PRESS RELEASE 2026
BENJAMIN DECLE
website: www.benjamindecle.com
instagram: b.decle



Benjamin Decle is a French designer born in 1990. He lives and works in Lille. After earning an initial diploma in cabinetmaking, he moved to the north of France to train in object and spatial design. He very quickly incorporated social design into his practice, an approach that emerged as a natural fit, having always placed the individual at the center of his projects.

Graduating with honors from the École Supérieure d'Art et de Design de Valenciennes in object/social design, he soon presented his graduation projects internationally: «Dutch Design Week» in the Netherlands with Fictional Collective, «Potentiale» in Austria with Megosu, «Please Do So» in Lille with Lille Design, as well as Paris Design Week.

Alongside four years spent developing and creating medical and therapeutic objects for Alzheimer's disease, he collaborated with various studios and designers such as Studio PAF, Atelier Cédric Breisacher, Studio Les Canailles, Surface Studio, and Simon Géringer, on a range of projects, while also developing his first collection of objects.

Since 2020, he has run his own design studio and self-publishes his pieces.
In his research, he places great importance on experimenting with forms, materials, and uses, as well as exploring production tools. The handcrafted, sculptural creations that emerge from his work are the result of these investigations and reflect a distinctive approach to design.

APPROACH

He is drawn to non-standard objects, to those singular forms that catch the eye, intrigue, and sometimes even unsettle, because they escape the logic of norms and repetition. These are objects that today find their freedom through digital technologies, and 3D printing in particular. This technology allows him to move beyond the constraints of conventional industrial processes, while also freeing himself from the commercial logic that has gradually standardized his view of forms, proportions, and even beauty itself.

His creations emerge at the intersection of technique, attention to detail, and emotion. He likes to imagine objects capable of provoking a sensory experience, both for the person looking at them and for the space they inhabit.

These are objects designed to last, respectful of material and of time. Manifesto objects that bear witness to an era, a mode of production, and a reflection on his relationship to technology, society, and nature.

Each piece tells a story—his own, perhaps, but above all one that anyone can make their own. His approach is that of an explorer of forms and processes: he experiments, he tests, he searches, all while preserving a certain mystery, revealing technical skill without giving everything away. He works with tubular forms that repeat, accumulate, and stratify to create new visual dynamics. This is his way of building form through rhythm and color, transforming the rigor of structure into an expressive, free, and living language.

MIROIR “BIBI”



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STORY

My name is Benjamin Decle. I trained as a designer and, originally, as a cabinetmaker. I learned to work wood, to understand material, to respect it, to work with its constraints and nuances. That's where it all began.

And yet, today, I'm mostly known for something quite different: 3D printing.
Which is rather ironic, because the first time I encountered this technology, when I started design school, I almost rejected it. The machine felt cold, distant, the opposite of the sensitive relationship I had with materials. I didn't see my place in it.

But over time, through projects and trials, something changed. I began to understand its possibilities, to see beyond the machine. I explored, experimented, developed pieces, particularly in the medical field, then decorative objects. Very quickly, I chose to use 3D printing not as a simple rapid-prototyping machine, but as a genuine creative tool for producing finished objects.
An important turning point came when the Centre Pompidou shop noticed my work. A collaboration was born, and with it, new visibility. The success of certain pieces naturally pushed me to go further down this path. Without quite realizing it, I drifted away from what had shaped me: working with so-called «noble» materials.

In December, I took part in a call for projects run by CFT Industrie, a manufacturer specializing in metal bending and welding, and I was selected by the jury. It felt almost like an invitation to return to something more grounded, more physical.
Metal.

A demanding material, one I wasn't used to working with, but that had attracted me for a long time. This project was an opportunity to reconnect with a gesture, a resistance, a presence that digital fabrication doesn't replace, but can complement.
Today, I don't reject any of it. 3D printing is part of my practice. But I felt the need to find a balance again, to bring back material, weight, and trace.
From this process, a new piece was born.

A mirror.
An object simple in appearance, but charged with this journey, these back-and-forths between technology and material. Between distance and contact.
Let me introduce you to BIBI.
(Yes, the name is a little offbeat. But that, too, is part of the story.)









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WHEN INDUSTRIAL PRECISION MEETS SCULPTURAL EXPRESSION.
The BIBI mirror stands out for its design, at once «simple,» rigorous, and deeply expressive. Made of two bent metal tubes stacked one on top of the other, it literally «sandwiches» the mirror, holding it in place without any complex assembly. This constructive principle highlights the mastery of bending as well as the precision of the metalwork, while giving rise to a clean, legible form. Placed between the two rings, the mirror captures and visually extends the curve of the tube. This interplay of reflections creates an illusion of infinite continuity, where the structure seems to extend beyond its own materiality. This visual mise en abyme reinforces the sculptural character of the piece and underscores the quality of its execution. At the crossroads of design and industry, BIBI embodies an approach in which every detail contributes to an aesthetic of simplicity, without compromising on technicality. The project was developed as part of the CFT Industrie call for projects, and was selected by the jury.

MANUFACTURING PROCESS

Manufacturing is based on bending 40 mm diameter steel tubes to form two stacked rings. Welds are used to add the necessary elements (mounting plate, screws, nuts, and wall-mounting bar). The mirror and a steel plate are then placed between the two rings and held in place by a clamping system, ensuring strength and stability.
MATERIALS
Bent steel tubes (Ø 40 mm), Steel plate (299 x 2 mm), Mirror (299 x 4 mm), Clamping nuts and screws, Wall-mounting bar

USE

The BIBI mirror is designed for indoor use, both decorative and functional. It naturally finds its place in a variety of spaces—entryway, living room, bathroom, or gallery—where it functions as much as a utilitarian object as a sculptural piece.
TECHNICAL SPECIFICATIONS
Outer diameter: 360 mm
Inner diameter: 280 mm
Depth: 80 mm
Mirror thickness: 4 mm
Steel plate thickness: 2 mm
Structure: two metal rings
Mounting system: 4 screws + 4 crimp nuts
Wall mounting: integrated welded bar

STATEMENT OF INTENT

With BIBI, the ambition is to reveal the beauty of an elementary constructive principle, while showcasing industrial craftsmanship. The project explores the dialogue between technical constraint and formal expression, in a search for balance between rigor and visual poetry
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SALE

The mirror will be sold as a pre-order, self-published through Studio Benjamin Decle.

PRÉCÉDENTES PIÉCES :





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TIC&TAC
Statement of intent:

These two clocks extend my research into non-standard objects—forms that move away from the conventional to open up new, sensory territories. Designed and made using 3D printing, they embody the formal freedom offered by digital technologies, while retaining a meticulous attention to detail and materiality.

The first, «TIC,» made from PETG and protected by a glass cover, plays with the idea of time settling into place. Here, the numbers aren't fixed—simply give the object a gentle shake to reveal a new arrangement, as if each handling rewrote the dial. This freedom invites everyone to choose, or reinvent, their own way of reading time.

The second, more streamlined, does away with the glass to directly reveal the printed material. Its numbers, set in their usual positions, contrast with the tubular construction. It offers a more immediate reading of time, and reveals the materiality of additive manufacturing.

Both share the same color, a Pantone yellow, which acts as a chromatic signature. This color unifies the volumes and heightens the object's presence in space, like a visual accent or a manifesto.
These clocks don't merely seek to measure time—they invite us to look at it differently. They reflect a distinctive mode of production, a deliberate relationship to technology, and a desire to create forms that question as much as they accompany everyday life. Each becomes a small, sensitive architecture, balanced between rigor and freedom.

These pieces are printed in PETG, a choice motivated by its durability and its eco-responsible commitment. The filament used is 100% recyclable, reflecting a circular economy approach. It is also produced locally in Normandy, ensuring short traceability and reducing the environmental impact of transport. As for the glass cover of the «TIC» clock, it is crafted in Hauts-de-France by a glassmaker. Formal innovation is thus paired with a conscientious selection of materials, favoring local know-how and circularity.

PROJETS PHARES



Al dente / 2017
Projet de fin d’études

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Objet usuel / sculpture
Pompidou PDW 2023

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Miroir “ÉCHO”
PDW2023

Crédit photo : Benjamin Decle



Miroir “Charlotte”
2024

Crédit photo : Benjamin Decle



Lampadaire “SWEEP”
PDW2024

Crédit photo : Benjamin Decle



Lampe “BULB”
2025

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