

Être là Guillaume Bloget

Exhibition
at the Cité du design
from 15.02 to 23.06.2024



Guillaume Bloget,
Être là - n°02
Exhibition at the Cité du design
from 15.02 to 23.06 2024

Curatorship and scenography

Guillaume Bloget, guest designer

Production of the exhibition

Cité du design

Technical production

Thomas Collet, Sarah Khedimellah,
Clément Morel, Jean Robin, Vincent
Savinel et David Simonin

Justine Gaspard, Laurianne Heintz
et Lisa Petit, étudiantes de l'École
supérieure d'art et design de Saint-
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Être là

Guillaume Bloget

Présent >< Futur: a panorama of a new generation of designers

Initiated by the Cité du design in Saint-Etienne in 2023, Présent >< Futur is a cycle of monographic exhibitions illustrating the plurality of expression in contemporary French and European design. To create a permanent trace of these exhibitions and prolong the pleasure of discovery, a collection of books explores a selection of projects for each guest designer and tells the story of a creative adventure that brings together two notable assets of the Auvergne-Rhône-Alpes region, design and industrial know-how.

From 15 February to 23 June 2024, the Cité du design in Saint-Étienne presents the work of Guillaume Bloget, the second guest designer in the Présent >< Futur cycle. *Être là* is his first solo exhibition.

It reveals his sensitive, demanding practice of design, always focused on the true expression of the object.

The aim of the Présent >< Futur cycle is to encourage young creative talent and therefore to contribute to the forging of new definitions for design. In this second opus, we discover the sensitive, demanding and cross-cutting design practice of Guillaume Bloget, in an impeccably staged setting. Inspired by American artist Robert Irwin's installation *Who's Afraid of Red, Yellow and Blue*, this central feature juxtaposes around forty different projects, prototypes, studies, publications and architectural models. As the visitor's angle of view changes, the objects are superposed and connections implying a certain complicity between them emerge. A personal universe can be seen taking shape: the lines are clean, the shapes are essential, virtually archetypal. «Être là» means Being There, asserting a presence, but especially not ducking reality and its constraints. Dodging none of our contemporary challenges. Defining a clear position. All of these objects are born of research conducted on the basis of an in-depth understanding of tools and materials and a sustained interest in craft and industrial know-how. What Guillaume Bloget calls «observation of the environment» defines his intuitive method of probing uses deeply rooted in everyday life and making his proposed upgrades of them in the most relevant way possible. Design is about listening, being attentive to others. The two ongoing projects with the Verrerie de Saint-Just glassworks are symptomatic of a quality of exchange, one which carries in it a real formal potential that is open to new imaginative concepts.

Laurence Salmon,

Director of the design dissemination department

The guest designer

Guillaume Bloget

Seeking the essence of the object

Guillaume Bloget takes up residence at the Cité du design. At the age of 32, his quest - his fantasy almost - for an ideal, that of seeking out *raison d'être* of objects is the guiding force behind his practice as a designer and his collaboration with producers of objects, whether industrial manufacturers or craftspeople.

Guillaume Bloget is an independent designer based in Paris. A graduate of ENSCI-Les Ateliers, during his course he trained in woodworking with artist Nicolas Cesbron and industrial design with designer Marc Berthier. The sensitive attention he pays to materials, to the history of technical know-how and the evolution of uses form the basis of his approach.

He has been documenting his subjects in books since 2016, as part of a collective, Les Collections Typologie, which explores the history and manufacturing of everyday objects, and which was the subject of an exhibition at the Vitra Design Museum in Germany in 2020.

After beginning his career working with architects Dominique Perrault and Jacques Ferrier on furniture, object and interior design projects, Guillaume Bloget set up his own industrial design studio in 2018. The same year, he won the GIL prize awarded by the Syndicat des Luminaires for his Type lamp design. He defines himself as a specialist in projects, open to any type of experimentation, as he has proved with residencies at the Fondation Hermès Académie des savoir-faire, the Association Rhizome and CERCCO at HEAD in Geneva.

His design work is about finding optimum solutions: syntheses between formal simplicity, economical use of materials and the potential for different uses. His objects have a singular, authentic quality that embodies that quest for the essential. He develops this approach in collaborations with firms in the industrial and artisan sectors. His name is associated with the Fondation Hermès, the Seikado art gallery (Japan), with Richard Orfèvre as well as design editors like Ligne Roset, Nemo Lighting (Italy) and Oros.



Guillaume Bloget © Hubert Genouilhac / PhotUpDesign

“ When I design an object, I am not trying to express something singular. I am just looking for a true expression of the object, of its nature. I think about the meaning of the action that it will condition and I try to translate that into the form.”

Training

2016 Graduated from ENSCI-Les Ateliers (with distinction), with a bioclimatic mountain refuge project

Prix, compétitions

2010 2nd prize in the Cinna competition for the *Simplex* desk lamp

2011 *Winner* of the Fly competition for the *M* desk lamp

2012 *Winner* of the *Prix de l'excellence* awarded by the Fondation J.M. Weston for *Fenêtre*, a screen designed with Thélonious Goupil

2017 *Winner* of the Académie des Savoir-faire prize awarded by the Fondation Hermès («Metal»)

2018 *Winner* of the GIL prize awarded by the Syndicat des Luminaires for *the Type* lamp

2019 Finalist for an Agora bursary Remarkable writing prize with *Typologie*

2019 Finalist in the City of Paris *Grands Prix de la Création*

Residencies, workshops

2016 The Fondation Hermès Académie *des savoir-faire*, («Metal»)

2020 Association Rhizome residency in the Morvan Regional Nature Park.

2020 Residency at the Workspace at CERCCO (Experimentation and Research Centre for Contemporary Ceramics) at HEAD, Geneva

Publishing, artistic directorship

2012 *Simplex* lamp, Cinna *M* lamp, Fly

2017 Launch of Les Collections *Typologie*, with *The Petanque Boule* show at the Jasper Morrison Shop during the London Design Festival

2020 *Tore bookend*, Ligne Roset 2021 *Cloche* smoker, Oros *Craft* opts, Head Shop

2023 Art director for the Nemo Lighting catalogue and development of the *Type* range

2024 *Contact* ceiling light, Cinna

Collections Typologie

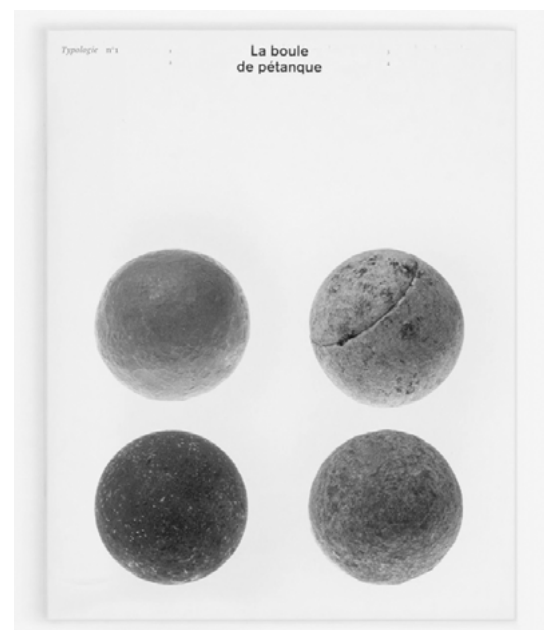
Typologie is a bi-annual publication that takes readers to the source of the objects familiar to us in everyday life and throws new light on them. Each book is devoted to one type of object. It explores its history, the secrets of how it is made and constitutes an inventory of its forms through the contributions of designers, manufacturers and passionate users. *Typologie* allows readers to grasp and rediscover the meaning of the forms of these ordinary objects. This project was founded in 2016 by Guillaume Bloget with a number of designer friends, all graduates of ENSCI-Les Ateliers: Alexandre d'Orsetti, Raphaël Daufresne, Guillaume Jandin, Adrien Goubet, Thélonious Goupil and Yun Li.

Featured in the *Être là* exhibition:

La boule de pétanque, Collections *Typologie*, 2017

Le bouchon de liège, Collections *Typologie*, 2019

La cagette en peuplier, Collections *Typologie*, 2019





View of the exhibition
© Hubert Genouilhac /
PhotUpDesign

From scenography to object, pared down design

The scenography designed by Guillaume Bloget offers a snapshot of his practice as a designer. From lamps to shelving, from a kayak to a coffee jug to a pot and even a bookend, some forty pieces are presented on a huge platform, with great formal simplicity.

Designed to be a snapshot of Guillaume Bloget's work, this exhibition features about forty projects, publications, mock-ups and prototypes, brought together in one place to highlight his versatile design practice. His work encapsulates a strong desire to showcase local materials and know-how in a pared down formal expression, with a constant concern to optimise the materials used. His selection of commissioned objects, prototypes, publications and drawings illustrates the diversity of his collaborations and the breadth of his field of exploration.

Guillaume Bloget works on the intuitive understanding of objects to streamline their use and facilitate their integration into their environments. Similarly, the scenography chosen by the designer for this exhibition embodies his quest for the essential and questions the relationship between object and space. Constructed around a central feature, a «suggested» space inspired by American artist Robert Irwin (see page 7), it simply consists of a luminous floor and an illuminated ceiling of the same size. The exhibition can be viewed by the visitor as a whole or in its details by moving around the space.

An exhibition that invites you to be there - « être là »

The platform at the centre of the exhibition space invites visitors to stroll around its periphery to see the objects from every angle. As they move around, visitors activate new relationships between the objects with their gaze. This prompting of movement gives the visitor an active role and invites them to “be there”.

For guest designer Guillaume Bloget, this exhibition marks a pause, a step sideways to present his work in a way that allows his writing and his engagement to speak out. It takes stock of his progress on the personal path he has taken.

A scenography inspired by Robert Irwin

The scenography will be a “suggested space” inspired by American artist Robert Irwin’s installation *Who’s Afraid of Red, Yellow and Blue* (1966-1970). The installation proposes a “sensitive” exploration of a space which offers those contemplating it constantly evolving views, causing visitors’ perceptions to change as they progress through the space. The installation designed by Guillaume Bloget is placed at the centre of the exhibition hall so that it can be seen as a whole or in detail, by moving around its periphery.

Drawings revealed through spyholes

Twelve small, round openings in the exhibition walls, placed at eye level for adults or children, invite the visitor to discover a series of drawings done by Guillaume Bloget in charcoal or ink. Flowers, landscapes or shapes are revealed through a film of pink gelatin.

“My drawing still remains somewhat confidential. It allows me to be very spontaneous, compared to the long timespan of a design project. I do drawings in series to explore all the possible reactions between medium and implement.”

A video-performance with students from ESADSE

Three students from ESADSE (Saint-Étienne Higher School of Art and Design) participated in a performance imagined by Guillaume Bloget. The protocol was simple: on a white square, install some objects, organise the space and generate situations. With two bookshelves, some stools, a table, a lamp and a bookend, a choreography comes together, parts are assembled, interactions appear, shapes are created.

Screenshot from *Set up*, video, 5 minutes, 2024
Performance by Corentin Bezias, Nadège Olivier and Sasha Salsou, students at ESADSE.
Production: Fertil Ink

“ As the viewer’s angle of view changes, the objects are superposed and connections between them appear.”



A form of proximity sensitive to the real

«My first experience of the real is sensitive». A direct and intuitive approach to materials, implements, individuals and places constitutes the starting point for all Guillaume Bloget's projects. This immersion allows him to achieve a form of proximity sensitive to the realities of the project to that he can address the inherent possibilities in the best possible way.

As if to make sure he takes in everything around him, he watches people living, doing, passing each other by, talking to each other, ignoring each other, brushing against each other. And that is how he came to have the idea of standing frozen to the spot in a Metro corridor. As he puts it, it is like being in a particle accelerator surrounded by an unceasing flow of passers-by. Standing still and experiencing what it means to place oneself in the movement without being part of it, to understand what it is that is active, in motion... This filmed performance (*Free Standing*, 2020) is the first thing the visitor sees on entering the exhibition.



Tore, 2020, bookend, marble, 17 × 17 × 4.5 cm, Ligne Roset (design editor)

“ The toroidal shape of this marble object makes you want to pick it up and move it to wherever a weight is needed: to hold back a row of books, hold down a pile of papers or hold open a door.”



Cloche, 2020, small table-top smoker, beech and metal, 22 × 22 × 31 cm, project with artisan Luis Morgado and II (initial-initiative) for the Local Ware exhibition: Cooking Edition, 24 September - 7 October 2021, Jogging (Marseille), Oros (design editor)

“ The smoker is a utensil for both preparation and presentation. Placed on a table, a ritual is created around it: we light the sawdust in the burner, we arrange the food, tofu or fish, around it, then we put the cloche over to put out the fire. After a few minutes, we lift off the cloche, a residual plume of smoke escapes and we are left with the food ready to eat.”

A taste for the ordinary

Guillaume Bloget's practice of design is anchored in the objects that make up our ordinary environment. For him, «art is in the objects of everyday life, and the objects of everyday life serve the 'art of living'».

«Singularity is thus a rare thing, and Guillaume Bloget cultivates an interest in the commonplace and therefore archetypes – forms so adapted to their purpose that they have become ordinary, as he puts it,» analyses art historian and independent exhibition curator Mathilde de Croix in the book accompanying the *Être là* exhibition.

Thé et Café, 2020, teapot, enamelled porcelain dyed in the mass, 9 x 9 x 27 cm, project completed during the residency at the «Workspace at CERCCO» (Experimentation and Research Centre for Contemporary Ceramics at Geneva University of Art and Design) between September 2020 and January 2021

“ The ceramics that move me are the home-made ceramics crafted by ordinary people before the industrial revolution. At CERCCO, I took on the mantle of a craftsman for 3 months to familiarise myself with the techniques of slip casting. I designed utilitarian pieces: a storage pot, jugs to store and pour liquids, a tray to carry and serve food.”



Champagne I, 2018, ice bucket, repoussé copper and enamelled silverplate, 20 x 20 x 26 cm, project with silversmith Jean-Pierre Cottet-Dubreuil and metal enameller Marie-Hélène Soyer for the Seikado gallery (Kyoto, Japan), Richard Orfévre (design editor)

“ This object is the fruit of a collaboration with two artist-craftspeople. The flared rim allows the carrier to comfortably place their hands around the bucket and carry it as if it were an offering. Developed from copper oxide, the enamel produces random reflections on the surface, creating an effect that is both matte and satiny like a grape skin.”



Updating objects

Guillaume Bloget's objects are determined by the everyday and symbolic uses they are made for. They also come from a desire to upgrade existing forms to take account of technological change and new sociological and ecological contexts. It is about adapting the objects of our contemporary world so that they evolve in step with it.

“ In biology, adaptation is part of the continuous phenomenon of evolution. I think artificially produced things follow a similar evolutionary process to living things, continuing on from it. In this context, my work as a designer consists of updating the connections in artificial production, of finding the most likely and most stable forms at any given time.”

Sharp, 2023, kayak, aluminium
and cork, 477 × 70 × 32 cm



Type Floor, 2020, standard lamp, steel, 27 × 27 × 154 cm, Nemo Lighting (design editor)

“This range is inspired by the modularity of stage lights. With a single hand movement, it is possible to turn the light and vary its light intensity. Its magnetic ball joint allows it to shine a 180° beam in any direction, while a rotary dimmer is built into the lamp structure. It took three years of research work with the engineers at this Italian firm to develop the design of the internal components made of injection-moulded aluminium and achieve a simple design combined with smooth controls.”



“ During my Rhizome residency, I wanted to take advantage of the local forestry resources to develop an innovative project in wood. Ourou is a modular cherrywood shelving system, built without nails or screws and entirely dismantlable. The construction system comprises just two elements: the upright and the shelf itself.”

Ourou, 2022, shelves, cherrywood, 241 × 34 × 287 cm, project carried out with craftsman Antoine Rivière and Association Rhizome (Ouroux-en-Morvan) during a residency in June 2022



Optimising forms

When talking about his design method, Guillaume Bloget readily quotes 15th century Italian humanist Leon Battista Alberti: «Let us call beauty, in the strictest sense, the adjustment of all parts proportionately so that nothing can be added, removed or changed without impairing the harmony of the whole...»

His work seeks to establish economical relations between material, technique and usage. He tries to find fluidity in the convergence of gestures to achieve a final form. For each object, the questions is: «How to get more out of less?» The design of the object is the result of that process.

This logic of economy and durability is what underlies all of Guillaume Bloget's work.

“ The M lamp was designed for the mass market. I've reduced the desk lamp to its simplest expression: a cantilevered rod held in place by a counterweight. The black marble base has two holes drilled through it, one at an angle of 45°, the other at 90°, to light either the desk or the room. This search for economy allowed us to produce a lamp made of a noble material for just 50 euros. ”



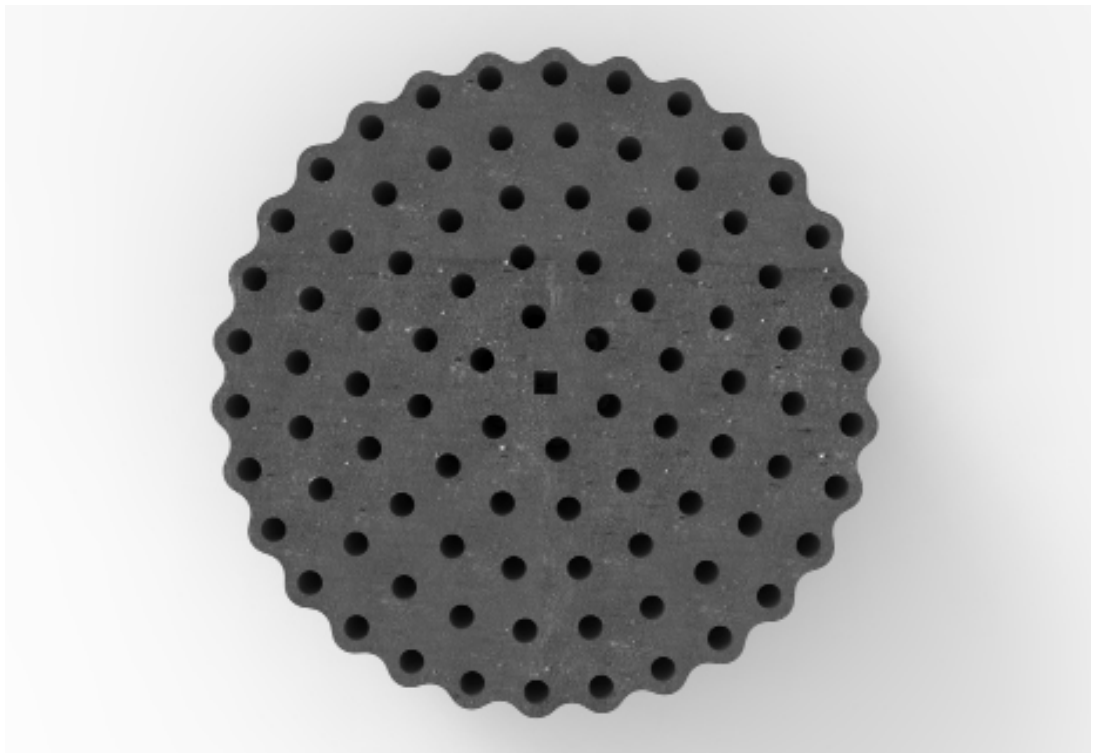
M, 2012, desk lamp,
steel and marble, 54 × 30 × 19 cm,
Fly (design editor)

Acting and innovating

In the face of the climate emergency, Guillaume Bloget has adapted his practice to take on projects linked to housing. He has worked on developing several intermediate products for bioclimatic constructions with physician Jacques Bourgoin, a research director at the CNRS, focusing on passive heating methods based on solar energy.

“ We used the principle of the Trombe or thermal storage wall and worked on optimising it in terms of thermal transmission and architectural integration. The dark-coloured earth brick wall is placed behind a south-facing window. The glass traps the heat of the sun which accumulates in the masonry. [...] The innovation in the system lies in the optimisation of its thermal conductivity by means of a series of holes that run vertically through the wall. Coupled with good insulation, the Solar Wall can meet all virtually the heating needs of a dwelling in a temperate region.”

Top view of a terracotta bri
with its network of holes, 2017



Observing and making connections

Starting from the characteristics of a site, its geography, the landscapes and any existing built structures, Guillaume Bloget sees architecture as a means of connecting humans with the environment they live in.

“ I’m as passionate about architecture as I am about design. To my mind, they both stem from a similar approach to conception. It is about making connections. This micro-architectural structure stands on the side of a mountain overlooking the valley. A raised platform suspended between four posts is covered with a roof stretching out towards the horizon. A three-metre overhang gives the shelter an airborne look. The structure is braced by two benches assembled between the posts. Hikers can shelter from the weather and take the time to gaze at the landscape through the frame formed by the roof.”



Abri de montagne, 2021,
Mountain shelter made of Shou
Sugi Ban charred timber with cast
steel connecting pieces,
6 × 12.6 × 7 cm

Working across disciplines

For Guillaume Bloget, design is a method of giving form to a project: theoretically it does not belong to any specific field. This cross-cutting approach makes it possible to link knowledge from different fields and to forge new connections. The designer relies on interactions with specialists in different disciplines, in a pragmatic approach. In particular he uses the sciences as fields of knowledge that can serve different projects.

“ *Hyperstructure* demonstrates how material can be optimised structurally, from the microscopic to the macroscopic level, by additive manufacturing. Each module, consisting of a diamond mesh, is made by aluminium laser fusion. The pattern is therefore repeated on two different scales, that of the module itself and that of the structure made up of the assembled modules.”

Hyperstructure, 2019, module, aluminium, 22 × 22 × 24 cm, project with engineer Patrick Ganster and wrought iron artisans Léa Grillère & Cédric Suire at the Fondation Hermès Académie des savoir-faire workshop in June 2017
Close-up of the assembly of the modules, 2019



A breath of fresh air

The Verrerie de Saint-Just

Encounter with a firm

As part of his participation in the Présent >< Futur cycle, Guillaume Bloget conducted an experimentation with the Verrerie de Saint-Just (Loire), in order to find new applications for its special know-how. Two original new projects came out of this collaboration. The results are on show for the first time in this exhibition.

Situated near Saint-Étienne, the Verrerie de Saint-Just (Saint-Gobain group) is famous worldwide for its coloured, hand-blown sheet glass. It has managed to preserve its unique know-how whilst embracing innovation and has collaborated with the greatest master glassmakers and artists as well as renowned contemporary architects and designers. During the creative adventure he embarked upon with the Verrerie de Saint-Just, Guillaume Bloget developed two types of objects exploring new applications for its coloured glass: a painting-object and a trellis made up of glass tiles in the form of traditional *tavaillons*. They are both on display in the exhibition and discussed in the accompanying book.

“ It’s the first time I’ve tackled glass: it’s a material that has always fascinated me because of its inherent paradoxes: viscous/hard, solid/brittle, transparent/reflective and so on.... When I visited the Verrerie de Saint-Just, I was gripped by the choreographic fluency of the actions carried out with force and delicacy: the calibrated parison the gatherer passes to the glass-blower in a single movement. On seeing the degree of technical precision involved in the process, how little room there is for intervention and the sheer beauty of the glass created, I decided to work directly with the finished product. What I wanted to do was play with overlaying colours and reflect on ways to release the glass from the frames it is normally mounted in.”

Guillaume Bloget, guest designer

About the Verrerie de Saint-Just (Saint-Gobain group)

The Verrerie de Saint-Just was founded in 1826 and has been a subsidiary of the Saint-Gobain group since 1921. It is the last glassworks in France specialising in hand-blown sheet glass for the restoration of stained glass windows (Sainte-Chapelle in Paris, Chartres Cathedral) and in laminated insulating glass for the restoration of historic buildings. Situated near Saint-Étienne, it produces coloured hand-blown sheet glass which has been worked by the greatest master glassmakers and artists, such as Marc Chagall, Fernand Léger, Henri Matisse and Georges Rouault, to create stained glass windows. It also works with world-renowned architects and designers like Philippe Starck and Peter Marino who are reinventing the uses of this unique material through modern creations such as coloured mirror walls and transparent or diffusing partitions. No less than 350 types of glass are produced at Saint-Gobain's Verrerie de Saint-Just, which was awarded the «Entreprise du Patrimoine Vivant» (Living Heritage Company) label in 2017.



1. Choosing the colours of Saint-Just glass © Cité du design
2. Guillaume Bloget, designer, and Simon Ballagh, director of the Verrerie de Saint-Just (Saint-Gobain group). In the background: *Tavaillons*, 2024, an assembly of Saint-Just glass © Hubert Genouilhac / PhotUpDesign

Ellsworth Kelly's «painting-objects»

To create his painting-object in collaboration with the Verrerie de Saint-Just, Guillaume Bloget took his inspiration from American artist Ellsworth Kelly (1923-2015) and what he liked to call his «painting-objects». Neither one thing nor the other, Kelly's works go beyond the formal framework to place the viewer at the heart of his work.

The tavaillon, time-honoured know-how

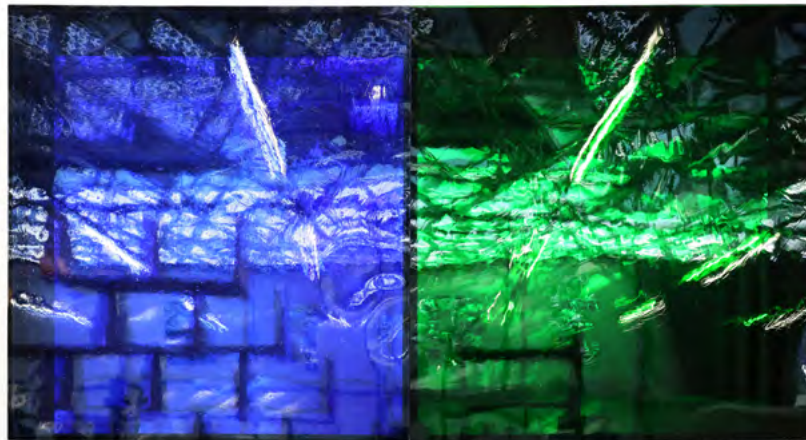
The tavaillon is a wooden shingle that has evolved from the technique used for the ancelles (boards 60 cm by 1 m by 2 cm thick) used to cover roofs in the Middle Ages: the principle is the same, with the shingles being placed edge to edge and overlapping vertically, then nailed in place. The tavaillon became commonplace in the Jura mountains from the 15th century, being used on small buildings, and then later to cover the roofs and exposed walls of large farm buildings until the end of the 17th century.

Objet-tableau, 2024, painting-object, overlaid coloured glass and an aluminium frame, 70 x 70 x 6 cm © Hubert Genouilhac / PhotUpDesign

“ I noticed the depth of the colours in the sheets of glass in the storage racks. Depending on the angle from which you look at them, nuances appear. From a reflection shot through with bright bursts of colour, you find yourself looking at a deep black. I wanted to reproduce this coloured shimmering mirror effect to create an object to gaze at. Like a painting. Four layers of glass are superimposed using the same technique as for double glazing. The sheets are joined together by aluminium profiles. Placed flush with the glass, here these elements – which are usually hidden – add a finishing touch to the edges.”

“ This is named after the wood shingles known as «tavaillons» used in staggered patterns to cover the roofs and façades of farmhouses and chalets in the Jura. The overlay principle mixes the colours in successive touches, allowing an infinite number of possible compositions. Wires intertwined with the glass bind the assembly together and form a kind of trellis.”

Guillaume Bloget, guest designer



“ What we do every day is blow sheet glass that is used by stained glass artists all over the world as well as high-performance glass for restoring the windows of our historic monuments. Guillaume Bloget has created some magnificent pieces from our glass, which express the wealth of expertise at work at the Verrerie de Saint-Just. This collaboration has brought together our ancient know-how and the modernity epitomised by design. It has opened up new horizons for us by revealing inspirations and ideas for new products. ”

Simon Ballagh, director of the Verrerie de Saint-Just (Saint-Gobain group)

A custom publication

The book on Guillaume Bloget which accompanies the exhibition expands upon and examines at his thinking in more detail. It offers further insights that will help the reader to understand how he operates as a designer, through a wide selection of images with commentaries and an introductory text written by art historian Mathilde de Croix. The work also includes a focus on the Verrerie de Saint-Just and its industrial know-how.

“For the designer it is all about “maintaining a sensitive proximity to the real world, through forms, because they have the ability to link us to what is invisible in this world, past and present.” What the objects he produces have in common is an underlying wish to update forms and uses, to become part of a flow, a continuum.

Another way of experiencing the real world is expressed in an iterative, serial practice of drawing. It serves him as a way of exploring the meeting between material and gesture, trying out different forms until he finds the best one. Drawing not only has a liberating effect, but it is deeply linked to his practice of design: here the existence of a brief is a way of justifying a tool to give substance to intuition.

Finally, this sensitive, personal aspect of his exploration of reality is completed by words and concepts gleaned from others. Drawn to the technical side of things, he also tames, in the form of images and experiments, some basic concepts, postulates even sometimes drawn from various scientific disciplines. [...]

This perception and this method come together in the way he exhibits his projects, leading him to reproduce what happens in the studio in the space at the Cité du design: a deliberate neutralisation that enables everyone to experience the object for itself, before imagining it in everyday use. Confronted with these objects, even if we cannot feel them directly, we are nevertheless implicated in the creative process, compelled to witness the margin of expression inherent in design, the sensitive share.”

Mathilde de Croix,

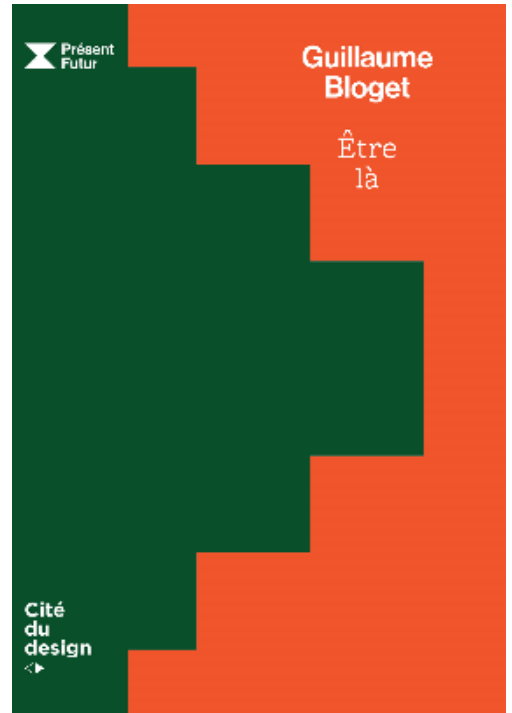
Art historian and independent exhibition curator

A book to accompany and extend the exhibition

To create a permanent trace of the exhibitions in the Présent >< Futur cycle, but also to prolong the pleasure of discovery, a collection of books explores a selection of projects for each guest designer and tells the story of a creative adventure that brings design and industrial know-how into contact.

Each book consists of about sixty pages, with a text commissioned from an author, a large selection of visuals with accompanying commentaries and a focus on the partner company and its industrial know-how.

n°02
 Guillaume Bloget, **Être là**
 Éditions de la Cité du design
 Collection Présent >< Futur
 Publication: February 2024
 Language: bilingual French/English
 Collection directed by
 Laurence Salmon
 Price : €10



Visitor services

Guided tours

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Guided tour for all

Saturdays and Sundays at 3 pm

€2/person - Duration: 1 hr 15

Flash guided tour

Every first Sunday in the month at 11 am

Free - Duration: 30 min

LSF guided tour*

Saturday 23 March at 3 pm

€2/person - Duration: 1 hr 15

*French Sign Language

During the school holidays

Guided tour for all

Tuesdays, Fridays, Saturdays and Sundays at 3 pm

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Children's tour

(1 child + 1 adult)

Wednesdays at 3 pm

€6 - Duration: 1 hr

Flash guided tour

Every first Sunday in the month at 11 am

Free - Duration: 30 min

Télérama Weekend 2024:

Guided tours for holders of a

Télérama Pass

Saturday 16 and Sunday 17 March at

11 am and 3 pm

Talk

Guillaume Bloget, *Optimal*

Tuesday 12 March 6 pm

ESADSE auditorium, Cité du design

Duration: 1 hr 30 - Free

To accompany the *Être là* exhibition, Guillaume Bloget will present a selection of projects from the last five years which have drawn on pop culture, ethnography, biology, literature and architecture.

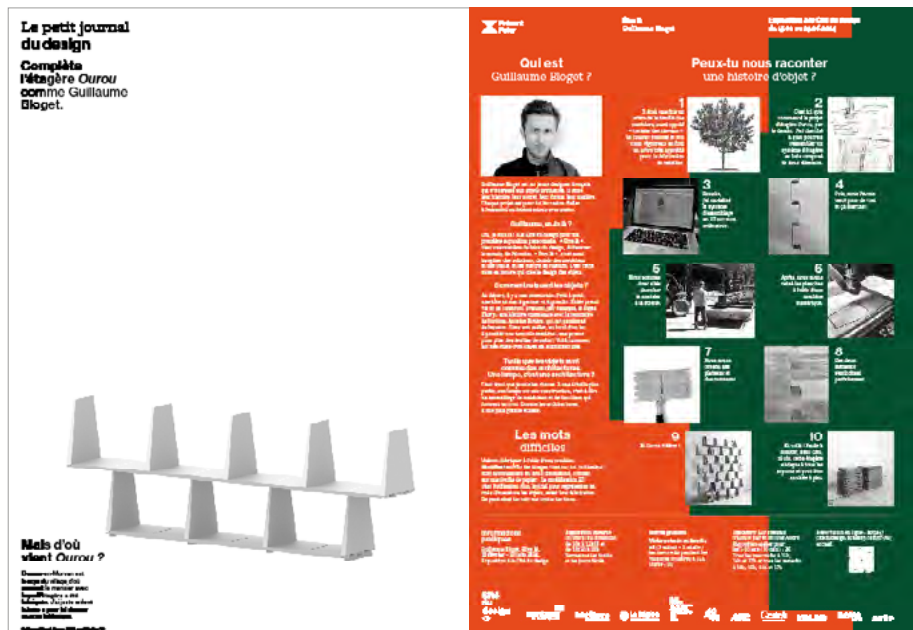
Le petit journal du design

Dessine-moi une étagère

(Design me a bookshelf). This is

a fun, instructive accompaniment to the *Être là* exhibition for young visitors. In it Guillaume Bloget tells the story of the Ourou bookshelf in simple terms and in 10 steps. The easy-to-use tool invites children to complete the designer's Ourou design of the bookshelf to create a poster.

Available free from the reception desk at the Cité du design



Available from the bookshop

About the bookshop

The Cité du design bookshop is an extension of the cultural offer and events at the Cité du design-ESADSE. It offers products that tie in with the exhibitions and add to the visitor experience. It provides further insights into the designers celebrated at the Cité du design and what makes them so original and unique and promotes the books published to accompany the Présent >< Futur cycle. It also offers a selection of other books and objects illustrating innovative, ethical and committed design.

Opening times
(during exhibitions):

**From Tuesday to Sunday
10 am - 6 pm**

Closed on Mondays and public holidays.

The Guillaume Bloget *Être là* exhibition takes pride of place at the Cité du design bookshop, with a selection of the young designer's objects and publications on offer.

Reading material

Présent >< Futur collection

Éditions Cité du design

N°01 – Laureline Galliot, *vrai ou FAUVE*

N°02 – Guillaume Bloget, *Être là*

Price: €10

Collections Typologie

A French publishing house led by four designers: Guillaume Bloget, Raphaël Daufresne, Thélonious Goupil et Guillaume Jandin

Le bouchon de liège, Collections Typologie, 2019

La cagette en peuplier, Collections Typologie, 2019

Price: €20

Industrial design

La Cité du design has joined forces with Ligne Roset and Nemo Lighting to put the spotlight on two items commissioned from the designer: a bookend and a lamp. Loire-based store Maison iconique has helped to promote the designs.

Ligne Roset

Guillaume Bloget has designed a bookend that can also be used as a doorstop, with a toroidal (semi-cylindrical) shape that combines an accomplished aesthetic with an excellent grip.

- *Tore*, serre-livre, marbre blanc
- *Tore*, serre-livre, grès arc-en-ciel
- *Tore*, serre-livre, marbre vert

Price: €89

Nemo Lighting

By combining the old and the new, Italian brand Nemo Lighting has managed to create lighting products with a truly timeless design. Guillaume Bloget's Type lamp is designed as direct or indirect accent lighting, to be placed next to a table, a bed or an armchair. With a simple hand movement, it is possible to turn or dim the light and adjust the angle of the beam.

- *Type*, standard lamp

Price: €894

- *Type*, ceiling light

Price: €582

Practical informations



Exhibition *Être là*, Guillaume Bloget – n°02

At the Cité du design
3, rue Javelin Pagnon
42000 Saint-Étienne

From 15 February to 23 June 2024

**From Tuesday to Saturday
from 10am to 6pm**

*Free - Admission tickets available
from the reception desk at the Cité du
design*

Closed Mondays as well as Monday 1
April, Wednesday 1 May, Wednesday
8 May, Thursday 9 May, Monday 20
May 2024

Guided tour for all

In term time

Saturdays and Sundays at 3 pm

During the school holidays

Tuesdays, Fridays, Saturdays and

Sundays at 3 pm

€2/person - Duration: 1 hr 15

LSF guided tour*

Saturday 23 March at 3 pm

€2/person - Duration: 1 hr 15

*French Sign Language

Flash guided tour

Every first Sunday in the month at
11 am

Free - Duration: 30 min

Children's tour

Wednesdays at 3 pm

Only during the school holidays

€6 (1 child + 1 adult)

Duration: 1 hr

citedudesign.com

Also at la Cité du design

La Platine

REELS, ESADSE graduates'
exhibition 2023

From 15 February to 23 June 2024

Curated by: Didier Courbot, Galerie
A1043

The English word «Reel» is a
common word on social media,
on Instagram in particular. Reels
are short films, mostly scripted,
which reflect a sort of reality. The
exhibition features the work of 31
plastic artists and designers who
graduated from ESADSE in 2023.
*Free - Admission tickets available
from the reception desk at the Cité du
design*

Les Oiseaux

(The Birds) Exhibition and
workshop (ages 5 to 10)

From 15 February to 13 July 2024

*In partnership with the Centre
Pompidou*

When your eyes are blindfolded,
birdsong guides you. When you
open your ears wide, the forest
comes to life. When you rediscover
your senses, your imagination can
fly and a new sound landscape
opens up. Let yourself go, listen to
the birdsong, stroll through a forest
of pine battens... An installation/
workshop designed by plastic
artist and scenographer Émilie Faïf
and architect Nicolas André, with
the support of Matthias Tronqual.
Wednesdays: 3, 4 and 5 pm
Saturdays: 2, 3, 4 and 5 pm
€2/child (accompanied by 1 adult)
*Book online at
billetterie.citedudesign.com*

Cabane du design

Free, unsupervised workshops for
children aged 5 and over.

A unique, joyful, innovative space
where children can try their hand as
designers.

In term time:

Tuesdays, Thursdays and Fridays
from 4 to 7 pm

Wednesdays, Saturdays and
Sundays from 2 to 6 pm

During the school holidays:

From Tuesday to Sunday 2 to 6 pm

Dérive urbaine, pratiquer la ville

(Urban drifting, doing the city)

Exhibition by Raphaël Dencausse,
a 2022 ESADSE object design
graduate.

From 1 February to 31 March 2024

Take a trip into the city, roam the
urban landscape, wander aimlessly,
go where the environment takes you,
find the perfect spot.

Free admission

Entre ciel et terre

(Between heaven and earth)

Workshop for babies aged 0-24
months

Jean-Jacques Rousseau's The
Reveries of the Solitary Walker is the
inspiration for artistic craftswoman
and paper horticulturist Diane
Cornu's imaginary landscape. Using
traditional Japanese techniques, she
«grows» clusters of star-shaped
flowers and shooting stamens, all
made of paper.

From 17 February to 27 April 2024

Wednesdays and Saturdays at
9.30 and 10.30 am

Duration: 30 min

Free, book online at

billetterie.citedudesign.com

**Firm partnering the Présent ><
Futur cycle**

La Verrerie de Saint-Just
(Saint-Gobain group)



Sponsor

Galerie A1043

Founded in Paris in 2016 by artist
Didier Jean Anicet Courbot and
landscaper Stéphanie Courbot,
Galerie A1043 has sponsored the
first two exhibitions in the Présent
>< Futur cycle.

The gallery focuses on monographic
and thematic projects and
commissions work from
contemporary designers.

Acknowledgments

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- 01 Laureline Galliot, *vrai ou FAUVE* (15 September 2023 – 7 January 2024)
- 02 Guillaume Bloget, *Être là* (15 February – 23 June 2024)**
- 03 dach&zephir (20 September 2024 – 5 January 2025)
- 04 David Dubois (September 2025 - March 2026)

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