

TF MAGAZINE



CREATION & CO-DESIGN

MARC AUREL, HUMANISING THE URBAN SPACE

MANUFACTURING & EXPERTISE

ARIK LÉVY, BETWEEN ART AND DESIGN

MEDIAS

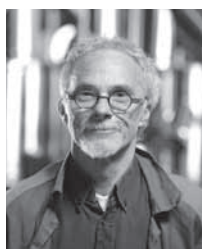
TRUSTING IN THE SIGNS

INNOVATION

A VISION OF THE FUTURE



HERVÉ ROUSSON



JACQUES VIRICEL



MONIQUE DARAGON



DOMINIQUE HOLVEK



HUBERT BOULGARIAN



LAURENT KOTOWSKI



STÉPHANE ROYET



ERIC BARRY



BERNARD FAURE



STEEVEN FOREL



PHILIPPE PRIER



IRÈNE GISCLON



VERONIQUE RIVIERE



CHRISTOPHE PALANDRE



GAËL ROBERT



VALÉRIE MENET



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ERIC FERRAND



NATHALIE CHAPELON



MURIELLE ESCORBIA



GAËTAN THOMAS



THIERRY GUIRAO



PHILIPPE BERGER



VINCENT PIERA



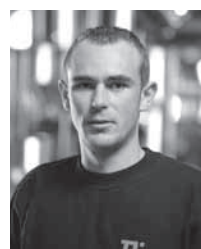
DAVID MAILLARD



FADEL MESSALI



CHRISTOPHE MOLLE



EMMANUEL SIBERT



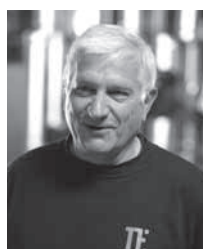
JORDAN BISIAUX



JEAN-JACQUES FRACHON



BENJAMIN WILLIOT



PATRICK DURANTON



CHRISTIAN CROZET



JEAN-MARC MENAGER



ABD-EL-KADER MERDJI



CHRISTOPHE EYRAUD



PASCAL BALEYDIÉR



YANNICK BARLET



ALBIN DEL CAMPO



ERIC MOUANDZA



MICHEL ALLIER



WELCOME TO THIS FIRST EDITION OF TF MAGAZINE!

The function of a company goes far beyond the production of goods or services. Each company has a role to play, influencing society and the environment in which we live. Each company is a reflection of our society. Society is also the reflection of life within the company.

Over the past few years, Tôlerie Forézienne, TF, has experienced continued growth. New experiences and new encounters have played a major part in its development.

Within these pages, you will discover our work, our expertise and our values. We want you to see and experience the environment in which we operate. So we have invited our clients, partners and collaborators to reveal their daily challenges to you, here.

Our aspiration is to play our part in today's society, and we want to share this with you.

We invite you to read on!

Dominique Guichard
Managing Director

/ COLOPHON

This publication is the first issue of **TF MAGAZINE**, which has been designed and put together by Pro Materia and tl.mag.

www.promateria.be,
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www.tolerie-forezienne.com

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On the cover, from back to front : Dominique Guichard, Chantal Delunel, Sébastien Gord, Philippe Rousset and Damien Boulet: the Managing Director and his sales team, together!
© Studio Bisbee

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PHOTO BY AT THE JARDIN DES CHÊNES (DOFF HENNO) © TF

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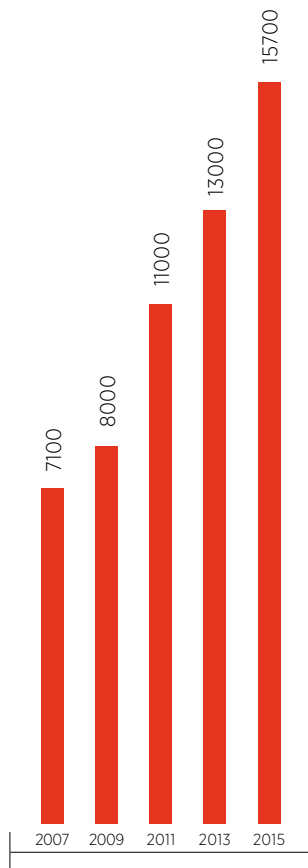
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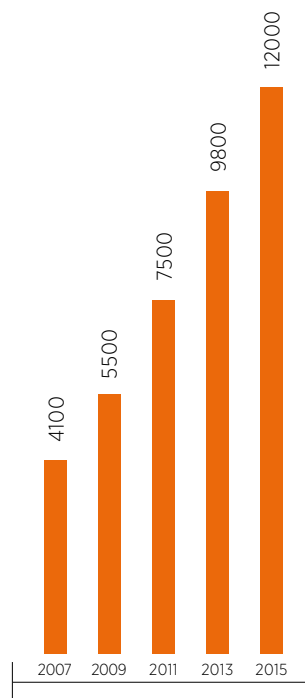
THE BRAND

As its approaches its centenary, TF continues to focus on the values it has developed and supported throughout the years. Backed by a group, it puts its resources to work by innovating and designing its own products and those of its clients. TF is the story of an SME that has taken charge of its own destiny.



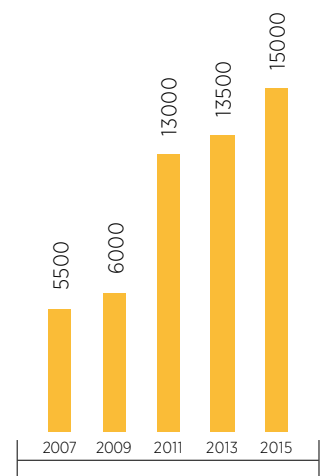
TURNOVER [K €]

SINCE 2004, TF HAS DOUBLED ITS TURNOVER AND STRONGLY EXPANDED ITS OPERATIONAL AUTONOMY WITH REGARD TO ITS PARENT COMPANY.



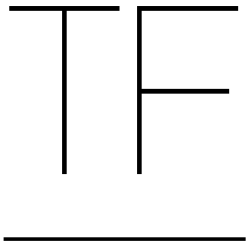
ASSETS [K €]

REFLECTING ITS GOOD FINANCIAL HEALTH, THE COMPANY'S ASSETS WILL TRIPLE BY 2015, COMPARED TO 2007.



SURFACE OCCUPIED [M²]

OVER THE PAST YEARS, TF HAS MOVED SEVERAL TIMES TO MEET THE NEEDS OF THE GROWTH OF ITS ACTIVITIES.



growth through innovation and respect for its values

Founded in 1922, Tôlerie Forézienne manufactures heating pipes and bends. In 1928, the company relocated to Bonson, some 20 kilometres from Saint-Étienne. Over time it expanded, today occupying 13,000 m². In 1994, Tôlerie Forézienne established links with the Poujoulat group, the number 1 French manufacturer of metal chimney systems. The group acquired a 60% stake in TF, increasing this to 99.9% in 1998. In 1989, Tôlerie Forézienne had some 20 employees. Twenty years later, staff numbers had more than quadrupled. Turnover followed the same growth, today exceeding 12 million Euros.

Core business

The core business of Tôlerie Forézienne is working with sheet metal from 0.4 to 15 millimetres. TF receives the steel, aluminised steel, stainless steel or aluminium in flat sheets or reels. The company cuts, shapes, assembles, treats and packages the metal to deliver as finished or semi-finished products.

Subcontracting, urban furniture and billboards

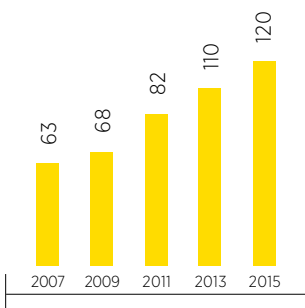
While some 5 to 10% of TF's turnover still comes from heating pipes and bends, the company's activities have been considerably diversified. For more than 20 years, TF has put its expertise and resources to work for many companies, acting as a subcontractor. Since 2007, TF has developed and marketed a range of urban furniture products designed internally and by both French and international designers. Starting in 2010, TF has also offered a range of billboards and signage.

Putting its values into practice

TF's hallmark resides in its adherence to its fundamental values: care for the environment, sharing and the desire to have an impact on the city, on wellbeing and on quality of life. These values can be found in TF's product designs, customer relationships, choice of sectors of activity, management and production processes.

Objectives 2015: diversification

While TF as a company is committed to respecting its DNA, it is equally committed to ensuring its economic development on a stable and healthy foundation. Today, some 80% of TF's turnover comes from the Poujoulat group. The goal is to reduce this to 60% by 2015. The driving force behind this objective is Poujoulat's desire to increase the independence of each of its subsidiaries in order to support sustainability and reduce the risks of a too-strong concentration of activities. Far from being a constraint, this goal encourages TF to innovate, to approach new sectors such as renewable energy, to develop new activities and new products, and to make the most of nearly a century of expertise and resources offered by the backing of a dynamic, international family group.



HUMAN RESOURCES
[EMPLOYEES]

IN LINE WITH THE GROWTH IN
TURNOVER, PERSONNEL HAS
ALSO DOUBLED IN 8 YEARS.

CREATING

& CO.

DESIGN

TION

In 2007, advised by Lise Coirier, director of Pro Materia, TF began development of a range of urban furniture, in collaboration with French and international designers. In only a few years, the products had won over the press and the purchasing advisors: TF has made a name for itself and earned the respect of its peers.

This move was more than a diversification of TF's activities; it also heralded a new mindset and the birth of a new dynamic within the company.

N

fitting furniture

With 20 years of design to his name, Marc Aurel has made this versatile arena his battleground. And just as in an arena, he has been progressively conquering and taming the public space by using his talent and persuasion to inject his philosophy into the heart of city debates. His clear artistic lines and quest for beautiful materials give rise to an urban space that is sublimated by the object and enhanced by a shared identity.

[OPPOSITE]
PHOTO © YANN MOHEL

ONDA CERAMIC FURNITURE
COLLECTION, REALISED
IN COLLABORATION
WITH CRAFT LIMOGES,
PORCELAINE RAYNAUD, PACT.

/ CREATION & CO-DESIGN

MARC

AUREL





© STUDIO MARC AUREL



© BRUNO LAURENT

VIEW OF THE SOUK AL-TAWILEH IN BAYREUTH

[ABOVE]

THE ARCHITECTURE OF THE SOUKS BY RAPHAËL MONÉO IS VERY SOPHISTICATED; THE RELATIONSHIP BETWEEN THE INTERIOR AND THE EXTERIOR DISAPPEARS TO CREATE A CONTINUOUS SPACE.

SO OUR APPROACH WAS TO DESIGN FURNITURE LIKE INTERIOR 'LIVING ROOMS', MADE UP OF LARGE VASES, CHAIRS AND BENCH SEATS.

PLACE MARIA

THE PLACE MARIA IN CANNES WAS SEEN AS A 19TH CENTURY GARDEN, WIDELY PLANTED, WITH CORTEN STEEL FURNITURE USING VEGETATIVE MOTIFS INSPIRED BY CAST IRON.

[BELOW]

NEW COURONNE COLLECTION MADE UP OF JARDINIÈRES AND OUTDOOR FURNITURE.



© STUDIO MARC AUREL



© STUDIO MARC AUREL



© BRUNO LAURENT



© STUDIO MARC AUREL

DIDEROT STATION

INAUGURATED IN MID-MAY 2012, THE EXPERIMENTAL DIDEROT BUS STOP, CLOSE BY THE GARE DE LYON IN PARIS, VIEWS THE FUTURE OF THE CITY IN A NEW WAY. WAITING TIMES SEEM SHORTER, BECAUSE THE WAIT IS MORE PLEASANT.

Lise Coirier: Does the current social context promote the involvement of the designer in the public space?

Marc Aurel: The designer does not now enjoy a prime position in public space projects. There is too little recognition of the role of the designer and his ability to intervene in the public space. There is a lack of understanding of the role of the designer and of his legitimacy to participate in the city. This is reinforced by the dearth of designers focussing on urban issues. Project owners are beginning to take an interest in design, but rarely impose it in the specifications, while the project architects, landscape architects and urban planners very seldom understand the advantages of integrating a designer into their teams, both for economic reasons but also to meet the challenges of the city. Most of them have introduced the concept of minimalism as dogma in the public space: no or few pieces other than structural objects such as monolithic stone benches or furniture rising up from the ground... As for the producers of urban furniture, for the most part they lack imagination and almost never renew themselves. They are in a market that they mindlessly feed without worrying about the needs of the users. The city departments reinforce this attitude, because innovation and novelty make them nervous.

LC: If the cities' calls for bids are limiting, what are your alternatives for creating in line with the needs of the public? Is it mandatory to involve the public or local authorities?

MA: Ideally, elected officials should be involved in issues relating to urban quality, like in Lyons in its day. The designers also have their role to play in assisting the project owner to draft the specifications and select the teams. Regularly organising events addressing these questions, exhibitions, various awareness raising initiatives like the Diderot station with RATP in Paris, etc...always has a good impact.

LC: What is your vision of the city of today and of tomorrow? Do you see greater creative openness happening? Or will it remain too discreet and alternative?

MA: The design of the public space in France is in the hands of the architects and urban architects. We have to hope that the new generations of project owners will understand complementarity for the renewal of the public space.

LC: Your furniture is in line with its users and its use. How do you study the usage? Do you observe it? What cities in the world can serve as models for France?

MA: My approach has been fed by 20 years of experience in the urban domain. My philosophy is structured around the question of the public space at the user level. In this regard, the topic of furniture seems essential because it introduces a 'domestic' approach towards the city in direct relation

to the use and the user within an expectation of comfort and quality. Creating beautiful objects for the city – objects we would wish to have in our own homes and gardens – makes our city centres friendlier. First, there is the project that addresses this philosophy, enriched by the context: atmospheres, materials, colours, etc. A research into materials and surface treatments within my agency lets us provide innovative solutions (ceramic, glass, metal spray, etc.) to different urban areas, as we have done for Réunion, Tripoli, Bayreuth and Cannes.

LC: How do you view your collaborations with the manufacturers? What are your limitations and requirements? Your criteria in terms of quality and innovation?

MA: Trust is essential for creating the close relationship between designer and manufacturer that will support the project as it goes through all the stages. Without that trust, the project cannot succeed. The designer needs to know the company well in order to propose products in line with its image and its means of production. The design office is another cornerstone of the relationship with the company, especially the engineer in charge of development, and his ability to understand the challenges of the project and to grasp its value.

LC: What should be eliminated from our cities and replaced 'at any cost' to achieve greater well-being and happiness?

MA: I would reduce the role of the car while increasing public transportation (underground, trams, buses) or alternatives (bicycles, electric cars, boat buses, etc.). It is also important to increase the quality of transportation, the waiting areas and the rolling stock.

LC: How do you perceive your collaboration with TF in the medium- and long-terms? What is your objective?

MA: TF is a very interesting company because it doesn't come from the urban furniture domain. It has no inhibitions, no preconceived ideas, which brings a lot of freshness to this rather narrow field.

The project we are doing is deliberately positioned as a counterpoint to the slowing market: new materials, bold associations, shapes that come from the domestic world, the design of objects in a smaller scale, etc.

www.marc-aurel.com

LUCILE

SOUFFLET



SOFT BENCH
LUCILE SOUFFLET FOR TF
SOFT BENCH IS A BENCH
WITH A FAMILIAR FORM THAT
SUDDENLY UNDULATES AND
CHANGES SHAPE TO OFFER
A STRETCHED OUT POSITION
ALONG HALF OF ITS LENGTH.

A graduate in industrial design from La Cambre Arts Visuels in Brussels (BE), Lucile Soufflet has, over time, come to specialise in the design of urban furniture and in the reflection on public spaces. Following a stint as an assistant at the Royal College of Arts in London, she has worked in fields including ceramic and textile. Winning a number of prizes, her objects are included in the collections of several museums and have been produced by prestigious companies such as TF.



an invitation to emotion

Thierry Van Kerm: With your training in industrial design, is the function of the object essential within your approach?

Lucile Soufflet: Of course, but beyond the functional dimension, it is what the object says that matters to me. Who is it for? What emotion does it raise in the public, in the users? Will it provoke questions? Will it invite dialogue? The individual, the playful and the relational aspects all occupy important places in my research. Reflection and experimentation are at the core of the creative process in order to propose objects that can be meaningful.

TvK: Is this the approach of the Circular Bench?

LS: Yes. The first Circular Bench was created at the request of the city of Brussels. Local residents had asked that a tree be placed in the centre of a square, and the city wanted an artistic fence work to protect it. It also had to be a bench. I proposed to expand the scope of the fence and to keep only the one incorporating

the seat around the tree. In the end, the bench became a circle; it stretches and curves around the tree. The idea was to play on the design principle and to create a form that moves in a circular way in the space. At both ends, the profiles are distorted and backrests rise up, to create two face-to-face seats. This addresses the theme of relationships in the public space. It offers different perspectives of the environment. Passersby can sit within the circle or outside of it, depending on their mood. It's both fun and friendly, two concepts that are essential to our community life.

TvK: This playful side can be found in the Soft Bench, as well...

LS: Over time, the Soft Bench range has become a family of benches with clear, simple, pure lines. The seats vary smoothly to fulfil different functions: a brief pause, a lounge, a children's bench, a seat for adults, etc. For me, this project, designed for and with TF, is about addressing the ideas regarding public space and private

- 1 LUCILE SOUFFLET,
INDUSTRIAL DESIGNER
FOCUSED ON THE HUMAN
- 2 LARGE SOFT BENCH +,
A DIFFERENT APPROACH
TO URBAN FURNITURE
- 3 MINI SOFT BENCH +,
WITH BACKREST /
MINI WITHOUT BACKREST

THE INDIVIDUAL, THE PLAYFUL AND THE RELATIONAL ASPECTS ALL OCCUPY AN IMPORTANT PLACE IN MY RESEARCH.

CIRCULAR BENCHES

DESIGN: LUCILE SOUFFLET FOR TF
PLAYING ON THE CHANGING MOVEMENT OF ITS PROFILES,
THE CIRCULAR BENCH STRETCHES AND LENGTHENS (SMOOTHLY)
TO CREATE DIFFERENT SEATS AND DIFFERENT PERSPECTIVES OF THE
ENVIRONMENT. ITS DESIGN MAKES THE BACKRESTS APPEAR
AND DISAPPEAR, SOMETIMES FACE-TO-FACE, SOMETIMES ALONE.



4



5



6

- 4 CIRCULAR BENCH,
VERSION S, INSTALLED
WITH OTHER MODELS,
PLACE DE L'HOTEL DE VILLE,
SIERRE, SWITZERLAND,
JUNE 2010
- 5 CIRCULAR BENCH
- 6 CIRCULAR BENCH DISPLAYED
AT JARDINS, JARDIN,
THE TUILERIES, PARIS,
MAY 2011

space, ownership, relaxation and reverie. The furniture follows a familiar line, but then suddenly undulates and curves to provide a flexible and relaxing seat along half of its length. Take the time, investigate the object and place. Why not stop a moment? Lie down? Meet people? Relax? Play?

TvK: Is your involvement in the public space limited to furniture?

LS: It is true that I specialise in the design of urban furniture. I regularly collaborate with architects, artists and public authorities. My involvement, however, goes beyond furniture alone. For example, I am currently working on a design for concrete slabs, but I am also involved with artistic projects with visual artists. For Project 105 at Peterbos, we have designed, together with Domitienne Cuvelier, a collection of 105 ceramic pieces that redefine each habitat in dimension, nuance and texture: working on colour, the public/private divergence and the connection to the exterior. The project was sponsored by SLRB for the ASSAM Public Service Housing Company for social housing in Brussels. This artistic intervention redefines the unseen, private space, personalising it in the same way that a house facade in the city is distinguished through the choice of more or less obvious materials or colours. It offers a reinterpretation of the space and the environment, and provides residents with new codes for living there and for directing their visitors. At the heart of this composition, which plays the role of a checkerboard of colours, I find – beyond the signage function and the environmental aesthetic – the values of sensitivity, attention to others and creativity, but also of rigor and organisation at the disposal of the person. A human-centred design offers greater well-being.

www.lucile.be

It isn't easy for municipalities to retain internally all the knowledge and abilities they need to meet the requirements of managing their public spaces.

CIRCULAR BENCH
THE CIRCULAR BENCH
CREATED BY LUCILE SOUFFLET
WAS INSTALLED AT SAINT-POL-
SUR-MER IN APRIL 2012



the intermediary between
cities and manufacturers

ACADIE

To meet the needs of communities, Lille-based company Acadie has positioned itself as an intermediary between those placing orders, and the manufacturers fulfilling them. In this way, it can offer a wider range of products than would be possible individually for each of the manufacturers with which it regularly works. Using intermediaries has a number of advantages. They can advise on, propose and provide a full range of products for urban planning, in any material: natural stone, iron, steel, recycled material, etc. And since it is based on the manufacturers' offers, the production can be standard, modular or made-to-measure.

Chantal Delunel, TF: 'Companies like Acadie bring real added value at the level of advice and recommendations for technical options. On the manufacturer side - mostly SMEs - these intermediaries help us, because they take on part of the responsibility for exploring and developing markets. For example, Acadie served as the intermediary between TF and Hubert Wacheux of architectural bureau Abciss in Dunkerque, for the placing of a Circular Bench at Saint-Pol-sur-Mer.'

www.pavage-acadie-nord.fr

ALEXANDRE

MORONNOZ

designing on the cutting
edge of industry

Since graduating from ENSCI in Paris (FR) in 2003, Alexandre Moronnoz has been forging his own place on the design scene. Awarded an Etoile du Design in 2009 for Muscle, which he developed with TF, and a Grand Prix in design from the city of Paris, Alexandre Moronnoz alternates between research projects and orders, each time casting a fresh look at the challenges posed to him.

1



2



PHOTO © TF

MUSCLE, 2009

DESIGN: ALEXANDRE MORONNOZ (2008) FOR TF
ÉTOILE DE L'OBSERVEUR DU DESIGN 2010
LIKE THE FIBROUS STRUCTURE OF A MUSCLE,
THE CUT METAL SHEETS USE COMPRESSION AND TENSION
TO MAINTAIN THE RIGIDITY OF THE RESTING PLATFORM.

- 1 MUSCLE, INSTALLED ON THE PLATFORM OF THE TERMINAL OF LYON-SAINT EXUPÉRY, JUNE 2011
- 2 MUSCLE BEING CONSTRUCTED IN THE TF WORKSHOPS



INTERFÉRENCES

ALEXANDRE MORONNOZ (2007) FOR TF
WINNER OF THE PARCKDESIGN INTERNATIONAL COMPETITION.
AN URBAN AND ORGANIC EXPRESSION, INTERFÉRENCE
FLUCTUATES BETWEEN ORDER AND DISORDER, THE BALANCE
ENGENDERING CREATIVITY, CONVIVIALITY AND ENCOUNTERS.

INTERFÉRENCE, FURNITURE LIKE AN URBAN GRAFFITI TAG

Thierry Van Kerm: What is your approach to design?

Alexandre Moronnoz: I take a contextual approach. Although my creations have a strong identity, I don't have a stylistic approach. I don't try to impose a signature. The specifications generate the DNA of the project, and in large part the shape comes out of that.

The H2ome project was developed in collaboration with the Lyonnaise des Eaux in response to a call for projects from the water authority of the Ile de France. We proposed a house that moves on the rivers, stopping at town after town to provide training through architecture, a scenographic space and interactive displays.

Together with scenographer Pierre-Yves Chays, we chose a 'low tech' approach, with an intentionally minimal and simple result. The shape resulted from an in-depth analysis of accessibility. At the beginning, the client focussed on the idea of a barge, and the accessibility limitations and desire for simplicity directed the evolution of the project.

TvK: Some of your projects approach the realm of science fiction. Aren't you worried about creating resistance among the manufacturers?

AMZ: When I am not fulfilling an order for an industrial client, I push the design all the way to the limits of what is achievable today. I develop a scenario and I create objects that correspond to it. The PUM - Poumon Urbain Medicinal, or 'Urban Medicinal Lung' - is an inhalation space that addresses the effects of urban stress. It is a space for physically rediscovering respiration: inhaling filtered, iodine-charged air to pump up the chest and to promote calmer breathing.

For that project, I explored the past. The origins of PUM can be found in the graduation works of the 17th and 18th centuries. In the salt works, these were the structures for evaporating the water in which the salt was dissolved. A vented, open architecture filtered the salt water

across piled bundles of thorns to increase the salinity of the water after several passages. PUM mimics this principle, to evaporate and diffuse an iodine solution.

The salt-laden water trickles between the wood slats of the central frame. The natural ventilation of the implantation site passing across the frame creates a light mist and charges the air with iodine, creating a soothing micro-climate. So it's between tradition and avant-garde.

TvK: How did you approach a project like Interférence?

AMZ: I designed Interférence during the period of tension and demonstrations in the suburbs. I wanted to integrate the values of order and of disorder within a piece of urban furniture. I drew a structured, regular, organised seat resting on chaotic-looking legs. It is a visual image of the concept of 'living together', a combination of the organic and the structured. In creating Interférence, I wanted to make a gesture, to mark the urban landscape the way a graffiti artist would. Of course, I integrated the limitations of the industrial process, and the chaotic part of the piece is produced using a small number of different parts, repeated as needed.

TvK: With the Muscle project, you also push manufacturers into a corner...

AMZ: That's true. My goal was to reproduce muscle fibre in steel. While the concept of the object may be less ambitious, the technical expertise is impressive. This project would not have been possible without the courage of Mikaël Rigaudon at TF, who decided to take up the challenge of producing what I had drawn. This is an excellent example of how designers can dare to be bold when there are competent industrial operators able to manufacture and to put on the market the most complex of projects.

www.moronnoz.com

ICILA AT THE CITÉ DU DESIGN, SAINT-ÉTIENNE

DIMENSIONS

LENGTH: 850 MM

WIDTH: 573 MM

HEIGHT: 776 MM

WEIGHT: 40 KG

MATERIALS AND TREATMENT

STEEL

LASER CUTTING, FOLDING, ZINC-FREE
ANTI-CORROSION SURFACE TREATMENT,
SOLVENT-FREE POWDER PAINT, COLOURS
SELECTED USING A COLOUR CHART.

DESIGN

CÉCILE PLANCHAIS

www.cecileplanchais.com



PHOTOS © STUDIO
MUSEE



ICILA

sheet metal, enhanced

**With Icila,
Cécile Planchais has,
simply, made the most
of sheet metal.**

Designed by Cécile Planchais, a designer and sculptor firmly focussed on urban planning and landscape, Icila is an excellent example of a well-designed and intelligent product. It perfectly integrates the constraints of both material and manufacturing. Produced from a SolidWorks file submitted by the designer, this chair is cut by laser from a metal plate and folded to achieve its shape. Very little material is lost. Even though it is made of steel, the chair is comfortable because it takes advantage of the suppleness and elasticity of the thick sheet. Simon Bernard comments: 'Although it seems simple to manufacture, Icila in fact requires careful attention in terms of the finishing, especially for softening the angles and edges of the sheet. We invested in specific equipment in order to guarantee the quality of the chamfers and folds.' With its technical qualities and its formal simplicity, this model is gradually taking its place in public spaces, gardens, hotel lobbies and passageways.

Moving from design to creation can sometimes be a true challenge. The pure form of Ondine, so simple on its sketch, required precise calculations and complex equations to draw the flat shape of the sheet that appears as a circle from above, but that undulates in space...



ONDINE

simple in form,
complicated in achievement



1

© STUDIO BIEKE



2

© 1999 BIEKE



3

- 1 ONDINE BEING CONSTRUCTED
IN THE TF WORKSHOPS
- 2 ONDINE, WITH ANOTHER CONFIGURATION,
IN THE TF EXHIBITION IN THE JARDIN
DES CÎMES IN PASSY
- 3 ONDINE INSTALLED AT THE
RADISSON HOTEL IN BOSTON (USA)
IN SPRING OF 2012

DIMENSIONS

EXTERIOR DIAMETER: 2450 MM
INTERIOR DIAMETER: 1250 MM
HEIGHT: 570 MM
WEIGHT: 190 KG

MATERIALS AND TREATMENT

STEEL
LASER CUTTING, BENDING, FOLDING,
JOINING, WELDING, ZINC-FREE ANTI-
CORROSION SURFACE TREATMENT,
SOLVENT-FREE POWDER PAINT, COLOURS
SELECTED USING THE RAL COLOUR CHART.

DESIGN

MICHAËL BIHAIN
www.bihain.com

CÉDRIC CALLEWAERT
www.callewaert-architecture.be

Michaël Bihain, designer of Ondine

‘Before being recognised as an article of furniture, Ondine attracts attention by the complexity that creates its simple and durable shape. It intrigues because it is lively, soft and mysterious, all at the same time.’

In the most frequent version, Ondine is composed of three identical parts assembled to create a circle. The base element can be repeated and assembled in various ways to suit the specific space or to create different atmospheres, offering a great range of possibilities for sitting or for interacting with the object.

Mikaël Rigaudon

‘Ondine is an excellent example of work carried out within TF’s RDI unit in collaboration with external designers. To put it rather simply, Michaël Bihain and Cédric Callewaert gave us a view from above, a view from the side and the overall dimensions. They focussed on the concept of the object, and simply assumed it would be feasible. They were not involved in the technical details for manufacturing, or in the production itself. That part was our responsibility. The first difficulty for us was to design the plane shape of the module. From above, it is part of a circle. The difficulty came from the fact that the shape ripples in the space. Keep in mind that we are starting from a thick, flat sheet. It wasn’t just a question of cutting out part of the disk, but of calculating the flat pattern of a complex shape that, when implemented, would result in this simple, floating, pure shape. The second difficulty was the actual production. When we showed the finished product to our fellow sheet metal workers, many of them asked how we had done it... ‘Once we had determined the flat pattern shape, it was cut using a laser. The resulting pieces were rolled and soldered. The whole thing was then buffed, sanded, chamfered and polished for a perfect finish. It required a degree of accuracy to the millimetre. The slightest error in the dimensions would impact the other pieces, making it impossible to close the shape. It was a real work of industrial smithing mastery. Of course, this type of object is not intended to be produced in large quantities. We thought out and developed the manufacturing process with small runs in mind, which was ideal for such a sculptural piece.’

www.tolerie-forezienne.com/ondine.php

an invitation to recycle

DIMENSIONS

LENGTH: 827 MM

WIDTH: 432 MM

HEIGHT: 940 MM

WEIGHT: 2 X 30 KG

MATERIALS AND TREATMENT

STEEL

LASER CUTTING, FOLDING,

JOINING, WELDING, ZINC-FREE

ANTI-CORROSION SURFACE TREATMENT,

SOLVENT-FREE POWDER PAINT, COLOURS

SELECTED USING THE RAL COLOUR CHART.

DESIGN

PIERRE-SIMON BOUIX

[www.tolerie-forezienne.com/
bouix.php](http://www.tolerie-forezienne.com/bouix.php)



© STUDIO B1888

MYXT

Recycling of waste is an ever-growing concern for municipalities. Myxt offers a simple, ergonomic and iconic solution.

Pierre-Simon Bouix, an internal designer in the TF team

'Myxt is my response to a call for projects launched by the company to the designers for the design of urban furniture. I chose to work on the waste sorting bin, since this is too often neglected and forgotten in the public space. The challenge of fast and efficient waste sorting within the urban context was close to my heart. The environmental approach is a major consideration within TF. I chose the colours and the positioning of the two reservoirs in the form of a cross to engage the users and to invite them to sort their waste. On the technical side, we faceted the truncated cones to reduce the thickness of the sheet while increasing the rigidity of the object. The tops of the bins are tilted to facilitate access, invite usage, and prevent waste from piling up on the cover.'

www.tolerie-forezienne.com/myxt.php

SAWARO

PIERRE MILLET

SAWARO IS AN URBAN ASHTRAY THAT DOESN'T ATTEMPT TO CONCEAL ITSELF. ITS SIZE AND SHAPE OFFER SHELTER FROM THE WIND FOR LIGHTING UP A CIGARETTE. EASILY VISIBLE IN THE URBAN SPACE, IT ACTS AS A TOTEM AROUND WHICH SMOKERS CONGREGATE, AND PROVIDES DIMENSION AND COLOUR TO THE STREET.



© OLIVIER / JARDIN DES CHIES

DE VOUS À MOI

MIKAËL RIGAUDON
WWW.TOLERIE-FOREZIENNE.COM/
RIGAUDON.PHP

WITH ITS SELF-SUPPORTING STRUCTURE, DE VOUS À MOI PROJECTS A FEELING OF VISUAL LIGHTNESS. THE OPPOSITE-FACING SEATS FACILITATE DIALOGUE AND EXCHANGES. DESIGNED IN ENAMELLED FOLDED STEEL, THIS CHAIR OFFERS A SOFT PLACE TO SIT THAT INVITES REST, RELAXATION AND REPOSE.



© STUDIO BURE



DÉJEUNER SUR L'OMBRE

ANIKÀ PEREZ ET BRICE GENRE
WWW.APLUSBDESIGNERS.COM & WWW.TOLERIE-FOREZIENNE.COM/DSO.PHP

DÉJEUNER SUR L'OMBRE WAS DESIGNED AROUND THE SHADOW OF A TREE, IN TURN THROWING THAT SHADOW ON THE GROUND. IT WAS FIRST CREATED IN 2007 WITHIN THE CONTEXT OF PARCKDESIGN IN BRUSSELS, DURING A CALL FOR PROJECTS LAUNCHED BY THE MINISTRY FOR THE ENVIRONMENT. IT IS BOTH A LIVING AREA AND A RESTING AREA, A PLACE TO INVESTIGATE ALONE OR TOGETHER. THE LARGE AREA INVITES PASSERS-BY TO SIT, STRETCH OUT, TAKE A MOMENT FOR THEMSELVES, PICNIC, HAVE A DISCUSSION, AND MORE...

FURNITURE

JARDINIÈRES

DESIGN TEAM TF, PIERRE-SIMON BOUÏX AND MIKAËL RIGAUDON

THE CENTRAL IDEA HERE WAS TO REVISIT THE 'TRADITIONAL' JARDINIÈRE, MOVING AWAY FROM THE ORDINARY AND HOMOGENEOUS OBJECT. WITH ITS DESIGN, THE TF RANGE INTRODUCES A MIX OF COLOURS AND MATERIALS. THE JARDINIÈRE BECOMES PERSONALISABLE, ACCORDING TO TASTES AND PREFERENCES. IT IS NO LONGER FIXED IN TIME, BUT IS ADAPTABLE. IN BRIEF, IT HAS BECOME A RESOLUTELY MODERN OBJECT.



© STUDIO BURE

PIKNIK

DESIGN TEAM TF, PIERRE-SIMON BOUÏX AND MIKAËL RIGAUDON

THIS RANGE WAS BORN FROM A REFLECTION ON 'HOW TO UPGRADE AND UPDATE THE PICNIC TABLE IN THE URBAN AND SUBURBAN SPACE'. THE OBJECTIVE OF TF'S RDI UNIT WAS TO PROPOSE FORMS BOTH SIMPLE AND PLEASING, AS WELL AS EASY TO PRODUCE AND MAINTAIN. THE RESULTING TABLES GO BEYOND THE CONVENTIONAL USAGE AT MOTORWAY SERVICE AREAS, INTEGRATING EASILY INTO MANY PUBLIC SPACES.



MANU

RING

& EXPE

FACTU-

TF puts its expertise and resources to work for companies, producing their parts: cutting, shaping and assembling. Working with a variety of steels, TF also provides a full spectrum of finishes and surface treatment techniques.

TF differentiates itself by putting its own design office at the disposal of its clients, to help them finalise their products for an optimum production. It offers an extraordinary expertise which it demonstrates through the feats it achieves with its own products.

ERTISE



Active in the fields of industrial design and art, Arik Levy combines a multifaceted talent with a keen sense of pragmatism and empathy. At the centre of the development of his product designs and artistic works reigns his passion for the hand, the tool and the material. We meet a true man of his time, who shares our vision that the city must be ever-more human.

ARIK LÉVY



1

2



© ARIK LÉVY



3

© ARIK LÉVY

art, design
and the city

4



© PHILIPPE LEBLANC

6



5



© ARIK LÉVY

Lise Coirier: Does the current social context promote the involvement of the designer in the public space?

Arik Lévy: For some 10-15 years, society has been in a transition phase that is not yet completed. In parallel with a changing urban environment, cities plan the future by calling upon developers and architects who integrate various concepts in search of new solutions for urban life. The design of public space is essential, but the designer is still very much undervalued.

LC: If the cities' calls for bids are too demanding or felt to be too limiting for an agency like yours, what are your alternatives for creating in line with the needs of the public?

AL: The issues vary. The city does not always behave as we would like, which is understandable given that it is funded with public money.

The politicians try to create a framework that does not always make our lives easier but that does attempt to bring about a public space. More and more developers are trying to put together multidisciplinary teams to find a complete and total solution for the city, from city planning, through the creation of space, to the maintenance and ultimately the renovation of that space.

LC: What is your vision of the city of today and of tomorrow? Do you see greater creative openness happening?

AL: I try to develop a vision that is in line with the needs of the users. I hope one day to find a way to put this into practice in a lasting way.

LC: How would you propose to create furniture or other systems (signage, etc.) that is in line with the needs of the public?

AL: I do not have a model city in mind. Every city is a composition of its past, present and future. It takes time for cities to adapt to change and to plan a different way to develop urban space. Business models must evolve and I hope the designer will have a more central role to play in the future.



- 1 CHATON SUPERSTRUCTURES
AT THE NATURAL HISTORY MUSEUM,
LONDON, GB, 2011
- 2 ROCKFUSION GIANT, 2011
- 3 ARIK LÉVY
- 4 ROCKGROWTH 2011
- 5 ROCKSHIFT GIANT, PRIVATE
COLLECTION, ISRAEL, 2010
- 6 COMBINATION FOR FLORA

www.ldesign.fr
www.ariklevy.fr

LC: How do you view your collaborations with collectors and manufacturers? What is your approach; is it truly different?

AL: Every creator has his or her own approach but in my case, I practice art and design, which gives me the opportunity to consider the space in two distinct ways. Designing an object that is in phase with the context while being suitable to the space in which it will fit – this isn't always obvious. Each function must cater for different requirements. In the case of signage, the parts installed should last at least 30 years and certain parts must be renewable (such as the panel structure) and will require regular servicing. It is unclear whether these issues are critical ... We must consider the use value of furniture and infrastructure, the materials of which deteriorate or are used in unforeseen ways. If the city did not build skate parks or was unaware of the sport, undesirable appropriations would probably take place...

LC: What should be eliminated from our cities and replaced 'at any cost' to achieve greater well-being and happiness?

AL: We must urgently reduce the noise, billboard 'attacks' on sidewalks ... We need

to change the perception of space and the urban perspective by introducing more green spaces and smaller architectures. We should stop adding elements to the urban space; in fact, I am all for reducing them!

LC: How do you perceive your collaboration with TF in the medium- and long-terms? What is your objective?

AL: TF offered me a potential opportunity to create innovative products. The collaboration operates in practice, and especially in the consideration of a joint project. In the creative process, the manufacturing process cannot be separated from business skills and the placing of the product on the market, lobbying and politics. In my case, I see the possibility of developing a new system of urban furniture that can serve as a 'creative toolbox' for planners and urban developers. I feel that the collection of urban products series will result in projects of unique pieces and limited editions, special projects the development of a broad, progressive and targeted production catalogue. When art leads to industry and design for the city and its users ...

BRUNO COURTOIS

quality,
reliability, loyalty
and co-creation



**For many companies,
the use of subcontracting
is commonplace.
Beyond the criteria of price
and timing, other values
are sought.**

Bruno Courtois SA specialises in the decontamination of air. It designs and produces equipment for laminar air flow and clean room filtration. Its clients come from sectors with very stringent requirements: the food, pharmaceutical, cosmetic, chemical, plastic processing, electronics, aerospace and optical industries, among others.

Bruno Courtois: 'The level of quality required by our clients is very high. We are speaking about a class of air of 0.3 microns for the filtration. We pass this stringency on to our subcontractors. We expect quality and reliability from them, of course... but loyalty as well. We have worked with TF for some 20 years. They know our needs and today accompany us in a process of co-creation and improvement of our products, optimising the manufacturing process for the concepts that we develop.'

www.laminairecourtois.fr

SHOW-CAVE DISPLAY
CABINET FOR THE
RESTAURANT JOFÉ IN
LYON, FR



EUROCAVE

a product that could only
have been invented in France!

**In 1976, a team of enthusiasts
created the first wine cabinets
dedicated to wine storage.
At the age of 74, René Martin
initiated manufacturing
at Fourmies. EuroCave was born!**

Hervé Nicolas, project manager

'We offer the best storage conditions for wine. Our products are designed and made in France. While over the years our range has expanded, our flagship products remain the wine cabinets that you will find being used by knowledgeable enthusiasts and by many professional restaurateurs who want a prestigious display case; by large retail outlets for wine that attracts a wealthy clientele; and by companies such as Club Med.'

'Companies and professionals are interested in larger models, with double doors, or even in creating a wall using our Show-Cave display cabinet. All of these range extensions required a number of developments.'

'TF has collaborated with us for seven years. This Foresian company contributes at the technical level to developments for achieving an optimal price/quality ratio.'

www.eurocavepro.fr

LUMI— NANCE

**French manufacturer
Cheminées Poujoulat
is the European leader
in metallic chimneys.**

**With 'Luminance', the
company has integrated
design into a sector where
it was never expected.**



design on the roof peak

Sensitive to changes in its market, Poujoulat created the Luminance range in 2009, to offer something other than a purely functional product. Luminance is the result of a collaborative effort between the business services, research & development and production arms of the company, joined by Francesco Giganti from design agency IDA.

Stéphane Thomas, head of marketing & development for Poujoulat, comments: 'The modern character of this product, which combines design with Poujoulat technology, is a true differentiator and a competitive advantage. Through the design, we propose a different view of the chimney, to which the market has reacted very well. The product has also won several awards, including the Janus Industrial Design Award in 2009.' This is a key project that involves the entire team.

www.poujoulat.com, www.idadesign.fr

EURO ENERGIES

When synergies
and co-creation
go hand in hand

The Poujoulat group is committed to organising the market for wood as an energy source in France. The group set up the company Euro Energies, which has developed a new line of accessories to complement its range of fuels.



By promoting the availability of a quality fuel, in any season, at a set and stable price, the Poujoulat group inspires confidence in consumers. It thus encourages an interest in wood as an energy source.

Stéphane Thomas, head of marketing & development for Poujoulat, comments, 'With its two Euro Energies brands - Woodstock and Crepito - the company seeks to go beyond the dialogue about fuel. The idea is to provide a product, a service, and the promotion of wood energy to mainstream consumers. It is also a means of animating the point of sale, a marketing technique little utilised in the fuel market, which remains very traditional.'

The range of design accessories supports and cultivates the development of the brand. Based on a marketing idea from Poujoulat, Euro Energies has handled the development from A to Z, while TF is in charge of product design.

www.crepito.fr, www.woodstock-bois.fr

CAPP AND CO

modernity, anchored
in an industrial past

DESIGN

CAPPANDCO
www.cappandco.com

GRAPHIC DESIGN

SO FAR SO GOOD
www.sofarsogood.fr



Seeking an exclusive and original signage for the Novacieries parc in Saint Chamond, Saint-Étienne Métropole called in CAPP and CO, which delved into the site's past to find inspiration.

CAPP and CO is a global design agency founded by Alex Chinon and Philip Porthault, two protean designers who use a network of specialists to create and innovate. Their approach puts the user squarely in the centre of their considerations. They view their projects as interfaces between sensitivity and intellect. Saint-Étienne Métropole's Novacieries park is part of a project for rehabilitating a former industrial metallurgy site in Saint Chamond. At Novacieries, the past will remain present through the buildings and other vestiges that form the basis for the new infrastructure. In line with this reappropriation of the past, CAPP and CO was inspired by the world of rolling mills, railway tracks crisscrossing the site, and molten metal. The range of directional signage reads like a composition: embedded between two rails, molten metal-coloured panels provide directions within the park, while a cement colour indicates directions to the city. This signage was designed as a modular system. There are two sizes for the directional signs, making it possible to attach one to three panels for the small model and one to six panels for the largest. The height of the supporting posts does not follow the usual rules. CAPP and CO placed them so that users can read at an eye level more conducive to pedestrian perambulations. Their construction and resistance to the various stresses to which they could be submitted were thoroughly studied in order to create durable furniture. In association with graphic design studio So Far So Good, which created a specific graphic design for this project, CAPP and CO delivered furniture whose roots reach into the industrial past to anchor the modernity of the ambitious Saint Chamond project. Selected by tender on the basis of its technical expertise, its experience in the field of signage and its integration of design, TF was involved in this project for the production and fabrication of the panels.



MIROIR EN HERBE

MIROIR EN HERBE REVISITS THE CONTEMPLATIVE SPIRIT OF THE PHILOSOPHERS. THE CONTEMPORARY IMAGE SEEKS TO BE MORE COMPLEX. NATURE OVERFLOWS, AND IS REFLECTED. THE IMAGE OF SELF IS FRAGMENTED. THE BARRIERS BETWEEN NATURE AND CULTURE ARE BLURRED.

DESIGN

H2O ARCHITECTES, 2009
www.h2oarchitectes.com

EDITION

COMPAGNIE
www.editioncompagnie.fr

DISTRIBUTION

MADE IN DESIGN
www.madeindesign.com/prod-miroir-en-herbe-compagnie-refmh01.html



PHOTOS © INTIMALE JOHAN



MIROIR

EN HERBE

Combining artisanal expertise with industrial production power

Edited by Compagnie, Miroir en Herbe is a project designed by Jean-Jacques Hubert of Parisian architectural bureau H2O. Founded in 2004 by architect Jean-François Bellemère, Compagnie is a design company active in editing furniture and design objects, as well as in artistic direction for French and international brands. Amongst other products, Compagnie has edited the Mikado bookshelf, the Adrien Gardère table pot, Jean-Jacques Hubert's Miroir en Herbe and the tableware of Olivier Chabaud and Laurent Lévêque.

Jean-François Bellemère comments, 'The choice of name was self-evident to us. The spirit of sharing and of friendship created by the collaboration between manufacturers, designers and distributors based on shared values gives Compagnie the appeal of a community. 'All of our products are produced in France and distributed across more than 15 countries. They are presented at professional tradeshow in London, Milan and Paris. Compagnie has been the focus of more than 300 press articles in France and internationally. Many of our products have been distinguished with awards: Label Via (Versailles table), Découverte Elle (blanc Compagnie), 'Coup de Coeur' Dwell (Miroir en Herbe).'

Co-creative complicity

Jean-Jacques Hubert: 'For me, an ecological object isn't only a question of the material or process. Above all, it must be durable. 'Highlighted by the Miroir en Herbe, greenery cascades down the wall or climbs towards the ceiling, reflected in the container's sides like the shimmering surface of a river. The carefully thought-out shape of the object adds an optical distortion phenomenon to the mirror effect, making a constantly changing and always new work that adorns the wall like a painting come to life.'

Jean-François Bellemère approached TF to produce his pieces because increasing sales meant the artisan he had been using could no longer keep up with demand. At TF, he found the technical abilities of an artisan backed by the production power of an industrial operator. Technically, the quality of the mirror finish of the stainless steel, the economic constraints and the complexity of the pieces due to their distortion all posed challenges.

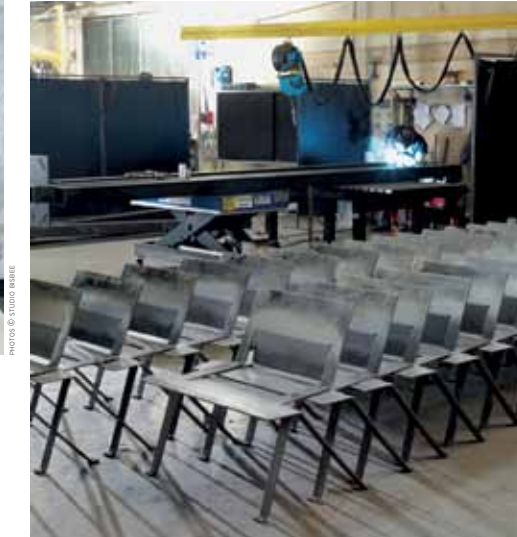
TF offers a wide range of techniques for working sheet metal. Seeking to diversify, TF has also acquired solid expertise in the development of products that benefit its customers through its co-creation services.



AN

INTEGRATED

APPROACH



Investing in the human and the technical

Every year, TF invests a lot of money in educating its employees. Its qualified personnel are trained in the most up-to-date technologies. TF also continually invests in acquiring new, cutting edge equipment. Whatever technologies are chosen, the company has fully automated means that allow it to achieve a high level of productivity and to guarantee an optimum service for all grades of steel, stainless steel or aluminium. TF's facilities cover nearly 6,000 m²; 4,100 m² of this is dedicated entirely to production.

Co-creation

Starting from a functional or technical set of specifications provided by the client, TF's Research Development Innovation (RDI) service and an embedded designer analyse the design of the pieces and, in collaboration with the client, optimise them before moving them into production. This is a service that, little by little, on demand, is integrating a reflection of the uses of the products to be made.

Prototypes and pre-series

TF offers a prototyping and pre-series service to test markets, to evaluate various production options, or even to allow the creators and the company to participate in a contest or call to tender. This service guarantees the compliance and reliability of the piece. It ensures production times and costs.

Cutting

Piercing, nibbling and laser cutting guarantee the quality and precision of the cutting of everything produced by TF. Any shape can be cut in the material, from the very thin up to 15mm in thickness, with excellent precision, high speed and perfect quality of the cutting edge.

Shaping

TF carries out all types of sheet metal shaping, including the most demanding, by air bending or strike bending, by knurling to create distortions, grooves, ridges and raised edges on the surface of a cylindrical piece, and finally by rolling complex shapes, ovals and oblongs in serial production, using digital controls.

Assembly

Thanks to a policy of continuous education, welders and boilermakers perfectly master the assembly process and the welding techniques: spot welding, TUG welding and semi-automatic MIG (Metal Inert Gas) and MAG (Metal Active Gas) welding. Other assembly techniques offered by TF include seaming, clinching and crimping.

Surface preparation techniques

Surface preparation is an essential step in producing a high quality piece. All of the various techniques used by TF make it possible to standardise the material and to prepare it for possible surface treatments by increasing, for example, its paint adhesion: grinding, passivation, polishing, sand blasting and bead blasting.

Surface treatment techniques

TF offers surface treatments for optimum corrosion protection, a perfect finish, durability over time and a good mechanical performance. To give the protective coating waterproofing and mechanical strength, the piece can be enhanced by hot galvanising. Alodine treatment, a chemical process for protection against the oxidation of aluminium surfaces, ensures the preparation of the surface for varnish or paint adhesion. TF also offers zinc plating, phosphation and cataphoresis.

Finishing techniques

At the end of the manufacturing process, TF offers a range of finishes that add characteristics to the product and adapt its appearance. Pieces can be painted with all types of paint, in all RAL colours, with a glossy, matte or satin finish that is corrosion resistant. The pieces produced can also be polished to a 'mirror' or brushed finish.

HOAR

&

SIGNA

DINGINGS

As part of the diversification of our activities, TF is offering a new range of long-life billboards, roadside signs and signage modules.

We want to use the core expertise at the heart of our business – working with sheet metal – to serve our partners, and to play our role in the evolution of the important communication channel of outdoor publicity towards a greater consideration of the living environment.

GE

AT THE

CROSSROADS

signs of trust?

After 34 years in the outdoor advertising field, including 27 at the helm of the company Horizon, Marc Fessy, who specialises, among other things, in urban displays, has recently put an end to this chapter in his career, which has taught him so much. He casts a lucid look at the profession and the industry, which offer great potential but which hesitate to take control of their own destinies.

FIRST OF ALL,
WE MUST RETURN
TO LEGALITY



EACH COMPANY NEEDS TO INVEST IN GOOD QUALITY MATERIALS

Thierry Van Kerm (TvK): What is the situation today for outdoor advertising as a professional field?

Marc Fessy (MF): Much work has been done through the National Association of Outdoor Advertising (SNPE) but the sector is not at the end of its troubles. If its behaviour doesn't change course, if the trade carries on without addressing the major challenges, all the energy already spent will have been in vain, and the sector's credibility destroyed.

TvK: So what are the areas the profession needs to take on?

MF: First of all, we must return to legality and ensure regulatory compliance. In particular, industry professionals must dismantle all illegal hoardings, on their own initiative. These abound, and they contribute to the poor image of the outdoor advertising industry among the advertisers, the public and the elected officials. We should even take this a step further by tracking down 'industry rogues', who contribute to unfair competition and to additional legislative restrictions. To strengthen the image of the sector, each company needs to invest in good quality materials and work with organisations like Paysage de France. There must be a constant focus on aesthetic, quality and respect for the environment. By not complying with the regulations and by utilising poor quality materials, the sector is biting the hand that feeds it. At Horizon, we have always invested in good quality materials and adopted an ethical approach. Our financial results are the best proof that this is a profitable strategy in the end. When we started out, the advertisers we approached didn't understand why it was better for them to place their advertisements on attractive panels. But the advantages were quickly demonstrated. They soon understood that their message looked better, too. In the same vein, if the panel is installed anywhere, anyway, it's not the advertising agency that will directly suffer from the discontent of the public; it is the brand being displayed that will face the full brunt of the criticism.

TvK: Are billboards the poor relation of the media sector?

MF: Within the media landscape, the billboard remains an effective communication tool that is close to the people. It has a bright future, but it is time for the sector professionals

to get in line with the message being conveyed: be respectful of the advertisers by using good quality materials and by not submitting them to criticism; be respectful of the public by minimizing the negative visual impact on the environment; and, finally, be respectful of the community by giving it the consideration to which it is entitled under the agreement concluded with the authorities. The sector also suffers from a lack of media recognition. Contacts with specialised media outlets such as Stratégie and Intermédia must be strengthened and maintained. The quality of the materials could also be emphasised through artistic or humanitarian actions.

TvK: What about the regulatory changes?

MF: The Grenelle Environment Forum covered this. The new laws have just come into force. The implementing decree, while it could be relaxed, will have serious consequences for many companies in the sector: reduction of their park of assets, and thus of their revenues, by the elimination of non-conforming roadside signs; the rules on density; the imposition of smaller formats; or the requirement of using blank walls when installing a sign on a facade.

TvK: With these new regulations, the situation will evolve favourably, naturally. The image of the sector will improve itself.

MF: As a member of the public, I cannot help but be pleased with some of the new provisions for bringing order to the jungle that currently holds sway. Unfortunately, nothing has yet been done, and I fear nothing will be done, to enforce the respect of these new measures. Decisions have been taken to improve the situation, but nothing has been put in place to ensure compliance. That's why, and I will say it upfront, the sector professionals must take charge of the situation and apply total self-discipline and self-regulation for outdoor advertising. That is the price of their future.

www.horizon-soyezvu.com, www.mur-mur.fr

OUTDOOR

ADVERTISING

a sector in transformation

A support for economic as well as local and national cultural players, accessible both financially and visually, outdoor advertising is facing some major challenges in this era of green and technological revolutions. Accompanying it in its transformation: the SNPE.

Thierry Van Kerm: What is the SNPE?

Déborah Morin: The SNPE, the National Association for Outdoor Advertising, works for the protection, professionalisation and promotion of outdoor advertising in France. It was founded in 1992, and promotes a vision of outdoor advertising as modern and responsible towards the professionals, the public authorities and civil society in general.

TvK: What are the priorities of the SNPE?

DM: The protection of our professionals in the face of economic and political issues is essential for the development of an activity that has been weakened by the ongoing structural changes. These include the emergence of new technologies, of digital media and of competition from interactive media. But they also include political issues and the Grenelle forum, which undertook to redefine the role of outdoor advertising in the French landscape. To this end, the SNPE has turned towards the modernisation of practices that contribute to the professionalisation of its members.

TvK: What does 'professionalisation' mean to you?

DM: Some members have mastered the legislation, others ignore it. The SNPE offers legal training to prepare companies for the new Grenelle II regulations. Training is one of the levers of professionalisation. In the same vein, in November we will organise a roundtable to bring together stakeholders and discuss the effective implementation of the Grenelle advertising regulations, and to overcome antagonisms. Our goal is to advance intelligently and calmly to make Grenelle II a shared success!

TvK: What is the impact of Grenelle on the sector?

DM: Grenelle is urging France towards a green economy. Concretely, we see internal transformations taking place: the sale of companies, the evolution towards new types of devices, including digital. There is an awareness of the need to turn to eco-responsible and aesthetic equipment. We must move towards an approach to signage that is more qualitative than quantitative.

WE MUST MOVE TOWARDS
AN APPROACH TO SIGNAGE
THAT IS MORE QUALITATIVE
THAN QUANTITATIVE.

TvK: How is the sector performing economically?

DM: The situation is not very good. Globally, it has resisted the crisis, but it is facing the emergence of competitive media... Investment in mobile is advancing at high speed. The local advertising markets were the first affected by the crisis, which explains the continued spectre of market incertitude. Advertisers are reluctant, and hesitate between strengthening the power of their brands and preserving their financial balance.

TvK: What are the issues involved in traditional signage?

DM: Professionnalisation and modernisation, but also a more open mentality and greater clarity... Non-standard roadside signs will disappear from the public space by 2015. Digital billboards will develop, digital media will expand.

The 'green revolution' is well underway, and will leave in its wake the losers in the ecological, technical and financial stakes. The billboard sector must anticipate the business methods of tomorrow! A change of image is also a big issue. The French public has been taken over by publiphobia and the rejection of mass consumption. Respecting and enforcing the laws, reaching out to partners and public authorities, entering into dialogue with the associations and media - these are all additional challenges to address. I am convinced that we must build -together- a renewed vision of outdoor advertising and its place in French society.

www.snpe.org

THE BILLBOARD
SECTOR MUST
ANTICIPATE
THE BUSINESS
METHODS
OF TOMORROW!

OUR TRAINING PROGRAMS AND ACCESS CONDITIONS

Our training programs are open to everybody (professionals, local and regional government staff, etc.) and can be consulted on our internet site: www.snpe.org.

Simply download, complete and resend the documents requested to our secretariat: SNPE - Syndicat National de la Publicité Extérieure

251, Boulevard Pereire
75852 Paris Cedex 17.

Tel: 01.40 55 12 45

Fax: 01 40 55 12 40

Email: jocelyne.bachelier@medef-idf.fr

Registration is subject to respect of the professional conduct charter and statutes of the SNPE.

JOIN THE SNPE

'Together, we will work to towards the protection, professionalisation and promotion of outdoor advertising in France.'

To join, send your request for membership to our secretariat:

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*Membership conditions can be found on :
www.snpe.org*

RESPONSIBLE

R&D

Studies conducted by TF with various outdoor advertising players have led to a number of observations, among which two emerge: respect for the environment and the evolution of the legislation.

1



2



respect for the environment
and regulations offers
economic benefits



3



4



5

- 1 CLOSE-UP OF MOUNTING SYSTEM FOR A WALL PANEL
- 2 CLOSE-UP OF A MONOPOD PANEL
- 3 CLOSE-UP OF SIGNAGE MODULES
- 4 MODULAR, DOUBLE-SIDED ROADSIDE SIGN
- 5 CLOSE-UP OF A MODULAR ROADSIDE SIGN
- 6 CLOSE-UP OF A PORTABLE PANEL
- 7 CORNER OF A 2M² WALL PANEL

Nationally, advertising signage represents a turnover of more than 1.15 billion Euros per year, 50% of which comes from local advertisers. This is the only major media with very extensive geographical flexibility, but offering local solutions. It remains the only communication channel truly accessible to the crafts and local businesses.

A NEW AXIS OF DEVELOPMENT THROUGH DESIGN

Thierry Van Kerm: Why is TF interested in outdoor advertising?

Dominique Guichard, General Manager: It all started with our collaboration with Marc Fessy, from outdoor advertising agency Horizon. TF and Marc share the same sensitivity and attention to the environment and to our living conditions. Looking around, it was obvious that something needed to be done about all of the advertising hoardings, which are often singled out for blame. In our production plan, these products correspond with our company's core activity: fine sheet metalwork.

TvK: How are you responding to this observation?

DG: We had experimented with design in our company through our urban furniture efforts. We integrated it into the outdoor advertising materials accessible to the largest number

of advertising agencies, communities and municipalities. We introduced new technical innovations, some patented, by focusing on what happens upstream and downstream of the product, from the commercialisation of space to the placement of the panels.

TvK: How have you validated your products, your new concepts?

DG: From the beginning of the project, we worked closely with 'Horizon'. We made prototypes internally and tested them 'in situ'. Nothing beats a real-live test. Everything indicated that we were on the right path and we went forward.

DIFFERENTIATING THROUGH SUSTAINABLE DEVELOPMENT

TvK: What are your principle design axes?

DG: Respect for the environment and our living conditions. Within the sector, some players are driven only by short-term profit, without concern for the negative impact on the living environment. In our specifications, aesthetics are 'sine qua non'. We want to highlight the advertisers, and make the message more convincing and attractive for the public. We have developed solutions that avoid the multiplication of posts by attaching multiple panels to one support. We have also worked on the eco-design of our products,



6

IMPOSE LESS ON THE LANDSCAPE TO CREATE MORE VISIBILITY FOR THE MESSAGE

[DOMINIQUE GUICHARD, GENERAL MANAGER OF TF]



7

which today are totally recyclable. If you look at our hoardings from the side, they are as thin as possible. The visual impact is reduced, minimising the impact on the landscape. We pay close attention to details.

TvK: The constraints from the Grenelle Environmental Forum must make your job that much harder...

DG: The Grenelle Environmental Forum has certainly created a number of changes that require us to provide new means to advertising professionals, by creating materials in line with the reflections of the legislators.

TvK: What about lighting for hoardings?

DG: We are currently working on integrating lighting into our hoardings, in partnership with Optimelec. The specifications of course take energy consumption into account. We must turn towards solutions such as LED and photovoltaic panels.

THE LOCAL APPROACH

TvK: How do you position yourselves compared to companies like Decaux or Clear Channel?

DG: Our fundamental difference from those companies is that we are only a manufacturer

of outdoor advertising materials. Our objective is to offer the more than 300 independent agencies in France innovative products that meet the strictest environmental and quality standards. We personalise our products for each agency. We also want to offer solutions to the challenges that the sector is facing and for which the National Association for Outdoor Advertising is the spokesperson.

PARTNERS

SNPE

www.snpe.org

HORIZON

www.horizon-soyezvu.com

PANELS



2M² WALL PANEL

TF HAS DESIGNED AND BUILT THIS DESIGN-INSPIRED, ATTRACTIVE, ECONOMICAL WALL MOUNT THAT FACILITATES INFORMATION FOR USERS BOTH OUTDOORS AND INDOORS. WITH ITS COMPACT SIZE AND SIMPLE DESIGN, THE 2M² WALL PANEL DISPLAYS THE MESSAGE WHILE INTEGRATING INTO ITS SUPPORTING ENVIRONMENT. THE USER-FRIENDLY MOUNTING AND DISMANTLING SYSTEM ALLOWS FAST RENEWAL OF DISPLAYS AND A SIMPLIFIED UPDATING OF MESSAGES.

WALL PANELS

TF HAS DESIGNED THIS WALL PANEL RANGE THAT RESPECTS THE ARCHITECTURAL ENVIRONMENT, AVAILABLE IN TWO FORMATS: 3.20 x 2.40 AND 2.40 x 1.60 M. MADE OF STAINLESS STEEL AND GALVANISED STEEL, THE TF WALL PANELS ARE RIGID, COMPACT AND ATTRACTIVE. THEY USE THE PATENTED SLIDING MODULE SYSTEM FOR UPDATING THE POSTERS.



PHOTOS © STUDIO BIRBE



WWW.TOLERIE-FOREZIENNE.COM/GAMMESPANNEAUXTF.PHP



SINGLE-SIDED ROADSIDE SIGN

THE TF ROADSIDE SIGN IS THE RESULT OF AN INNOVATIVE ECO-CONCEPT THAT OFFERS OPTIMUM IMPACT WHILE INTEGRATING HARMONIOUSLY IN THE LANDSCAPE. AN ADD-ON SYSTEM MAKES IT POSSIBLE TO ADD A PANEL AT ANY TIME AND CREATE A DOUBLE SIGN, LIMITING THE ARBITRARY PROLIFERATION OF INSTALLATIONS, FOR A GREATER RESPECT OF THE ENVIRONMENT.

DOUBLE-SIDED MODULAR ROADSIDE SIGNS

TF HAS DESIGNED THIS RANGE OF MODULAR ROADSIDE SIGNS TO RESPECT THE ENVIRONMENT AND MINIMIZE VISUAL CLUTTER. THE INNOVATIVE MONOPOD CAN HOLD UP TO FOUR DOUBLE-SIDED SIGNS, FOR AN EFFECTIVE CONSOLIDATION OF INFORMATION! THE REGISTERED TF DESIGN OFFERS A TRUE IMPROVEMENT, BOTH TECHNICALLY AND AESTHETICALLY.

DOUBLE-SIDED MONOPOD PANEL

THIS PANEL PROVIDES EXCELLENT VISIBILITY FOR HOARDING CAMPAIGNS. DOUBLE- OR SINGLE-SIDED, IT RETAINS THE FLUIDITY AND SMOOTHNESS OF ITS LINES AND INTEGRATES INTO ITS ENVIRONMENT BY COMBINING A COMPACT SIZE WITH AN INNOVATIVE LOOK. LIGHTWEIGHT, COMPACT AND DURABLE, IT USES A SLIDING MODULE SYSTEM FOR CAMPAIGN UPDATES.



ROGUE

ADVERTISING

How to make it disappear?



**Saint-Maximin,
a community of 3,000
in the Oise department,
was seeking a way to
regulate advertising
by standardising publicity
panels. ‘Rogue’ advertising
has nearly disappeared, so
solutions do indeed exist.**



- 1 AN EXAMPLE OF WHAT SHOULDN'T EXIST
- 2 MODULAR, DOUBLE-SIDED ROADSIDE SIGNS, SAINT-MAXIMIN

Saint-Maximin is a municipality in North Paris, with some 3,000 residents. It is home to a commercial centre of 264 retailers on 97 hectares, as well as an industrial estate of 20 hectares, which provides employment for a total of 3,500 people. The challenge facing the city council was how to tame its jungle of rogue advertising. To achieve this, it issued a call for tender that was won by the company Ville & Médias, with an offer based on TF products.

Damien Boulet, sales engineer for TF explains, 'To meet the request, we delivered 40 roadside signs with six sides and 208m² hoardings to Ville & Médias, located in the Paris region. They were responsible for placing and mounting them. What tipped the scales in our favour was that we had listened to the complaints of municipalities and advertisers. We integrated this into the design of our products, which thus naturally better met the needs of Saint-Maximin.'

'What is remarkable for us, and encouraging to the municipalities, is that our approach has already proven its worth: using our products, the municipality succeeded in standardising the advertising hoardings, and the rogue advertising they complained about subsequently almost completely disappeared!'

'Today, the 460 sides are all being used and give satisfaction to all the stakeholders involved in

the project, including the town of Saint-Maximin and the various advertisers. For TF, this project represented nearly 600 hours of work.

'We hope that this experience will encourage many more municipalities that are concerned for the environment in their industrial zones.'

Finally, regulated advertising

The approach that led the city council of Saint-Maximin to call on Ville & Médias is being undertaken by more and more municipalities. This change reflects a desire by cities to regulate advertising across their entire territory in order to better respect the landscape.

Saint-Maximin is part of the South Oise Regional Natural Park. In the village, posting is strictly limited. Large-sized advertisements are forbidden outside of street furniture (bus stops, kiosks). Posting on facades and fences is banned. In the business zone, advertising is allowed, but regulated. The maximum size for posters is 8m² and there is a limited amount of billboard space. The retailers that wish to communicate in the zone must seek approval from the municipality's planning department.

SIGNAGE

Attractive and practical
signage for a
dynamic economy!



In parallel with the development of hoardings for outdoor communication, TF has launched a signage range, designed internally, that also incorporates the attention given to the users.



2

- 1 CLOSE-UP OF SIGNAGE MODULE
- 2 SIGNAGE MODULES
- 3 SIGNAGE MODULES ON-SITE



3

Thierry Van Kerm: Why did TF develop a signage range?

Damien Boulet, TF sales engineer: We have developed a real internal expertise in hoardings for outdoor communication. It was natural for us to want to progressively extend our approach to everything relating to signage in public spaces. We are dealing with the same audience.

TvK: What are the constraints for this specific market?

DB: The municipalities and the communities face a growing need to signpost their buildings, their administrative services, their tourist sites and their artisanal or industrial zones. They also want to avoid disorder and chaos in the signage used by companies. In terms of signage management, either the municipal authorities invest in and manage their own equipment, or else they entrust this management to companies, advertising agencies.

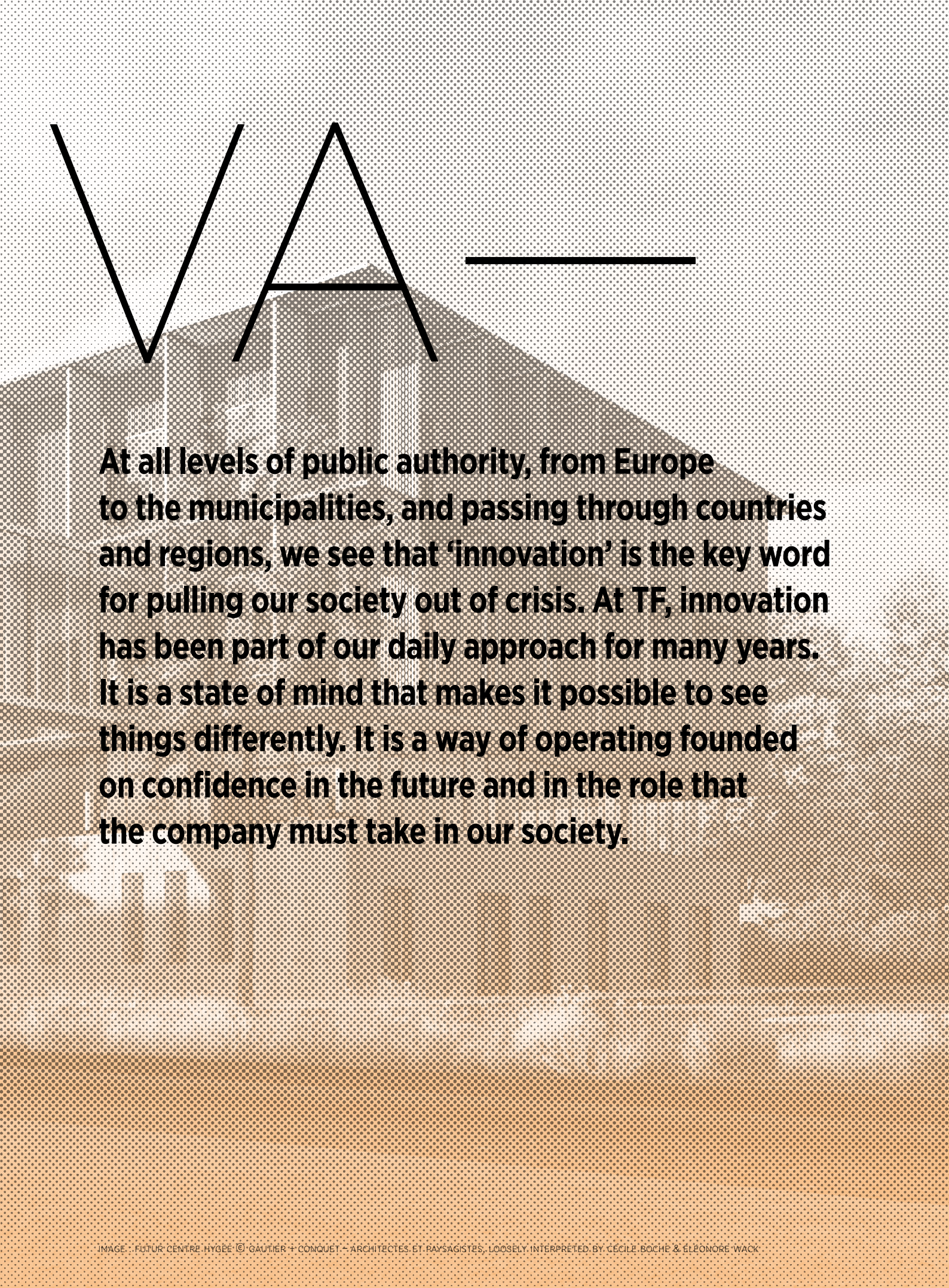
TvK: What can TF offer today to meet the needs of the municipalities or the people responsible for this issue?

DB: Just as with the hoardings, our main preoccupation has been to bring technical and aesthetic innovations that are in keeping with our approach to eco-design. These constraints and aspects were used to determine the specifications for our RDI department. In the end, we have a very modular range that can meet all the needs of the signage domain. We have paid special attention to the usages to arrive at details like the removable, modular and interchangeable slats. The functional assembly and disassembly system allows a rapid regeneration of decor and easy upgrading of messages.



INNNO

TION



VWA

At all levels of public authority, from Europe to the municipalities, and passing through countries and regions, we see that ‘innovation’ is the key word for pulling our society out of crisis. At TF, innovation has been part of our daily approach for many years. It is a state of mind that makes it possible to see things differently. It is a way of operating founded on confidence in the future and in the role that the company must take in our society.

FRÉDÉRIC COIRIER

innovation means having
confidence in the future



FRÉDÉRIC COIRIER, CHAIRMAN
OF THE MANAGEMENT BOARD
OF POUJOULAT

Thierry van Kerm: Why do you want to innovate in a sector that is as technical as yours?

Frédéric Coirier: The basic principle of the Poujoulat group is that we are not a 'me too' company that blends into the crowd and offers no added value to the user. Our challenge is that we make functional products for which, traditionally, price is the main differentiator. But we do not want to compete only on price, so we must absolutely offer something special in our products and our approach. Innovation is a vector of originality and differentiation.

TvK: Originality often goes hand in hand with exclusivity, which can mean higher prices...

FC: That is part of the challenge: our products must remain accessible both in form and in price. We have to find the balance. Innovation also comes out of our desire to maintain our high and consistent quality. Some 20 years ago, we set up the CERIC laboratory, which specialises in the fields of chimneys and sustainable energy. This laboratory has become a European reference. The results of the tests carried out there have enriched both French and European standardisation efforts, training programmes, and our own research and strategic development.

TvK: How does innovation happen?

FC: In addition to the role of research, a large part of innovation comes from observing the major trends in society, from listening to clients, and from analysing usage. Construction is a traditional and conservative sector. Resistance to change is strong. Evolution is slow there, but it is accelerating under the pressure

of environmental concerns and the challenges of renewable energy. Cities are transforming, which affects and promotes the emergence of innovative solutions through new products and services.

TvK: How do you address innovation internally?

FC: Innovation is a constant dialogue between those involved in the markets, the research, and the technology. Concretely, it is an interaction between the marketing, laboratory and production departments. These three departments must find a balance and come up with the most suitable product, at a competitive price, at the right moment.

TvK: How are the results of your innovations perceived?

FC: As the construction sector is conservative, anything 'out of the box' takes time to be adopted. We have launched a range of chimneys, the Luminance range, with a distinctly modern shape that distinguishes it from the competition. These products are signed and branded. Their gestation was slow: five to six years internally, before a design agency entered the picture. Today, this range is surging forward, because it conveys an emotion that we believe offers added value on the economic level. A well-designed product will sell at a higher price because of its emotional value. That's what the client will pay more for.

TvK: What role does innovation play in the company's strategy?

FC: Our products are increasingly visible, so we must take more and more care with them. Innovation remains one of the principle strategic

**For more than 30 years,
the Poujoulat group has used
its expertise to create complete
systems for smoke extraction.
Over 50 years, it has evolved
from a subcontractor to
a market leader in its sector.
Poujoulat extends innovation
to the everyday, and encourages
its subsidiaries to do the same.
An interview with Frédéric
Coirier, Chairman of the
Management Board.**



axes of the group, along with quality and the development of renewable energies. It is also important to remember that innovation is what has made the Poujoulat group what it is today. 50 years ago, the company was limited to sheet metal subcontracting work. Using innovation, we have developed our own products and won our autonomy. We encourage our subsidiaries to adopt the same attitude by asking them to decrease the proportion of their revenues that come from within the group, especially by developing their own products and thus by innovating. In a world in crisis, for traditional trades that are stagnating, innovation makes it possible to find new markets and new perspectives on development.

TvK: Is innovation managed at the group level?

FC: Within Poujoulat, each company has its own design office. The parent company just oversees that there is coherence in innovation within the group. The subsidiaries are considered to be interdependent production sites with their own financial autonomy and resources. At the headquarters, we see this as a positive aspect.

TvK: Is innovation confined to the products?

FC: Not anymore. Innovation is a mentality, an approach that applies as well to services within the company. While our competition sells products, we sell systems. We offer innovative solutions in our commercial services, especially in terms of merchandising and the way our products are presented on the shelves. For our distributor clients, we have created store shelves that make it possible to present 90% of what customers request in an optimised space. We offer technical support through animations and various media. These new services make our objective clear: to accompany our client, so that he can concentrate on selling and installing our products. Innovation offers many benefits. When you innovate, when you make something attractive, it changes the attitude of people, of the staff. Introducing innovation creates a new internal dimension, a new dynamic within the company.

TvK: Do you innovate 'at any cost'?

FC: For us as a company, innovation for the sake of innovating does not make any sense. It must have a part to play in our long-term economic development. That is what determines the limits of our scope of innovation.

THE BIG ISSUES, DAY TO DAY

**Over the years,
awareness of social
and environmental
issues, just like
innovation, has
emerged as an
integral part
of TF's DNA.**



AS PART OF ITS ENVIRONMENTAL POLICY, TF PROPOSED TO ONE OF ITS EMPLOYEES, WHO IS A BEEKEEPER IN HIS SPARE TIME TO INSTALL THREE HIVES: THERE'S NOTHING BETTER THAN A BEE TO TELL YOU ABOUT THE QUALITY OF THE ENVIRONMENT.

ABOVE

PHOTO ON-SITE AT TF, DOMINIQUE GUICHARD (LEFT) AND HERVE ROUSSON, BEE-KEEPER (RIGHT).

A meeting with Alexander Gidrol, TF Operations Manager and Yves Bourlier, Quality, Safety and Environment Manager.

SOCIAL AWARENESS FACILITATING GROWTH Thierry Van Kerm: You work within the company. How to you perceive it?

Alexandre Gidrol: From my perspective, TF is dynamic and has significant technical potential. The company is concerned about economic, social and environmental issues, and its organisation is based on major internal communication.

TvK: TF has been experiencing strong growth. How is that being handled in terms of HR and the company's structure?

AG: Today, TF has 93 people in 14000 m². In 2000, we were 45 people on 8000 m². The evolution has occurred in stages at the structural level, with a move or an enlargement every three years, in order to meet the space needs of our production.

To respond to the growth and new product ranges, we regularly invest in new tools, technique and processes.

The competence of the salaried employees must also continue to move forward. So the company relies on apprenticeships and retraining (for management and manufacturing positions), but also on regular training of all of the salaried employees.

SAFETY IS A DAY-TO-DAY CONCERN, NATURALLY

AG: Social awareness is tightly connected to staff safety. We work on the quality of lighting and the comfort of the workstations. Personnel have earplugs made to measure, protective goggles, and gloves and work clothes specially adapted to the tasks and machines.

We have had a CHSCT since 2000, before it was legally required, which is active in the evolution of the company.

TvK: Women staff members seem to hold an important place at TF?

AG: Absolutely. About 20% of our production staff are women, and thanks to our continuous training, they continue to move into higher qualified positions. This isn't very common in the metal working industry, and we are very proud of this fact.

SPECIAL ATTENTION FOR ENVIRONMENTAL CHALLENGES

An industrial concern has a large ecological footprint. Do you try to reduce this?

YB: Yes, by all means and at all levels. At TF, we have had waste sorting for many years, aerosols are separated, treated clothes as well, and we recover energy wherever possible. We recondition waste, too.

We approach environmental issues in a positive way because, in addition to the social dimension, which is very important to us, one sees very quickly that it is a profitable approach, when it is balanced in its implementation and doesn't become a daily chore.

TvK: Do you also have more original initiatives relating to environmental matters?

YB: Now that we have stores of fuel wood, we created a water reservoir in case of fire. But we took it a step further. Dominique Guichard had the idea to stock the reservoir with fish. As I happen to be an avid fisherman, I took ownership of this project, which allows us to monitor that the water doesn't become polluted.

In the same spirit of environmental and social awareness, we proposed to one of our employees, who is a beekeeper in his spare time, to install three hives at the back of our property: there's nothing better than a bee to tell you about the quality of the environment.

CERTIFICATION, JUST FOR CONFIRMATION

TvK: Are all of these approaches dictated by the demands of standardisation?

YB: All of our approaches in terms of quality, the environment and safety are standardised and structured these days. We don't consider these standards as limitations, but rather as reminders, formalising what we already do naturally within the company. TF was the first subsidiary of Poujoulat to be certified 9001 for quality management, and just received 14001 environmental certification. Now, we aim to again be one of the first, this time for the 18001 standard, which relates to health and safety within the company. TF follows a process of continuous improvement, which is implemented in a natural manner. A standard is just the confirmation of a process embedded into the day-to-day and in which everyone is involved.

TVK : It seems that you are taking a social responsibility approach?

AG : Naturally, our orientation towards respect for people, the environment and business management is taking us forward; so why not aim towards ISO 26000 in the coming years?

By creating and supporting the Cité du Design, Saint-Étienne is relying on design to promote its economic redevelopment. This initiative's benefits are today felt in all corners of the city and recognised around the world.



LUDOVIC NOËL

AFTER ACCOMPANYING MORE THAN 100 INNOVATIVE, YOUNG BUSINESSES, AND THEN MANAGING THE RHONALPIN 'IMAGINOVE' COMPETITIVITY CLUSTER, TODAY LUDOVIC NOËL HEADS THE CITÉ DU DESIGN IN SAINT-ÉTIENNE.

ATELIER LUPI

THE LABORATORY FOR USES AND INNOVATIVE PRACTICES [LABORATOIRE DES USAGES ET DES PRATIQUES INNOVANTES, LUPI] IS AN INNOVATIVE METHODOLOGY FOR CO-CREATION COMBINING DESIGN WITH THE USERS AND THE COMPANIES IN ORDER TO BRING ABOUT NEW PRODUCTS, SERVICES OR SYSTEMS IN THE FORM OF A SCENARIO CENTRED ON THE USAGES AND PEOPLE.



CITÉ DU
DESIGN

Ludovic Noël, Director of the Cité du Design: 'Design is often considered an embellishment, but above all it is a competitive factor for companies. Design methods are based on an understanding of usages and lifestyles. So relying on design is a way to differentiate and increase economic performance. The many companies accompanied by the City of Design tell us that design has allowed them to either retain a dominant position in their market or to increase their turnover. In any case, to try it is to adopt it!'

'Design plays a role in domains as diverse as graphic design, digital technology, retail design, the integration of a new technology or an eco-design, etc.'

Isabelle Vérilhac, Director of Economic Relations: 'When companies collaborate with designers, it is important that they clearly define the role that they are giving to design within their development strategy. Design is a very effective tool box when used wisely. To do so successfully, confidence in the designer is fundamental.'

'And the designers must keep in mind that their interlocutor, the company, has a history. It is requesting assistance to develop. The designer puts him or herself at the service of the company, integrating into its history and extending it.'

www.citedudesign.com



LEFT : STAND AT THE SALON
DES MAIRES 2011

RIGHT : STAND AT ÉQUIP'VILLE 2010

TF

ON DISPLAY

TF owes its growing recognition not only to the quality of its products, but also to a cleverly orchestrated communication policy. Over the past years, TF has revised its visual identity and renewed both its communication channels and its online presence.

Saint-Étienne International Design Biennial

[From November 15 to 30, 2008]

In 2008, TF participated for the second time in the Saint-Étienne International Design Biennial, and introduced the results of its first collaborations with urban furniture designers. This was followed by the 'Bancs d'essais' exhibition in the garden of the Cité du Design in 2009.

www.citedudesign.com

Centre Pompidou Metz

[From July 1 to 4, 2010]

At the start of the summer of 2010, Soft Bench, designed by Lucile Soufflet and produced and marketed by TF, was highlighted during the Imagine Now exhibition organised at the Pompidou Centre in Metz.

www.centrepompidou-metz.fr

Human Cities 2010-2012

In May 2010 and 2012, the first two Human Cities festivals took place in Brussels, organised by Pro Materia and La Cambre ULB Horta, as well as a network of partner cities, including Brussels, Saint-Étienne, Milan, Ljubljana and Glasgow. Linking professionals and the general public, a whole range of activities was organised within the public space: symposiums, workshops, toolbox, webdoc, testing of urban furniture 'on site', etc...

www.humancities.eu

Salon des Maires et des collectivités locales


For several years, TF has been present at the Salon des Maires, the 'can't miss' yearly event for the local government sector, which brings together all of the major players in public procurement to discuss, share experiences, and evolve and pool best practices for purchasing and investment. TF made a grand entrance when it launched its urban furniture collection.

<http://smcl.salons.groupe-moniteur.fr>

Viscom


For more than 20 years, Viscom has brought together, in a single place, all of the solutions and innovations in 'large scale' digital printing, signs and signage, soft signage and screen-based communication. For TF, this tradeshow is another way to make direct contact with advertisers and outdoor advertising acquirers, not only to sell products but to find channels for new products.

www.viscom-paris.com



ENTHUSIASM IS
AT THE BOTTOM
OF ALL PROGRESS

[HENRY FORD]

A halftone illustration of a mountain landscape. In the foreground, a winding road leads towards a small, light-colored building nestled at the base of a steep, forested hill. The background shows more rolling hills and a distant horizon. The entire image is composed of a dense pattern of small dots, creating a textured, grainy effect.

I hope that we have succeeded in sharing with you our enthusiasm for what we do. We have been pleased to tell you about our partners, our staff and the environment in which we evolve every day.

If you want to share in our passion, we are at your disposal to explore new adventures and new collaborations.

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