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**PARIS  
DESIGN  
NOW**

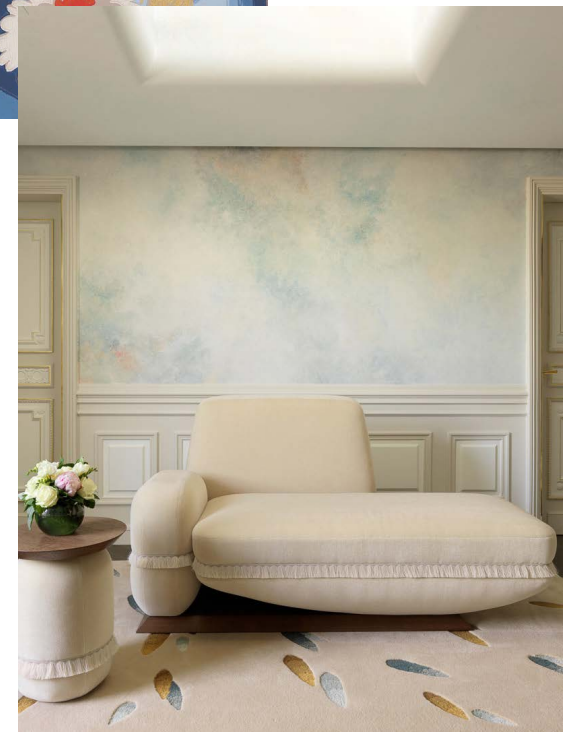


# Three tentpole shows (Maison et Objet, Paris Déco Off, and the new Paris Déco Home),

innumerable product launches (including Silvia Damiani and Peter Marino's Venini lamp launch and Vincent Thevenon's collection with Casa Lopez and Carolina Irving), and countless creative tête-à-têtes took Paris by storm in January. From trawling M&O's expansive, product-packed sprawl to winding in and out of the city's most entrancing shops, attendees (AD PRO's senior style and market editor Benjamin Reynaert and I among them!) relished the festivities with gusto: The Black Artists + Designers Guild kicked off its first collective appearance with a tour of Pierre Frey's private archives and a fête for BADG member and artist-designer Lisa Hunt's new collaboration with Lori Weitzner. India Mahdavi opened a new space featuring the likes of heritage

brand Émaux de Longwy, straw marquetry craftswoman Lison de Caunes, artisan Atelier Mériguët-Carrère, and bespoke Italian brand WonderGlass. And Parisian tabletop master Marie Daâge, who this year celebrates 30 years in business, soft-launched her new showroom in the former David Hicks studio. As Daâge told me, "We're not just selling plates. We're doing more than that—we're creating." Hers is a sentiment that applies not just to plates, not just to Paris—but to every aspect of this infinitely creative industry.

**—Katy Olson**  
*Editor, AD PRO*



COVER IMAGE: MIGUEL FLORES-VIANNA  
 CLOCKWISE FROM TOP RIGHT: COURTESY OF ZUBER; STÉPHANE JUILLARD;  
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# The enduring appeal of Charlotte Perriand's rush-seat chair

BY HANNAH MARTIN

**WHEN ARCHITECTS CHARLOTTE PERRIAND,** René Herbst, and Louis Sognot devised *La Maison du Jeune Homme* for the Exposition Universelle in Brussels in 1935, fellow French architect Pierre Chareau was utterly shocked by one of the chairs Perriand chose for the study. The reinterpretation of her tubular steel 1928 Fauteuil dossier basculant was made of wood and straw. Chareau reportedly accused her organic material choices of betraying the modern cause. Six years later, Perriand did it again, developing a rush-seat chair for the apartment of Étienne Sicard, a Frenchman living in Tokyo. It sat on cylindrical legs and featured a backrest carved and at a slight tilt, for ergonomic support. She would go on to produce it again and again. Both designs would come in handy when, just after WWII, the French architect returned to Meribel-les-Allues in Savoie to create interiors for ski-slope-adjacent Hotel Doron and Shangri-La nightclub. Materials were short and money was scarcer—furniture could only be purchased with cash or vouchers. Yet Perriand had a creative take. She wrote, “the shortage of materials sparked my imagination,” and opted for local, varnished pine and rush that could be fashioned into chairs, tables, and even beds by local artisans. The 1941 dining chair was revived for the project, plus the armchair from *La Maison du Jeune Homme*, which she coated in green, red, black, or yellow car paint. It set the groundwork for an

Alpine-chic look that would become synonymous with the designer's oeuvre for decades to come. “It's a direct reference to her origins in the French Alps,” says dealer François Laffanour of Paris's Galerie Downtown. “The link with the mountains, the agricultural world, is reviewed and adapted in her creations.” And she proved Chareau wrong: Natural materials could feel thoroughly modern. They still do. Dutch photographer couple Inez van Lamsweerde and Vinoodh Matadin live with several rush-seated designs in their New York loft. AD100 designer Giancarlo Valle used them gracefully in a New England mansion. And a handful of seats punctuate *Charlotte Perriand: Inventing A New World*, an expansive retrospective now at the Fondation Louis Vuitton. “The postwar period

● The rush-seat chair, available at 1stdibs; an interior by Giancarlo Valle features the chair along with an Axel Einar Hjorth dining table and a custom banquette.



in France pushed designers and architects to use accessible, common, and cost-effective materials,” says Nathalie Dheedene, director of New York's Magen H Gallery. The qualities that appealed to Perriand are just as attractive to buyers today, who, dealers note, gravitate toward the timeworn, natural patinas, and simplicity. “There has been a revival of interest in recent years of several pieces of Perriand furniture,” says Laffanour. “Our collectors are feeling a strong attraction to wood and natural materials, particularly the rarer ones in black stained wood.” Perriand had placed them in a Tokyo apartment, a young man's study, and a ski resort with a versatility that remains today. As Dheedene shares, “The cleanness of her lines allows the pieces to exist harmoniously with all different styles.”