23rd NOVEMBER

10:30 -11:00

SITE INTERNET www.withdesigners.com presentation

With: Alexandre Reille

12:30-13:00

Arte meeting: **LA LAMPE ARCO**

14:00-15:00

ROUND TABLE **EMPHATIC HOME**

With: Gilles Rougon, Andreas Engesvik and Birgitta Ralston

ROUND TABLE on **ONE OF THE NEXT THEME OF THE DESIGN CENTER** Transplant : Emphatic Home

16:30-18:30

ROUND TABLE of the **Alliance française des designers : LES MÉTIERS DU DESIGN ET L'ÉCO-CONCEPTION**: L'éco-conception dans les différents métiers du design, espace, produit, message.

GRENELLE II ET DESIGN: Quels impacts les nouvelles mesures ont-elles dans les métiers et la pratique du design

With: Béatrice Gisclard, Brigitte Guillet and Arnault Garcia

WEDNESDAY 24th NOVEMBER

12:30-13:00

Arte meeting : **LA TABLE COMPAS**

16:30-18:30

ROUND TABLE of the **Alliance française des designers : DESIGNERS AUTHORS HEALTH PENSION ORGANISATION, HOW TO GET INTO THE ARTIST HOUSE AND STAY IN IT ?** Sécurité sociale des designers-auteurs , comment rentrer à la Maison des Artistes et y rester. **ROYALTIES AND INVOICING, HOW TO USE ROYALTIES INVOICING? WHAT IS THE CUSTOMER BENEFIT? WHAT ARE COLLECTIVE RIGHTS?**

With: François Caspar, Marie-Noëlle Bayard and Olivier Brillanceau

THURSDAY 25th NOVEMBER

12:30-13:00

Arte meeting: **LE VÉLOSOLEX**

17:00-18:30

VIA Conversations au café: **LE GÉNIE DU LIEU (1/5) NONTRON : LE PÔLE EXPÉRIMENTAL MÉTIERS D'ART**
Animated by Gérard Laizé and Michel Bouisson
With Jean Couvreur and Sophie Rolin

FRIDAY 26th NOVEMBER

12:30-13:00

Arte meeting: **LA CAFETIÈRE CONICA**

17:00

VIA Conversations au café: **LE GÉNIE DU LIEU (2/5) BÉTHUNE: L'APPARTEMENT MÉTAPHORE DU MONDE**
Animated by Gérard Laizé and Michel Bouisson
With Patrick Beaucé and Philippe Massardier

SATURDAY 27th NOVEMBER

12:30-13:00

Arte meeting: **LE BIC CRISTAL**

17:00

VIA Conversations au café: **LE GÉNIE DU LIEU (3/5) MEISENTHAL: LE CENTRE INTERNATIONAL D'ART VERRIER**
Animated by Gérard Laizé and Michel Bouisson
With François Azambourg and Yann Grienenberger

SUNDAY 28th NOVEMBER

12:30-13:00

Arte meeting: **LE SOFA BUBBLE CLUB**

17:00

VIA Conversations au café: **LE GÉNIE DU LIEU (4/5) RHÔNE ALPES: COLLECTIF DE PME POUR L'ECO-DESIGN**
Animated by Gérard Laizé and Michel Bouisson
With: Claude Pelhâitre and Philippe Jarniat

MONDAY 29th NOVEMBER

12:30-13:00

Arte meeting: **LA BIBLIOTHÈQUE BOOKWORM**

17:00-18:30

VIA Conversations au café: **LE GÉNIE DU LIEU** (5/5)
NANTES : PRATIQUES AGRAIRES EN CENTRE URBAIN
Animated by : Gérard Laizé and Michel Bouisson
With Laurent Lebot, Victor Massip and Philippe Madec

TUESDAY 30th NOVEMBER

12:30-13:00

Arte meeting: **LA FIAT 500**

WEDNESDAY 1st DECEMBER

12:30-13:00

Arte meeting : **LA CHAISE RIETVELD**

THURSDAY 2nd DECEMBER

12:30-13:00

Arte meeting: **LE LEGO**

FRIDAY 3rd DECEMBER

12:30-13:00

Arte meeting: **LA LAMPE ARCO**

14:00-15:00

ROUND TABLE : PRECIOUS FOOD
With : Alexandre Bau, Julien Dossier and Marc Brétilot
ROUND TABLE about one of the next theme of study of the
design center Transplant: **PRECIOUS FOOD**

SYMPOSIA AND CONFERENCES

CONFERENCES OF THE 2010 BIENNIAL

L'ÉCONOMIE DU DESIGN EN FRANCE Monday 22nd November

ENTRETIENS JACQUES CARTIER DESIGN ET MOBILITÉ DES VILLES CRÉATIVES Tuesday 23rd November

SYMPOSIUM LOGEMENT DESIGN Thursday 25th November and Friday 26th November

INTERNATIONAL SYMPOSIUM LA VISION DYNAMIQUE DE LÁSZLÓ MOHOLY-NAGY VILLE, ARCHITECTURE, DESIGN

Wednesday 1st December,
Thursday 2nd December,
and Friday 3rd December

The 2010 Saint Étienne International Design Biennial is a particularly eclectic event - it is uniquely enriched by conferences and symposia giving amateurs, experts and by-passers alike the chance to share knowledge, experiences and confront ideas.

The 2010 Saint Étienne International Design Biennial edition of symposia focuses on domains where design stands out: the economy, mobility challenges and housing.

Under the auspices of the Ministry of Economy, Industry and Employment (and in particular, the administration for industrial and service competitiveness), the Cité du design and its partners (Agency for the promotion of industrial creation and the French fashion institute) will present a national survey entitled *L'économie du design en France*. The originality of this symposium is that it tackles both sides of economy: supply (agencies, freelance designers) and demand (companies using design).

Saint Étienne's Cité du design and the city of Montreal had the idea of organizing a symposium for the 23rd Entretiens Jacques Cartier on *Design and mobility in creative cities*, which will attempt to unveil how design can improve all aspects of mobility in creative cities (transport, energy, new housing, new ways of living and local environment transformation).

The *Grand Atelier* symposium designedly inaugurates the phase of experiment and research of the *Logement design pour tous* programme, in collaboration with the PUCA (urban, building and architecture planning).

This programme's substance is to encourage research on the quality of housing usage, while carefully responding to the needs of more vulnerable populations. The point is to explore new paths for a renewed conception of housing quality and cost control, prompt new ambitious projects and test innovative solutions on housing operations, whether newly built or in existing buildings.

This symposium offers to work on a transversal reading of Moholy-Nagy's works, focused on bygone and present architectural, urban and industrial challenges. All of Moholy-Nagy's writings about the art-industry link, produced in Hungary, Germany and the United States shall be examined, their meaning interpreted as well as their impact today.

This symposium is co-organized by the Saint Étienne Higher School of Art and Design, the Cité du design, the Saint Étienne National Higher School of Architecture and the University of Paris I.

The conference programme will also be punctuated by meetings related to the various subjects tackled by this biennial's exhibitions and partners.

ECONOMIC PROGRAMME

This year, the Saint Étienne International Design Biennial is organizing an economic programme for the first time, especially dedicated to professionals. The following administration involved in the local economy collaborated: Saint Étienne Métropole, the city of Saint Étienne, Saint Étienne/Montbrison Chamber of Commerce, Industry and Services and the Guild Chamber (Chambre de Métiers et de l'Artisanat). This original programme consists of conferences, workshop members telling of their experience, guided tours, etc, adapted to entrepreneurial and industrial concerns.

This event, dedicated to people involved in business, takes place in one site where companies and designers can meet - a one stop counter, promoting economic development.

Concrete achievements such as design vouchers and LUPI (the laboratory for innovative usages and practices) illustrate their offers of service. The general public will be able to comprehend the message of local economic renewal and the strength of a united territory - unique in regard to design.

The symposium *L'économie du design en France* organized under the high patronage of the Ministry of Industry, Economy and Employment (DGCIS - administration for industrial and service competitiveness) will inaugurate this programme, marking a break in the *Economic Programme*. It is going to reveal the outcome of the greatest survey ever carried out on the economy of design on a national plane, tackling both sides of the issue: supply (agencies and freelance designers) and demand (companies using design).

Another point to keep in mind is that the programme will dedicate a whole day to shops and merchants, on November 29th 2010.

Whichever the typology – industrial companies, self-employed workers, shop owners, designers, etc, or the sector of activity, each professional will find the pragmatic answers to their expectations. Exchanges and meetings will be prompted by the general dynamics of the biennial.

VII.

PARTNERS

FOUNDING PARTNERS

Founding partners joined the Cité du design in November 2006 so as to assist it with its activities and expertise, as well as starting up joint progressive action in research, innovation and economic development through design.

The Cité du design's founding partners are :

- national/international companies such as EDF, La Poste and Orange;
- major regional companies such as Cellux and Weiss;
- Saint Étienne/Montbrison Chamber of Commerce, Industry and Services through all the industry represented by it.

They all joined the Cité du design in its process of creation, convinced that design was a major innovation direction at the heart of the economic sector, hoping to act in their own field of activity as well as for a dynamic of exchange.

Their different and complementary skills, the diversity in sizes and action circles, their specific challenges and acknowledged expertise are embodying all dimensions borne by the Cité du design.

Their support and commitment raises them to the level of key organisers of the 2010 Saint Étienne International Design Biennial.



PARTNERS OF THE BIENNIAL

The 2010 Saint Étienne International Design Biennial is produced by the EPCC Cité du design (cultural cooperation administration) and the Saint Étienne Higher School of Art and Design, supported by Saint Étienne Métropole, the city of Saint Étienne, the Rhône Alpes region and the Ministry of culture.

EPCC PARTNERS



INSTITUTIONAL PARTNERS

La biennale reçoit le soutien de :



-EPA-SAINT-ÉTIENNE-

GRANDLYON



OFFICIAL BIENNIAL PARTNERS



BIENNIAL PARTNERS



The 2010 Saint Étienne International Design Biennial wishes to thank all of its partners involved with the event. Some partnerships are still being finalized. All business partners shall be stated in September coming.



LOTIM TÉLÉCOM AND WIMIFI
Official partners of the
2010 Saint Étienne International
Design Biennial

“With high-speed broadband telecommunications, teleportation is already reality! »

LOTIM Télécom, the local administrator for the Loire public optic network of high-speed broadband and Wimifi, a local telecommunication operator (Loire), chose to be partners of the 2010 Saint-Étienne International Design Biennial, the theme of which is teleportation. Our world's structure is relying more and more on new technologies, giving way to a great number of applications, which are progressively changing the people's and businesses' daily life, through the revolution of high-speed broadband. LOTIM and Wimifi are two local businesses working with digital systems and they both wished to be involved in this biennial by providing the Cité du design with a high-speed broadband internet connection, reaching up to 100 Mbps symmetrical broadband during the event.

Communication, documents, economy, etc. are all dematerializing, as everything is progressively going through telecommunication networks. A parallel world is rising in which data, voices, images and all types of information flow as digital packs. Thus, with high-speed broadband videoconference, the instantaneity in voice and image transport make ubiquity a reality. Thanks to social networks, virtual worlds, online video games, the notion of 'here and now' takes on a new dimension. A person can teleport within seconds from behind their screen to the other end of the world, without leaving their home or even their desk...

“High-speed broadband telecommunication networks multiply and open a vast area of possibilities, concerning the uses they may allow to develop. It is our duty to use it well and help it work to a brighter future for people and to economic development for businesses and administrations” says Bernard Lambilotte, Director of LOTIM Télécom.

This biennial's distinctive feature shall be high-speed broadband telecommunication.

Although the Cité du design had previously been connected to the LOTIM network for several years, it needed an elevated level of data transference and speed, before, during and after the event to facilitate both organisation and running. Indeed, as the biennial is an international event, designers from all over the world are involved and they will need to stay in Saint-Étienne in order to get ready ahead of the event. During the event, the Cité du design's connexion will rise to 100 Mbps so as to provide WiFi internet connexion to everyone involved in exhibitions as well as all journalists, permitting the creation of an effective press room for example.

Wimifi is a local telecommunication operator of the Loire

“Specialized in areas not yet covered by telecommunication networks, we are soon to cover the whole Loire department with almost 220 WiFi masts. We have been the Cité du design's 'optic fibre' operator since 2008. So we naturally responded to their needs for this biennial” says Jean-Guillaume Dubuis, director of Wimifi. *“We are going to connect over 300 journalists and 250 exhibiting members over a total surface of 12,000m²”* he added.

LOTIM Télécom: a telecommunication network serving economic development.

The LOTIM network, which was an initiative of the Loire administration (Conseil Général) in order to promote local economic development, now provides 117 business areas with their services and enables thousands of companies and public services to benefit from services solely enjoyed by major European cities. *“With the optic fibre network, the Loire department is at the heart of the European mega high-speed system. No utopia, this is reality!”* Bernard Lambilotte. This is at least one extra point for making Saint Étienne the undisputed capital of Design in Europe!

ORANGE

Official partner of the
2010 Saint Étienne International
Design Biennial

Flash for the Biennial with Orange

Orange became associated with the Cité du design for a technical partnership as part of the organization of the 2010 Saint Étienne International Design Biennial allowing the use of flashcodes and the 'contact everyOne' service.

Thanks to the flashcodes, 2D barcodes, visitors will be able to access videos, documents and sound clips via their mobile phone, as they visit the exhibitions.

The 'contact everyOne' service will give the Cité du design the possibility to send out information to future visitors previously registered via the Cité du design's website.

For Denis Roussillat, regional manager of France Télécom-Orange Lyon:
"Innovation at the service of culture and tourism is something France Télécom – Orange like to support" Flashcode technology adds to the artistic creation, thanks to being so easily accessible."

CAISSE DES DÉPÔTS

Official partner of the
2010 Saint Étienne International
Design Biennial

Long term investor that serves general interest and economic development of the country, the Caisse des Dépôts, creator of sustainable solutions, is the first financial actor of local authority houses since about a century.

Various design forms: fashion, graphic, numeric, interactive, sounding... serve our individual, environmental and social life. Also the Caisse des Dépôts wishes by sustaining the International Design Biennial 2010 to promote ecological economic and social design stake.

Design economy in France is a vector for the region economic development allowing

businesses growth of all size.

Saint-Etienne is a good example, oriented to the future through design in all its forms.

MEDIA PARTNERS



WEB PARTNERS



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Downloading of visuals, resumes and
biographies of curators on the website.