

# LOUIS VUITTON

Louis Vuitton Pierre Paulin  
Design Miami 2014

Press Review



As of December 16, 2014

FRANCE

## STYLE

## Les modules à vivre de Pierre Paulin



©ARCHIVES PIERRE PAULIN, LOUIS VUITTON / SETH BROWARNIK

Pierre, Benjamin et Maïa Paulin, dans leur appartement parisien.

Cela devient une habitude. L'année dernière, à Miami, Louis Vuitton créait l'événement en construisant, d'après les plans de 1934, la Maison au bord de l'eau de Charlotte Perriand. Cette fois, le maroquinier récidive avec « Jeux de formes », une exposition consacrée à Pierre Paulin, dont il présente une série de meubles imaginés en 1972 pour l'éditeur américain Herman Miller. « Quand je vois le résultat, je me dis : bon sang, comme c'est actuel ! s'enthousiasme Maïa Paulin, la veuve du designer décédé en 2009. L'idée de ce programme, réalisé à partir d'éléments industriels, était de concevoir un aménagement confortable, personnalisé grâce à la modularité, à un prix acceptable. C'était le rêve de Pierre de travailler avec Herman, l'éditeur de Nelson, des Eames. Des grands noms du design qui ont fait

qu'il s'est passionné pour ce métier. Il aurait été heureux de voir cela. Et pourtant, il était si méticuleux qu'il était capable de stopper un projet s'il ne le jugeait pas abouti. »

Connu du grand public grâce à la salle à manger réalisée pour l'Élysée à la demande de Georges Pompidou, le designer star des seventies est parti d'éléments simples et combinables entre eux. « Cela a donné naissance à une variété d'assises incroyable, constate Christine Vendredi, directrice du département art et culture de Louis Vuitton. Et, au-delà, à cinq modes de vie novateurs illustrés par des maquettes, aujourd'hui propriété du Centre Pompidou. Les deux hommes se sont rapprochés quand Miller, spécialiste du mobilier professionnel et hospitalier, s'est intéressé à l'univers de la maison.



Deux des dix-huit pièces dessinées par Paulin et présentées par Louis Vuitton, à Miami.

*À cause du choc pétrolier et de la crise qu'il a générée, le projet n'a jamais pris forme. »*

### Des objets nomades

Vuitton lui a donné vie à travers dix-huit pièces extraites des maquettes, fabriquées sous le regard attentif de Maïa et Benjamin Paulin et de Michel Chalard, qui fut pendant près de quarante ans le plus proche collaborateur du designer. Une occasion inédite d'expérimenter, grandeur nature, l'univers de Paulin, son travail sur le sol et les manières de s'asseoir. D'où le choix de l'horizontalité, de formes reprenant l'esthétique du tatami, dessinant des ondulations, et de modules à assembler et désassembler au gré des besoins. Ces assises sont conçues pour permettre à l'utilisateur d'inventer la façon de s'y repo-

ser... Comme autant de réponses aux nouveaux modes de vie qui émergent. Pour les accompagner, des bibliothèques réalisées selon le même principe d'un module reproductible à l'infini.

« Avec ce projet, nous sommes complètement dans l'esprit de Vuitton, qui consiste à s'impliquer dans toutes les formes de créations, qu'il s'agisse de musique, d'art, d'architecture ou de design, et cela depuis Gaston Vuitton, estime Michael Burke, le PDG de Louis Vuitton. C'est le propre des maisons de luxe d'être "pluggées" sur ce qui se passe. Avec le design plus encore qu'avec d'autres disciplines, parce qu'on est confronté au corps. Pierre Paulin a défini ses meubles comme des objets nomades, mobiles dans tous les sens du terme. » Un nomadisme moderne en adéquation avec l'univers du malletier. ■ C. S.-J.



*Jeux de formes de Pierre Paulin, inauguré en 1972 pour Herman Miller, présenté par Louis Vuitton en marge de Design Art Basel Miami 2014.*



*Monsieur et Pierre Paulin, en compagnie de leur fils Benjamin.*



*L'original de la maquette de Jeux de formes.*

## LOUIS VUITTON EMMÈNE PIERRE PAULIN À MIAMI

On connaît le designer français Pierre Paulin pour ses chaises champignon ou ses fameux canapés en forme de serpents. Mais qui connaît ses Jeux de formes, un projet d'habitat modulaire imaginé en 1972 à la demande de l'éditeur américain Herman Miller ? Personne. Et pour cause, ce projet avant-gardiste conçu entre deux crises pétrolières n'ayant jamais pu voir le jour. « Le plus grand regret de Pierre Paulin », souligne sa veuve Maya Paulin. Mais c'était sans compter sur la maison Louis Vuitton qui, après avoir ressuscité en 2013, en marge de Design Art Basel Miami, La Maison au bord de l'eau de Charlotte Perriand, a choisi pour l'édition 2014 de donner enfin vie au projet Jeux de formes. Logique : fonctionnalité, innovation et excellence sont quelques-unes des valeurs que partagent Louis Vuitton et le designer. Ils se sont déjà rencontrés à Monoclo, lors du défilé croisière de mai 2014 dont les invités pouvaient s'asseoir sur les canapés curvilignes de Paulin ressuscités par la volonté de Nicolas Chesquière, directeur artistique des collections femmes du numéro un mondial du luxe. Si la maison au Monogram a depuis ses débuts mis le

design au service du voyage – en étant sans cesse à la recherche de nouvelles formes et de nouveaux matériaux faciles à plier et emplier –, Pierre Paulin, lui, a mis au service de la maison. Pour preuve, ce projet inédit d'habitat modulaire où « chacun associe les espaces et les modules selon sa culture personnelle, la représentation psychologique qu'il a de lui-même et l'image qu'il veut renvoyer aux autres », comme l'explique Nadine Descendre, auteure de Pierre Paulin. L'homme et l'œuvre (Albin Michel). Le projet autorise des combinaisons infinies et permet à l'utilisateur, en associant les espaces et les modules entre eux, de former chambres, fauteuils, bibliothèques... et de devenir ainsi l'architecte de son espace de vie. Pierre Paulin estimait que « l'esthétique est seulement une conséquence des contraintes liées à l'objet de design mais en aucun cas la manifestation d'un projet artistique ». Mais en présentant le projet dans le cadre de Design Art Basel Miami, Louis Vuitton continue non seulement de faire rayonner et perdurer le design français mais fait de Jeux de formes, un projet résolument artistique. **Par Mariana Real**

## **Vuitton à Design + Art Basel Miami**

Paulin joue les invités de luxe au Design District // **DESIGN PAGE 04**



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## MODE

### 3 QUESTIONS À **Michaël Burke** Président-directeur général de Louis Vuitton



## « Vuitton aime se confronter à d'autres disciplines créatives »

### DESIGN

Propos recueillis  
 par **Mariana Reali** à Miami

**C**omme chaque année depuis dix ans, en marge d'Art Basel, Design Miami a ouvert ses portes à grands coups d'expositions, de vernissages et d'after party en tous genres. Au milieu des galeries et professionnels du design, les maisons de luxe font désormais partie intégrante de la fête. Nombre d'entre elles ont répondu présentes, à plus ou moins grande échelle, dans la foire ou bien en off. Après l'art contemporain, le design serait-il le nouveau territoire du luxe ? A en croire les dernières collaborations – de Fendi avec Dimore Studio à Swarovski avec Jeanne Gang en passant par Perrier-Jouët avec Mischer Traxler –, difficile d'en douter.

La maison Louis Vuitton, quant à elle, a pour la deuxième année consécutive choisi de donner vie à un projet de design jamais réalisé. Après « La Maison au bord de l'eau » de Charlotte Perriand présentée à Miami en 2013, c'est au tour des « Jeux de formes » de Pierre Paulin de voir le jour sous l'impulsion de la maison au monogramme. Un projet d'habitat modulaire avant-gardiste imaginé par Pierre Paulin en 1972 pour l'éditeur américain Herman

Miller. Au total, 18 pièces uniques éditées pour l'occasion et présentées au Design District tout au long de la foire.

#### Pourquoi avoir investi le territoire du design ?

Le design n'est pas un nouveau territoire pour Louis Vuitton. Nous avons depuis toujours une longue tradition de mobilier et d'objets nomades avec des créations de lits, d'assises pliantes... Dans les projets de Charlotte Perriand ou de Pierre Paulin, l'approche est la même que la nôtre : avant tout créative. Nos démarches sont similaires car, contrairement à l'art, par exemple, le design est au service du corps humain, comme un soulier, comme un sac... Pour réaliser un projet comme celui de Paulin, il faut un souci de qualité et d'excellence sans pareil. Quand ce tissu doit être tendu, celui-là doit être plié, c'est le genre de contraintes que nous connaissons bien et que nous adorons. Nous avons eu l'opportunité de donner vie à « La Maison au bord de l'eau » de Charlotte Perriand l'année dernière et cette année à « Jeux de formes » de Pierre Paulin, mais nous ne nous donnons pas pour objectif d'être à Miami tous les ans.

#### Que vous apportent ces collaborations ?

Nous en apprenons beaucoup. Elles permettent de nous remettre en cause en nous confrontant à d'autres disciplines créatives. C'est une manière pour nous de garder l'esprit

ouvert sur d'autres approches, d'autres manières de faire. Car le danger pour une maison comme Vuitton serait de se complaire ou de s'enfermer dans le modèle qui a fait son succès. Nous devons nous challenger, nous confronter à d'autres industries pour voir ce que l'on peut apprendre d'elles. C'est presque de la recherche et développement. Ces projets vont nous ouvrir de nouvelles voies même si on ne sait pas encore lesquelles. Si la maison n'avait pas eu cette attitude depuis ses débuts, elle n'existerait certaine-

ment plus ! Notre produit d'origine a quasiment disparu, plus personne ne voyage avec des malles ! Ils étaient 200 malletiers à Paris au XIX<sup>e</sup> siècle ; Vuitton est le seul qui ait survécu depuis cent-soixante ans sans interruption. Et c'est grâce à cette ouverture.

**De quelle autre industrie pourriez-vous maintenant vous inspirer ?**

Des objets connectés par exemple. Les passerelles entre Vuitton et les objets connectés semblent évidentes. Il y a cette notion de

nomadisme dans les objets connectés. Auparavant, votre vie tenait dans une malle, ensuite elle tenait dans un sac, maintenant elle tient dans une montre ! Aujourd'hui, le nomadisme consiste à pouvoir se projeter sans avoir physiquement à se déplacer. La première montre Vuitton donnait déjà l'heure dans le monde entier. Je suis convaincu que dans un monde de plus en plus connecté, où tout est éphémère, les maisons qui ont appris la pérennité sont celles qui ont une carte à jouer. ■

Ci-dessus, maquette du projet de Pierre Paulin pour Herman Miller, édité et présenté par Vuitton à Design Miami (ci-contre).

Photos E&E-1998

AccuSoft Inc./Louis Vuitton ; Photothèque Louis Vuitton







## JEUX inédits

Object lessons



A l'occasion de Design Miami, Vuitton réalise pour la première fois des meubles modulaires imaginés par le designer Pierre Paulin en 1972.

*Thanks to Louis Vuitton, a modular furniture project by the revered French designer Pierre Paulin is seen for the first time at Design Miami.*

APRÈS AVOIR reproduit "La Maison au bord de l'eau" (1934) de Charlotte Perriand l'année dernière, Louis Vuitton dévoile, à l'occasion de Design Miami, une série de dix-huit projets inédits signés Pierre Paulin, disparu en 2009 : dans un espace de 300 m<sup>2</sup>, des portraits du designer pris dans son appartement parisien et des photos d'archives de sa maison des Cévennes plantent le décor; tout autour, des meubles dessinés en 1972 pour un projet d'habitat modulaire avec l'éditeur américain Herman Miller (et jamais réalisés) prennent vie ; plus loin, c'est au tour d'une bibliothèque, inspirée de celle que Pierre Paulin dessina pour Georges Pompidou à l'Élysée, de surprendre par sa modernité face à un étonnant tapis siège. "Les parallèles entre la vision de Pierre Paulin et celle de la maison Louis Vuitton sont nombreux : innovation, modularité, exploration de matières avant-gardistes, mode et design semblent se rejoindre", explique la marque. Tous les meubles sont en vente lors de l'exposition. A bon entendre... ■ CLARA LE FORT

■ PLAYING WITH SHAPES, exposition du 2 au 7 décembre, Arndt+Larsh, 140 NE 39th St, Miami. [www.louisvuitton.com](http://www.louisvuitton.com)

AFTER REPLICATING Charlotte Perriand's *La Maison au Bord de l'Eau* ("House by the Water," 1934) last year, the house of Louis Vuitton is once again on hand at Design Miami with an installation devoted to the late Pierre Paulin. The 18 projects on view include furniture created in 1972 for a modular dwelling concept (never built) with the American brand Herman Miller, a still-modern-looking bookcase inspired by the one that Paulin designed for President Georges Pompidou and an intriguing combination rug and seating system. "There are many parallels between Paulin's vision and that of Louis Vuitton: innovation, modularity, futuristic materials... It's a veritable fusion of fashion and design," explains a spokesperson for the brand. And—Paulin fans take note—all of the furniture in the exhibition (December 2-7) will be sold at auction after the fair. ■



## LOUIS VUITTON + PIERRE PAULIN *(DESIGN MIAMI)*

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En 2013, Louis Vuitton donnait vie à l'émouvant projet de la Maison au bord de l'eau de Charlotte Perriand. Cette année, c'est au tour d'un projet inédit de Pierre Paulin de voir le jour en parallèle de Design Miami, avec la maquette Herman Miller, imaginée en 1972 pour cet éditeur d'ameublement de bureau américain. Modulable, interactif, tourné vers le confort et la liberté des utilisateurs, cet espace devrait présenter une vision étonnante du travail de Paulin. **NF**  
Exposition du 2 au 7 décembre.

# Louis Vuitton présente l'exposition Jeux de Formes de Pierre Paulin



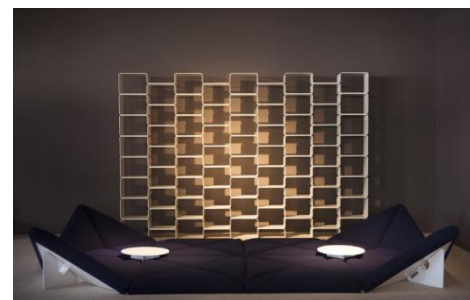
Jusqu'au 7 décembre, Louis Vuitton présente "Jeux de Formes" de l'artiste Pierre Paulin, à l'occasion de la foire d'art contemporain de Miami.

Tournée vers l'innovation, la maison donne vie à cette exposition destinée à l'habitat résidentiel, dont les 18 pièces de mobilier ont été réalisées tout spécialement pour cet événement. Élaborés d'après un projet de maquette signé de la main du designer pour Herman Miller en 1972, ces objets sont restés inachevés jusqu'à ce jour.

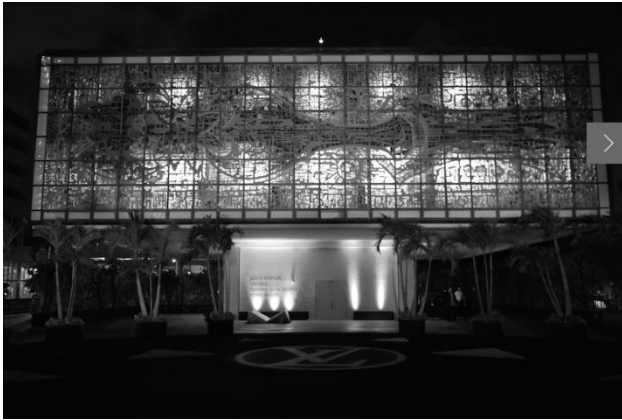
Pierre Paulin, disait que le design était une pratique au service des usagers et non d'un

style: « Je suis un adepte de l'école fonctionnaliste, je suis animé en permanence par l'exigence du confort. On attend du designer un produit fonctionnel et, si possible, un doigt de poésie et d'élégance. » C'est donc une belle occasion de découvrir son travail, dont les éléments aux formes résolument modernes se révèlent hors du commun.

*Barbara Olivieri*



# Le meilleur de Miami Art Basel 2014



La Jewel Box dans laquelle s'est déroulée la soirée Louis Vuitton x Pierre Paulin



Miranda Kerr au dîner Louis Vuitton x Pierre Paulin



Michelle Williams au dîner Louis Vuitton x Pierre Paulin

# Le meilleur de Miami Art Basel 2014



# LOUIS VUITTON EMMÈNE PIERRE PAULIN À MIAMI

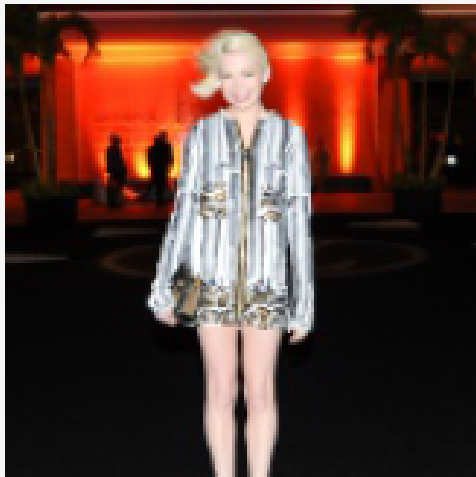
PAR MARIANA REALI - SÉRIE LIMITÉE | LE 12/12/2014



On connaît le designer français Pierre Paulin pour ses chaises champignon ou ses fameux canapés en forme de serpents. Mais qui connaît ses *Jeux de formes*, un projet d'habitat modulaire imaginé en 1972 à la demande de l'éditeur américain Herman Miller? Personne. Et pour cause, ce projet avant-gardiste conçu entre deux crises pétrolières n'ayant jamais pu voir le jour. « *Le plus grand regret de Pierre Paulin* », souligne sa veuve Maya Paulin. Mais c'était sans compter sur la maison Louis Vuitton qui, après avoir ressuscité en 2013, en marge de Design Art Basel Miami, *La Maison au bord de l'eau* de Charlotte Perriand, a choisi pour l'édition 2014 de donner enfin vie au projet *Jeux de formes*. Logique : fonctionnalité, innovation et excellence sont quelques-unes des valeurs que partagent Louis Vuitton et le designer. Ils se sont déjà rencontrés à Monaco, lors du défilé croisière de mai 2014 dont les invités pouvaient s'asseoir sur les canapés curvilignes de Paulin ressuscités par la volonté de Nicolas Ghesquière, directeur artistique des collections femmes du numéro un mondial du luxe. Si la maison au Monogram a depuis ses débuts mis le design au service du voyage - en étant sans cesse à la recherche de nouvelles formes et de nouveaux matériaux faciles à plier et empiler -, Pierre Paulin, lui, l'a mis au service de la maison. Pour preuve, ce projet inédit d'habitat modulaire où « *chacun associe les espaces et les modules selon sa culture personnelle, la représentation psychologique qu'il a de lui-même et l'image qu'il veut renvoyer aux autres* », comme l'explique Nadine Descendre, auteure de *Pierre Paulin. L'homme*

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## Michelle Williams ultra-courte, Miranda Kerr ultra-fendue et Kate Hudson ultra-décolletée pour Vuitton



Si hier, la capitale britannique a vibré au son du très sexy Victoria's Secret Fashion Show, la côte est des Etats-Unis avait elle aussi revêtu ses habits les plus glamour pour accueillir le grand dîner Louis Vuitton.

Organisé dans le luxueux cadre du Jewel Box de Miami, en Floride, ce dîner caritatif a vu certaines des plus ravissantes créatures du moment assister à l'événement.

Ainsi, si certaines de ses copines défilaient en lingerie à quelques milliers de kilomètres de là, la superbe Miranda Kerr, 31 ans, ancien Ange vedette de Victoria's Secret, a particulièrement brillé lors de cette soirée, déambulant dans une jupe noire fendue et un petit haut coloré, débordant

d'allure et dégageant une sensualité folle.

Les actrices de cinéma étaient également de la partie et l'on a pu admirer une sublime Michelle Williams. Le carré solaire et la robe courte jusqu'au haut des cuisses soulignant la silhouette skinny et frêle de la délicieuse jeune femme, l'actrice de 34 ans que l'on retrouvera au début de l'année dans *Suite Française* ([voir la bande-annonce](#)) a irradié cet événement lors de son arrivée et attiré tous les regards.

Enfin, la sexy Kate Hudson, 35 ans, complétait ce casting trois étoiles. Celle qui a récemment dévoiler les secrets de sa plastique parfaite et que l'on retrouvera dans quelques mois à l'affiche de *Rock the Kasbah* - le prochain Barry Levinson avec Bill Murray et Bruce Willis - a elle aussi fait son effet, paradant comme à son habitude dans une robe courte et décolletée lui allant à ravir.



# Miranda Kerr, Kate Hudson... : le diner Louis Vuitton x Pierre Paulin a Miami

Par la rédaction de Puretrend.com

Ce 2 décembre 2014, il n'y avait pas qu'en Europe que les soirées mode battaient leur plein. De l'autre côté de l'Atlantique, en Floride, Louis Vuitton célébrait l'exposition en partenariat avec Pierre Paulin "Playing with shapes" lors d'un dîner où étaient conviés Miranda Kerr, Kate Hudson, Michelle Williams ou encore Derek Blasberg.



Miranda Kerr, Kate Hudson... : le diner Louis Vuitton x Pierre Paulin ...

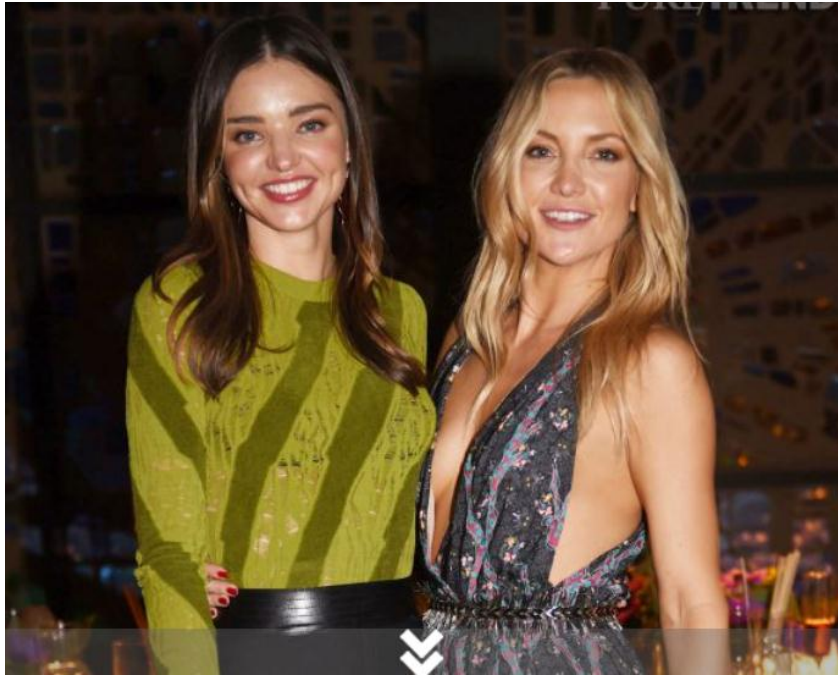
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Tandis que Victoria's Secret dévoilait les charmes de ses anges à Londres et que [Karl Lagerfeld](#) présentait sa collection Métiers d'Art de Chanel Paris-Salzburg en Autriche, Louis Vuitton mettait à l'honneur le travail de Pierre Paulin outre-Atlantique lors d'un dîner en petit comité. Miranda Kerr, Kate Hudson, l'égérie de la maison Michelle Williams ou encore le blogueur trend-setteur Derek Blasberg étaient venus célébrer la nouvelle exposition de la griffe.

Des invités sur leur 31... En Louis Vuitton, évidemment !

Pour l'occasion, ces dames avaient fait honneur à leur hôte et portaient toutes des créations Louis Vuitton. Miranda qui avait préféré rester aux États-Unis tandis que ses copines de chez Victoria's Secret défilaient en petite tenue était quant à elle joliment couverte. Vêtue d'une jupe longue noire fendue, la belle Australienne l'avait mixé avec un top rayé vert de la collection Printemps-Été 2015 de la griffe. Kate Hudson également conviée au dîner portait une petite robe très échancrée resserrée à la taille et très décolleté au motif cachemire de la collection Croisière 2015 de Louis Vuitton.

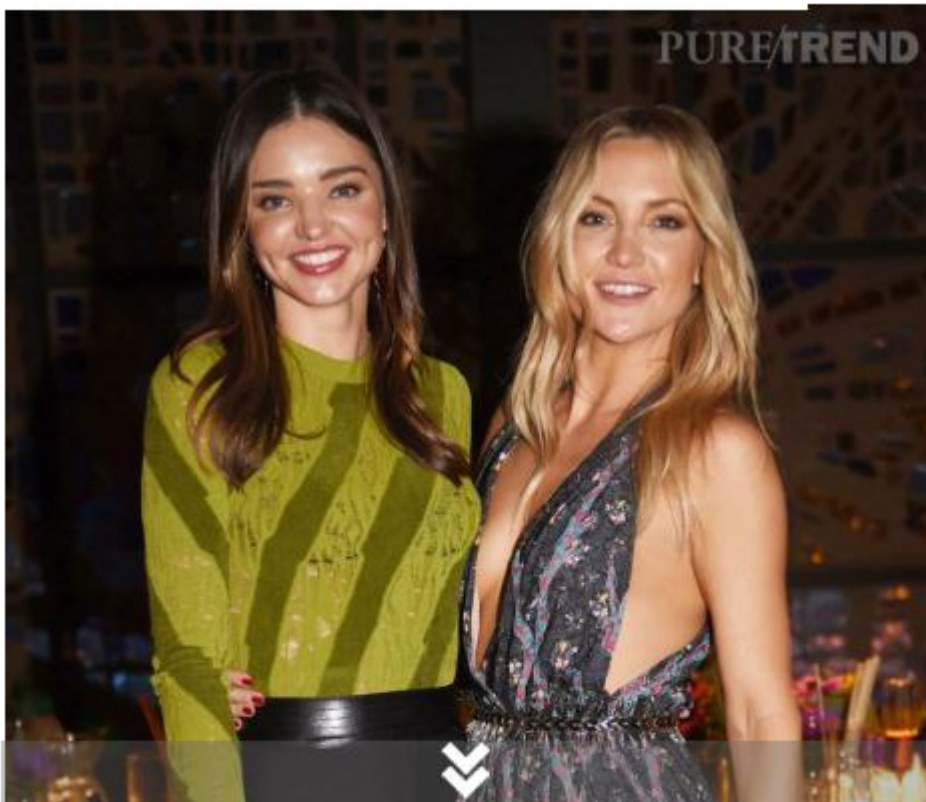
Ambassadrice du style Vuitton à l'international, Michelle Williams portait quant à elle une petite robe zippée sur le devant issue de la collection Printemps-Été 2015. Une pièce qu'elle sublimait avec une pochette marron glacé et des bottines vernies. Comme les deux soirées européennes, ce diner américain, a lui-aussi été une véritable réussite.



# MIRANDA KERR, KATE HUDSON... : LE DÎNER LOUIS VUITTON X PIERRE PAULIN À MIAMI

Publiée Hier, Le Mercredi 3 Décembre 2014 à 21:00

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Miranda Kerr et Kate Hudson au dîner Louis Vuitton à Miami le 2 décembre 2014.



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## Les maisons de designers français à l'honneur à Miami

LeMonde.fr - La marque suisse Bally présente à la foire du design une Maison des sinistrés créée par Jean Prouvé en 1949, avec du mobilier de Pierre Jeanneret



« Ces designers-architectes des années 1950 incarnent des valeurs qui sont les nôtres, comme l'innovation et la fonctionnalité », souligne le nouveau président monde du groupe, Frédéric de Narp, à l'origine de ce joli coup de pub. « Bally, fondé en 1869, a une longue histoire avec le design, de Robert Mallet-Stevens, qui avait réalisé dès 1928 la boutique de Paris puis celle de Lyon, à Le Corbusier, qui avait réalisé des plans, jusqu'à Andrée Putman... Dans notre magasin inauguré à Londres il y a quelques jours, le mobilier est signé David Chipperfield, lui-même très inspiré par le mouvement moderniste », assure le patron français, ex-PDG du joaillier américain Harry Winston.

### Transportée dans des caisses

La Maison des sinistrés acquise par Bally mesure 6 mètres sur 9, soit 54 m<sup>2</sup>, et repose sur seulement deux compas – une idée de génie de Jean Prouvé qui a reçu en 1947 la médaille d'or de la Reconstruction et de l'Urbanisme. Elle pouvait être transportée dans des caisses et montée en une journée par trois personnes, au sein des villages dévastés. Elle sera présentée avec du mobilier que Pierre Jeanneret avait dessiné pour la cité utopique de Chandigarh, en Inde, inventée avec Le Corbusier.

Montage d'une maison de Jean Prouvé (courtesy Galerie Patrick Seguin)

A Miami, la griffe Louis **Vuitton** a, elle aussi, l'intention de « faire perdurer le travail des pionniers français du design et de l'architecture ». En 2013, elle avait construit une architecture de Charlotte Perriand à titre posthume : la Maison au bord de l'eau, d'après un de ses dessins de 1934. Cette année, Louis **Vuitton** récidive avec la fabrication de dix-huit pièces de mobilier issues d'un projet résidentiel de Pierre Paulin qui n'a jamais vu le jour. Une maquette du projet – réplique de l'original, qui est au Centre Pompidou, à Paris – sera également présentée : il s'agit d'un habitat modulaire commandé par l'éditeur américain de mobilier de bureau, Herman Miller, en 1972, et jamais édifié du fait de la crise (...) Lire la suite sur [lemonde.fr](http://lemonde.fr)

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# Les maisons de designers français à l'honneur à Miami

L'habitat imaginé par Jean Prouvé et Pierre Paulin sera l'une des grandes attractions de la foire du design qui démarre le 3 décembre en Floride.



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Montage d'une maison de Jean Prouvé (courtesy Galerie Patrick Seguin)



Jean Prouvé - 8x8 Demountable House, 1945 from Galerie Patrick Seguin on Vimeo.

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**« L'UNIVERS DES MODERNISTES  
OFFRE LA MEILLEURE SYNERGIE  
AVEC L'ART CONTEMPORAIN »,  
EXPLIQUE PATRICK SEGUIN,  
GALERISTE**

L'engouement pour les maisons de designers, réelles ou rêvées, va ainsi croissant. Le premier à avoir lancé la mode n'est autre que le galeriste parisien Patrick Seguin, collectionneur d'architectures Prouvé – il en possède près de vingt.

*« Depuis quatre ans, je montre*

*essentiellement des architectures sur les foires de Bâle et de Miami, explique-t-il, car l'univers des modernistes et cette typologie de mobilier épuré et fonctionnel offre la meilleure synergie avec l'art contemporain. D'ailleurs, 95 % des clients de ma galerie, spécialisée sur cinq « grands » – Prouvé, Perriand, Jeanneret, Le Corbusier et Royère –, sont des collectionneurs d'art contemporain », affirme Patrick Seguin, également éditeur d'ouvrages très fouillés sur ses designers favoris.*

**« MODERNITÉ INOUÏE »**

A Miami, il montrera trois cellules d'étudiants avec leur mobilier d'origine : deux chambres universitaires de Jean Prouvé (1932 pour la cité universitaire Monbois de Nancy, et 1954 pour celle de Jean Zay, à Antony), et une chambre signée de Le Corbusier, assisté de Charlotte Perriand, pour la Maison du Brésil à la Cité internationale de Paris, en 1956. Mais il prépare déjà sa grande œuvre pour Bâle 2015 : une Maison des sinistrés revisitée par l'architecte britannique Richard Rogers et équipée de tout le confort (salle de bains, cuisine, terrasse), de quoi montrer que *« les architectures Prouvé sont d'une modernité inouïe ! »*, s'enthousiasme Patrick Seguin.



« *Je veux une architecture qui ne laisse pas de trace sur le paysage* », disait Prouvé. Son credo semble désormais appartenir à Philippe Starck qui a lancé, début octobre, une collection de maisons écologiques « *préfabriquées et accessibles* », baptisées P.A.T.H., avec la société de construction slovène Riko. Avec le « Nuage », une bulle de 3 000 m<sup>2</sup> inaugurée à Montpellier, l'inventif designer s'est exercé à la légèreté : la charpente métallique est simplement recouverte d'une membrane transparente, à double peau gonflée d'air, pour faire barrière notamment au froid.

Reste à savoir si les maisons de Starck rencontreront le même engouement dans le futur. Sa première réalisation, le « Sphinx à deux faces » – une construction de béton avec escalier monumental et grande verrière – bâtie en 1987 à Issy-les-Moulineaux, près de Paris, est aujourd'hui en vente. « *Difficile d'estimer la cote du designer dans le prix d'une maison* », souligne le vendeur, qui veut rester anonyme. « *Les acheteurs ne sont pas prêts à mettre le prix de quelques tableaux d'art contemporain dans une résidence griffée ; il faut d'abord qu'ils y entrent comme dans une chaussure.* » Cet homme, il y a quelques années, avait vendu les célèbres maisons Jaoul, construites par Le Corbusier en 1953 – deux habitations reliées par un même sous-sol et jardin –, non pas à des amateurs d'art ou de design, mais à des jumelles... ravies de ce lien architectural.



# Louis Vuitton crée les jeux modulaires

La marque au monogramme construira un projet révolutionnaire mais jamais réalisé du designer français à Art Basel Miami, en décembre.

Louis Vuitton est sur tous les fronts de l'art. Au moment où s'ouvre la Fondation Louis Vuitton réalisée par Frank Gehry, dans le XVI<sup>e</sup> arrondissement à Paris, la maison annonce son partenariat avec l'un des grands designers du XX<sup>e</sup> siècle, Pierre Paulin. Dans le cadre d'Art Basel Miami, en décembre, Vuitton présentera un projet d'habitat modulaire, imaginé en 1972 pour Herman Miller, l'éditeur américain de mobilier de bureau, mais jamais réalisé. La crise du pétrole avait arrêté le projet.

Le concept était révolutionnaire : « Chacun associe les espaces et les modules selon sa culture personnelle, la représentation psychologique qu'il a de lui-même et l'image qu'il veut renvoyer aux autres », raconte Nadine Descendre, auteure d'une monographie sur le designer qui vient de paraître (*Pierre Paulin. L'homme et l'œuvre*, Éd. Albin Michel). « Il se raconte littéralement une histoire, la sienne, celle de son vécu. » Le projet autorisait un nombre exponentiel de combinaisons destinées à former des espaces de vie – chambres, salons, bibliothèques, mais aussi bureaux, cuisines, salle à manger.

Avec ce projet, qui sera dévoilé à Design Miami, du 2 au 7 décembre, « Louis Vuitton continue à faire perdurer le travail de pionniers français du design et de l'architecture », explique la marque.

« Le projet Jeux de formes est le deuxième partenariat de Louis Vuitton avec un grand créateur du XX<sup>e</sup> siècle. Lors d'Art Basel Miami 2013, la marque avait permis la réalisation d'une autre conception visionnaire, La Maison au bord de l'eau, imaginée par Charlotte Perriand en 1934, mais restée, elle aussi, à l'état de projet.

## En ce moment



Sélection shopping avec  
Selectionnist



## Louis Vuitton crée les jeux modulaires de Pierre Paulin à Miami

Madame Figaro - Pierre Paulin, designer français disparu en 2009, avait imaginé un projet d'habitat modulaire jamais construit, en 1972, pour l'éditeur de mobilier de bureau Herman Miller. / Photo presse ... plus



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Emily Blunt in Linda Naitoh.



Linda Evangelista and Penelope Cruz at a dinner.



Tom Schrage and Linda Schrage.

# Beginning Art



Whitney Kerr in Linda Naitoh.



David Schwimmer and Zoo Deschanel at the Edition party.



Edie Falco.



Ella Margulies at the Don DeLillo party.

ON TUESDAY AFTERNOON, Tom Schrage looked at a new sitting back with a hot cup of coffee in one of the **Jean-Georges Vongerichten** restaurants at his latest hotel in Miami Beach, the Edition.

After a soft opening last month, the hotelier had chosen tonight, at the start of a high-profile week during Art Basel, for his grand opening — finally, there was nothing (except, perhaps, the rain) to put a damper on plans for the blowout to spill onto the pool deck.

The lobby was busy and more encouragingly developed like **Aby Rosen**, one of the owners of the W South Beach, and competing hoteliers, like **Juan Ponce de Leon** of the Thompson Hotel Group — which opened its own new hotel nearby last month — had already come sniffing to see what all the fuss was about.

"I think they wanted to see what was happening," Schrage said in his gravelly drawl. "If the people don't get it, it doesn't matter how many **Aby Rosen** are out there."

Almost two decades ago, Schrage went through the same exercise when he re-opened the historic Delano in a city that would be unrecognizable today. "It was raw," he continued. "Miami was not a 24-hour international gateway

city on par with New York, Paris and London. When I did the Delano, this was a refuge from the Cold War."

A dinner attended by the likes of **Marta Abramovic**, **Linda Evangelista**, **Tom Cruise** and **Douglas Booth** was followed by Basel's first bottlenose, a chaotic scene at the entrance to the hotel's basement club that perfectly captured just how atomized Miami has become, especially in the 12 years since the Art Basel fair arrived here. Scores of people jockeyed for a position to go downstairs, where Schrage installed both a skating rink and a bowling alley.

And this was supposed to be the calm before the storm, the day before the official VIP preview at the Miami Beach Convention Center. Things that night began quietly enough in a place far, far away from the main drag, in a tony enclave on Ocean Drive called Golden Beach. Frank Sinatra was playing, a Christmas tree was lit and a dolled-up crowd — **Jerry Bruckheimer**, **Bruce Willis**, the billionaire **Sean Chew**, **Patricia Richardson**, **Cherise**, plus **Karolina Kurkova** — moved through **Tonny** and **Don Hill**'s collection of modern art.

"We had acquired these pieces a while ago and when we got the (Continued on page 12)



Tonny and Don Hill.

FOR MORE PHOTOS, VISIT WWD.com/eye.

STYLING: JESSICA WATSON; HAIR: JESSICA WATSON; MAKEUP: JESSICA WATSON; PHOTOGRAPHY: JESSICA WATSON; GROOMING: JESSICA WATSON; STYLING: JESSICA WATSON; HAIR: JESSICA WATSON; MAKEUP: JESSICA WATSON; PHOTOGRAPHY: JESSICA WATSON; GROOMING: JESSICA WATSON



Kate Winslet



Erwan Moret

# Beginning Art

(Continued from page 11)

house, we finally had the wall place to display them," Don Hilliger said, pointing to his end-hors Jean-Michel Basquiat. Elsewhere was one of the "fresh paintings" by the artist **Marc Quinn**, with whom Don was launching a handbag collaboration under her brand **Don Geleppo**. The house pièce de résistance was a screening room in top-to-bottom hot red.

"We wanted to be sort of psychedelic-Mod-groovy," **Thomas Hilliger** said. The designer himself made a big real estate play in April by plunking down \$26.8 million through his holding company to buy the Raleigh Hotel. He thought to transform the landmark Art Deco hotel into a private membership club, which, before a year-long renovation, he would christen Wednesday night with a performance by **Mary Copen**.

"A lot of people we know want exclusivity and privacy and it doesn't really exist other than just Soho House. We want ours to be very special," Hilliger said. "We want to provide entertainment and tomorrow night is a little something of what we feel entertainment is about."

In midtown Miami, a number of actresses and models — **Kate Hudson**, **Michelle Williams**, **Miranda Kerr**, **Sasha Ross** — ellipted around the historic Biscardi Building shortly after **Louis Vuitton** unveiled its exhibit dedicated to the furniture designer **Pierre Paulin**. Williams and Hudson don't consider themselves collectors, not yet anyway,

and had made time for a pit stop in Miami more for the brand than the art. "The art world is a complicated world and it's definitely something where you need to know what you're doing before you start collecting," Hudson said. "At least for someone like me."

But the men of the hour, the two guys who dominated this week's early headlines, were the ones huddling in a corner, one sporting graying hair in a gray sport jacket and one with no hair at all — **Norman Branson** and **Geoff Robins**.

Branson, the billionaire car dealership magnate — one of his Herman Motor dealerships was close to the Biscardi Building — became the latest local wealthy benefactor to throw his weight behind a local museum in a city already brimming with private museum-collections. He and his wife **Ann** agreed to wholly fund the construction of the new Institute of Contemporary Art, Miami, or ICA, on land in Miami's Design District donated by Robins, the real estate impresario who's been a driving force behind the neighborhood's explosive development in the last decade. With the museum, Branson has come full circle. He was one of the more vocal architects in bringing Basel here in the first place, and the new museum was another display of his influence.

"None of this has been done by taxpayers," he said. "It's all private and that's very antique. There's no city that has anything to match what's occurred here as a result of what Art Basel has brought."  
—ERIK WAZA



Michelle Williams in Louis Vuitton.



Tom Coven and Douglas Booth



Jeffrey Tambor



Harley Viera-Núñez and Don Spivey at the Edition party.



Diana Gaur at the Edition party.



Danielle Layton and Kaiti Foley at the Edition party.



Jerry and Linda Binkshofer



Shan Chan



6 TUESDAY, DECEMBER 2, 2014

# Miami Heat

IT'S NOT JUST ARTISTS AND COLLECTORS FLOCKING TO MIAMI FOR THE ANNUAL ART BASEL FAIR. FASHION WILL BE WELL REPRESENTED, WITH LOUIS VUITTON, CHROME HEARTS AND PETER MARINO ALL MAKING BOLD PLAYS FOR THE ART WORLD'S ATTENTION.

## MODULAR MIAMI

IN 1976, WHEN French First Lady Claude Pompidou chose to decorate the Élysée Palace's 18th-century living quarters with the groovy furniture of Pierre Paulin, it was as audacious a design statement as L.M. Pei's pyramid at the Louvre a decade or so later.

Michael Burke, chief executive officer of Louis Vuitton, used that analogy to emphasize the enduring modernity and parity of Paulin's furnishings, still prized by cognoscenti and now the subject of a satellite exhibition scheduled to open today during the Design Miami and Art Basel Miami Beach fairs.

Vuitton is to display a modular living concept Paulin had envisioned with Herman Miller, the American furniture manufacturer, in 1972, but never realized.

"It just seems right," Burke shrugs when asked to account for the recent resurgence of all things early Seventies, including chaise longue, where artistic director of women's collections Nicolas Chéroguez has referenced the period in his fashions, store concepts and even the seating at runway shows, employing Paulin's sinuous Onaka sofas for his recent show in Morocco earlier this year.

Burke enhances that project "combines everything we like: craftsmanship, design, modernity and audacity." Indeed, functional and surprising design are part of the French company's legacy, with Burke noting that Garcia Vuitton dreamed up foldable cots and chairs, contributing to a focused period of design that would later be hailed as mid-century modern.

The Paulin Miller residential concept—a multistory living arrangement whose furnishings can be



An assembly covered in foam with a table in white lacquered wood.

The Ensemble Futécul B lounge area.

modified to suit changing needs—should be received well in Miami, a hotbed of architectural innovation, Burke notes.

"It was all about open spaces, for one simple reason: There was no air-conditioning at that time," he says. "It required a different set of furniture."

It was the 1975 oil crisis and its economic aftermath that kept La Maquette on the drawing boards. To bring it to life, Burke says Vuitton tapped its extensive supplier network in Italy to realize 18 first-edition armchairs, sofas, bookshelves, tatami mats and tables from Paulin's reproduced, much grander design schemes.

Bulbous curves, soft padding and convenient details—for instance, on a round cocktail table or a Space-Age picnic table in white lacquered fiberglass—invite people to touch, sit and stay. Curved, firm seating upholstered in candy apple red and aubergine wool

jump out among neutrals and muted blues.

"I would love to have an Ensemble Futécul B or the big Sofa, but my Parisian apartment is not actually big enough," Paulin's son Benjamin says. "My father wanted to create a space where you can feel protected."

"Making furniture is a very long process," explains Burke. "It's midway between making a dress and a car; that's what furniture is. It's very technical. It has a function that is more technical than a garment."

Vuitton produces some limited-edition design objects—hammocks, stools, smoking cabinets—as part of its Objets Nomades series. Burke notes that such collaborations with top industrial designers, including the Campagna Brothers and Anilur OI, can yield unforeseen results and new ideas.

"It's a creative process, a meeting of minds, and that's very good for both

participants," he says. "We do get inspired by other matters, and this is a fundamental part of being a luxury house—continually challenging yourself and innovating."

"It's about doing something relevant with who we are, and like-minded people, be they designers, architects or musicians," he adds.

Burke noted that the prototypes on display in Miami will be sold as one-off, while noting that Paulin's widow, Maja, the keeper of his legacy, may choose to reroad some of the designs.

"We think these are great French designs," Burke says. "There's a niche of people that really collect Paulin. He's not yet a household name, but he deserves to be known."

A retrospective exhibition at the Pompidou, scheduled for next year, should also help popularize his oeuvre, including his Ribbon, Orange Slice and Tongue chairs, many freed of their traditional legs.



The Tablet shape 1979 seating arrangement.



A table and chairs before the modular rectangle dining system.

## Laurie Lynn, Richard and Jesse Jo Stark.



## HOUSE STARK

OF ALL THE ROLES that Laurie Lynn Stark fulfills—mother, photographer, E!TV to movie stars and a creative force behind Chrome Hearts' bold accessories and fashion—she revels in one that covers her interests: a patron of emerging artists and young fashion designers.

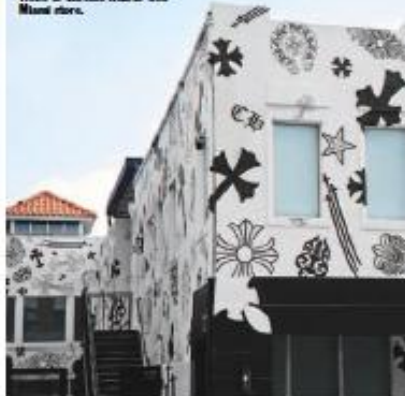
To highlight this, Stark and her husband Richard have christened a new retail store in Miami's Design District that devotes nearly every inch of its 5,000 square feet to art and art-inspired fashion. It will open on Wednesday with a performance by Zoi Kravitz.

At the gallery-cum-boutique, the second floor will be occupied by Fabry Klein Gallery's first local exhibition of 20th-century photography, which Stark co-curated. She also approved a brightly colored yarn cave open by the Haas Brothers to house The Elder Statesman's cashmere knits, invited hair stylist Orbe to create one-of-a-kind wigs and handpicked a display of comic-inspired works by Los Angeles-based illustrator Matt DGascoma. Visitors also can take in Mother Nature's art in a garden wall dotted with more than 1,000 indigenous plants and stretching 15 feet high and 80 feet long, as well as a feng shui-blessed arrangement of rose quartz, black tourmaline, pyrite and clear quartz in the courtyard. After all, Stark says, feng shui is an art in itself.

"People think it's weird and hippie. It's an ancient art," she says. "We're into sanctifying the arts. To me, [the store] just blends all art."

While all the artwork in the shop is for sale, commercialism ranks low on Stark's list of priorities. If she had aspired to be commercial, she would have sold the

## Wives of Chrome Hearts' own Miami store.





A structural sofa covered in brass and wooden teak.

SEE MORE: PAVONI, PAGE 10  
WWD.com/eye.

**MARINO'S MOMENT**  
THERE ARE LOTS of sharp edges in "One Way," Peter Marino, the exhibition opening Thursday at the Bass Museum of Art and coinciding with Art Basel Miami Beach. Marino, who is as well known for his black leather biker outfits as he is for the posh environments he creates for clients, reveals in the show his voracity as a collector and his fascination with knives, surgical instruments and hard objects made from brass, copper, plated nickel, gold and stainless steel.

The week holds another tribute to Marino, since on Wednesday Design Miami will bestow him with its inaugural Visionary Award. Curated by Jerome Sans, "One Way: Peter Marino" features 136 works from his personal collection, architectural projects that were never completed — and many that were — his own bronze boxes and commissioned works. The show closes on March 29.

The architect, who purchases five to 10 works a month for himself and on behalf of his clients, buys deep; he says he likes to own seven or eight works by an artist. On Sundays, he visits museums and galleries, hunting for new talent. "It's kind of weird and old-fashioned," he says of his routine. "I try to see exhibits in London, Paris, Berlin, Munich and Rome. I loan a lot of art now and I like to see it in the shows." Marino's collection of Baroque and Renaissance bronze sculptures is renowned, and he's the largest private collector of Claude and François-Xavier LaLanne sculptures.

"As I've become more successful, my collection has gotten quantitatively larger," Marino says. "I now buy massive amounts of art. People ask, 'Are you ever going to run out of money?' It's not my intention to run out of money in the bank. I want to live with art."

That he does. In addition to his home, Marino's art is everywhere, he says, "squeezed between my sketches and in between are my leather vests."

Visitors to the Bass will see works by artists such as Keith Haring, Andy Warhol, Richard Serra, Rudolf Stingel, Damien Hirst, Robert Rappaport, Vik Muniz and Ian Pei-Ming. Marino's own bronze boxes will be presented within leather-clad walls with photographs by Happlethorpe hanging above. "I call this the inner art," Marino says. The word "egoistic" may come to mind upon entering a room devoted to portraits and photographs of Marino by other artists such as Francesco Clemente and David LaChapelle.

Marino says he looked at the idea of the exhibition at first. "You're] the most art-involved architect we know," he recalls Bass executive director and chief curator Silvia Korman Cabán saying. "In every job, you commission art and work with artists." She

A pair of bronze boxes.



then asked Marino if several of his artist pals could do site-specific work for the exhibition — gratis.

"When I commission something for Chanel, um, Chanel pays for it, and when I commission something for Dior, um, Dior pays for it," he says. "Silvia being the original Dr. Pangloss, said, 'I'm sure they'll all be thrilled to work with you.' 'For free?' I said, 'That's calling in a lot of favors, Silvia.'"

Marino didn't have to twist many arms — Gregor Hildebrandt, Guy Limone, Farhad Moshiri, Jean-Michel Othoniel and Erwin Wurm participated. "They're rock stars," he says. "The show was a massive amount of work. I had four architects working on the project for over a year and it involved the diplomacy of getting five people to do commissioned works for free."

A commissioned Hildebrandt work with an image of Marino wraps the museum's exterior. By now, it should be obvious that Marino is an exhibitionist. An image of him is played on the cover of the exhibition catalogue, whose pages are held together by strips of leather fastened down with screws. Meanwhile, inside, Hildebrandt created "Opfische Schatten" ("Opfische Shadows"), inspired by "Opfische der Charities," the Charlotte Willibald Gluck opera Marino produced and staged in his Manhattan apartment last year. "When Gregor heard that, he took hundreds of videotape strips from copies of the classic Jean Cocteau film 'Orpheus,' which is my favorite, and lined the museum walls with them," Marino says.

"Orpheus" is projected on to four screens in the opera room, highlighting his sets — black leather represents heaven — as well as those by Michel Romyer and Clemente. Raf Simons designed dresses for the opera singers and Jane Trappnel, Marino's wife, created costumes for the corps de ballet and chorus.

Limone used 2,200 images from Marino's archives to create "this enormous collage of all of my work on an arch." Through the arch, Warhol's "Human Heart" is visible. "That's where I began," Marino says, referring to the artist, who was an early mentor.

Moshiri, who creates installations by throwing knives at gallery walls, spelled out "Paradise" for the Bass exhibition. Othoniel contributed a giant roary made of glass beads. Marino's fascination with skulls commands his own section in the show, including pigment prints by Adam Faux, a bronze and enamel skull by Tom Sachs and Zhang Huan's "Skull No. 29," culminating in Wurm's portrait of Marino 110 years from now. "He took an X-ray of my skeleton and made a sculpture of it," the architect says. The skeletal Marino, is wearing a black leather motorcycle jacket and hat — match.

— SHARON EDLSON

Peter Marino



Thomas Hoenes's "Moon Mask" (Two Phase), 2011.



Leather biker jackets by Ronnie Cotroneo, Leo Quinonez and Nate Loveman.

Born in 1927, Paulin retired to the South of France in 1964 and died in 2009, yet his mantra resonates still: "One expects from a designer a practical object with, if possible, a touch of poetry and elegance."

This is the second year Vuitton has mounted an exhibition during Basel to exalt France's pioneering figures in architecture and design. Last December, it unveiled Charlotte Perriand's "La maison au bord de l'eau," or "The house by the shore," a U-shaped beach house conceived in 1934 yet never realized until then. That showcase welcomed an estimated 10,000 visitors.

"Playing With Shapes: Pierre Paulin, 1927" will inaugurate a new third-floor exhibition space at the Palm Court in Miami's Design District and runs through Dec. 7.

— MILAN SOCHA, WITH CONTRIBUTIONS FROM REBECCA KLEINMAN



family-owned company years ago and watched the design be produced in China rather than in one of the four buildings comprising Chrome Hearts' factory in Los Angeles, where the company is based. Along with Richard, who started as an apprentice to a woodworker and a craftsman in a leather tannery before launching Chrome Hearts in 1988, she says she finishes at least half of what they make back to the arts.

In a way, the Stark clan — which includes their eldest daughter, Jesse Jo, who is also a musician and helps guide the creative direction at Chrome Hearts; and tween twins Frankie Belle and Kristian Jack — initiates collaborations with a wide range of people, all of whom share some kind of special connection with them.

The striped button-up shirts by Comme des Garçons that they tweaked with sterling silver four-to-five buttons came about after Richard modeled on the runway for Rei Kawakubo. Actress Kate Hudson, who happens to be Laurie Lynn's close friend, is offering stackable

square-shaped rings, dainty bracelets and other fine jewelry she designed with Chrome Hearts at the store. While sitting on opposite ends of the apple sportsman, vintage-loving Lily Adewale and luxe Goth Gareth Pugh entered the Chrome Hearts world, respectively, through a childhood friendship with Jesse Jo and introduction by Rick Owens. Indulged tots can cuddle the cashmere teddy bears with silver stars for eyes courtesy of The Elder Statesman, which also counts the Starks as investors.

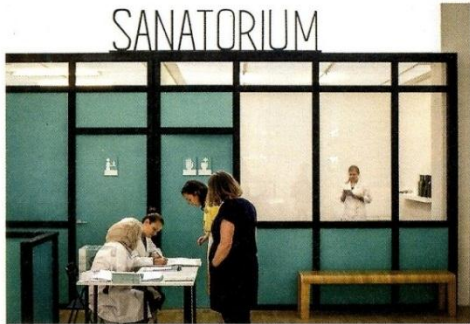
"Somebody can find something for every age," Stark says. "It's not like any store we've done. I want [customers] to see the diversity and that we can do anything."

To help broaden Chrome Hearts' reach further, Stark is also finding five young artists who are dabbling in everything from documentary filmmaking to social media. "I pay for everything if they don't have money," she says. "They're put in a position where they can excel."

It's too early to tell whether the Millennials who are supported by the Starks will become the next Botticelli, da Vinci or Michelangelo. What they do have for certain is a venue in which to show their work, namely, Chrome Hearts' global network of 25 stores, including its new flagship in New York that will be unveiled next year with a gallery and other features similar to those in the Miami store.

— KRISTI TL. TRAM

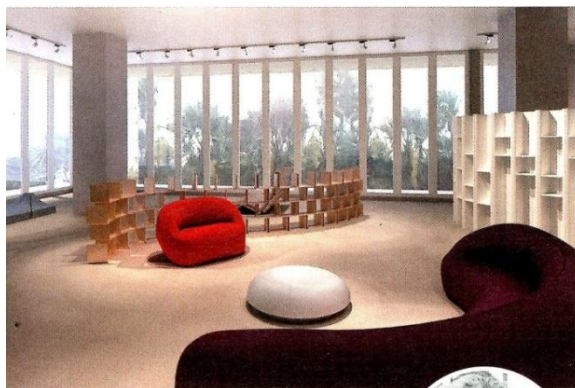
WHERE HAUTE SPOT



From top: Installation views of Pedro Reyes's ongoing *Sanatorium*, at Whitechapel Gallery, London, 2013.

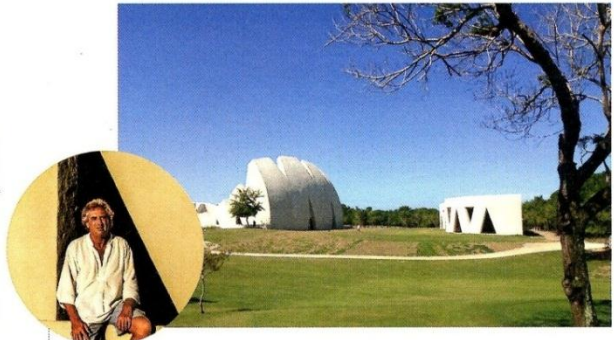
Going Mental

If the art world is driving you mad, drop into the brand-new Institute of Contemporary Art, Miami (ICA), in the Design District. The ICA opens December 2 with solo exhibitions (curated by deputy director Alex Gartenfeld) by Andra Ursuta and Pedro Reyes, who is installing his ongoing project *Sanatorium*, a pop-up clinic complete with receptionists and specially trained "therapists." Considering the setting, they will presumably specialize in treating megalomania.



Best-Laid Plans

The late modernist designer Pierre Paulin's greatest achievement was arguably the interiors at the Elysée Palace he created for Georges Pompidou in the '70s, when Pompidou was the president of France. Asked not to disturb the Napoleon III-era boiserie, Paulin (*inset*) carved out a smoking room, a dining room, a library, and two salons using freestanding curved walls of fabric stretched across steel frames. In terms of sheer ingenuity, this project may have been matched only by a residence Paulin conceived for the Herman Miller furniture company in 1972. *La Maquette*, as it was called, was a six-part blueprint for futuristic modular living—an interchangeable, endlessly variable environment defined by Paulin's innovative seating, shelving, and walls. The plans are being realized for the first time by Louis Vuitton, in an installation (*above*) that will run December 2 through December 7 in the Miami Design District. As Paulin once remarked, "My favorite design is the one to come." ♦



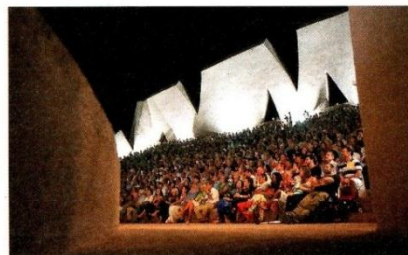
RUMBLE IN THE JUNGLE

A state-of-the-art theater complex livens up Trancoso's jet-set scene.

THE TINY 16TH-CENTURY VILLAGE OF TRANCOSO, in Brazil's coastal Bahia region, has been casting a spell on visitors ever since it was "discovered" by hippies and creative types fleeing the country's big cities in the 1990s. But in the past few years, the crowds have become larger and decidedly less bohemian, with droves of newly moneyed Brazilians arriving for the late-December high season, and international jet-setters (including Anderson Cooper, who's currently building a vacation house there) following close behind. Since 2012, Trancoso has also hosted a week-long music festival every March that celebrates classical performers from abroad as well as student and professional musicians from all over Brazil. Now the festival has a new home: the Teatro Mozarteum Brasileiro, a striking 2,200-seat theater complex.

Sabine Lovatelli, a Brazilian philanthropist and arts patron whose husband, Carlo, is an entrepreneur, came up with the idea for the festival—and the building that houses it—over dinner with L'Occitane's CEO, Reinold Geiger, and Luxembourgian architect François Valentiny. "We drank a lot of good red wine," says Valentiny, who quickly drew up plans for a temporary venue built of timber and textile, located in a steep valley just up the coast from the historic town center. That building proved unfeasible—protected turtle nesting grounds on the beach made it inaccessible in the spring—so the scheme evolved into a more permanent structure in poured concrete, just a short distance away on a windy promontory. Shaped like "the surface of an open hand," in Valentiny's words, with its palm facing the sky and its fingers spread slightly as they taper off toward the south, the structure is halfway buried into its hilly site. An outdoor amphitheater is situated on top, with an indoor performance space below—a useful feature in rainy Bahia. "The sound surrounds you," says the designer of the effect of the solid curving walls.

From a distance, the theater and its accompanying outbuilding—a crescent-shaped pavilion that contains offices and rehearsal spaces—look like two mysterious outcroppings surrounded by dense rainforest. So it's not surprising that, last March, even before construction had finished, scores of curious Trancosens made the bumpy 10-minute drive from town to check out the first show. "The acceptance of the project by the local community was immediate," says Sabine, adding that the building and the festival are aimed at "developing new educational and economic opportunities for Trancoso." Not to mention new entertainment opportunities for the town's many well-heeled visitors. IAN VOLNER

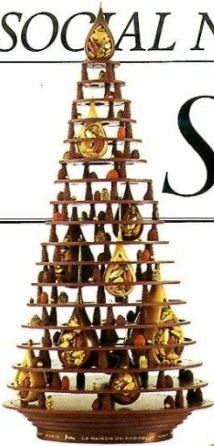


Clockwise, from top left: François Valentiny; Trancoso's Teatro Mozarteum Brasileiro; inside the upper auditorium.

SOCIAL NETWORK / DECEMBER/JANUARY

# Social Calendar

For more things to do, TOWNANDCOUNTRYMAG.COM



**NATIONAL CHOCOLATE-COVERED EVERYTHING DAY**

December 16  
La Maison du Chocolat's limited-edition Tree of Wonder offers 165 ways to commemorate the occasion.

**HOLIDAY BONUSES**

There are the obvious annual feasts, but this time of year, shouldn't every day feel like Christmas?

**WINTER SOLSTICE**

December 21  
Hermès does not accept the existence of a polar vortex.



**NATIONAL COOKIE DAY**

December 4  
Think of DC-based Maggie Austin's painted cookies as the anti-Mallomar.



**MOVABLE FEASTS**

» **MOMOFUKU MILK BAR HOLIDAY BAKING CLASS**  
December 13 and 20  
The home of crack pie and cereal milk ice cream shows how it's done.

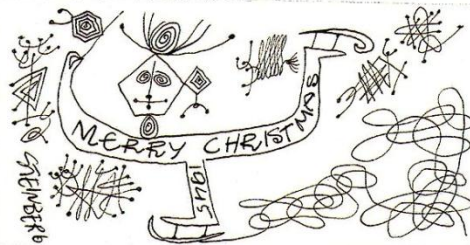
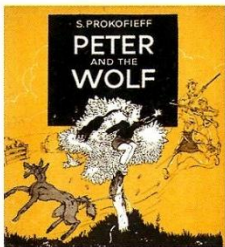
» **BACCARAT HOTEL NY OPENS**  
December 22  
The lighting will be great (above), and the restaurant is run by La Grenouille's Charles Masson Jr.

» **DALLAS CRYSTAL CHARITY BALL**  
December 6  
One of the biggest nights in the Big D.

» **NY BOTANICAL GARDEN WINTER WONDERLAND BALL**  
December 12  
The place to share holiday cheer before leaving for St. Bart's.

**ARTS & CULTURE**

» **PETER AND THE WOLF**  
December 6-14  
Designer Isaac Mizrahi's animated annual reading of the classic at the Guggenheim. It's Prokofiev unzipped.



» **ARTISTS' HOLIDAY CARDS**  
Through January 4  
The Morgan Library, in New York, presents cards by artists including Saul Steinberg (above). Sadly, not stamped and ready to send to dear Aunt Sally.

» **ONE WAY: PETER MARINO**  
December 4-March 29  
The Bass Museum of Art's look at Marino's design influence opens during Art Basel Miami (not ideal leather weather).

» **PICASSO & JACQUELINE**  
Through January 10  
New York's Pace Gallery displays the many fruits of Picasso's fascination with his final muse.

**AARON BURR**



VS

**ALEXANDER HAMILTON**



» **HAMILTON**  
Opens January 20  
The Public Theater and In the Heights' Lin-Manuel Miranda take on the historic duel. (Burr may have beaten Hamilton once again—a musical of his life premiered two years ago.)

» **ART BASEL MIAMI**  
December 4-7  
Art. Parties. Repeat. In between: Vuitton's Pierre Paulin exhibit and Fendi's Roman Lounge, designed with Dimore Studio.

» **MAGNIFICENT JEWELS, SOTHEBY'S**  
December 9  
This could be yours.



**SPORTS**

» **GUCCI PARIS MASTERS**  
December 4-7  
Perhaps the most stylish show-jumping event of them all. Look for Monaco's Charlotte Casiraghi (above).

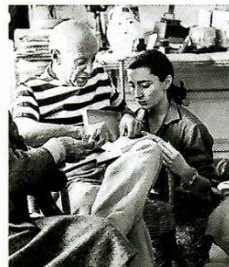
» **X GAMES ASPEN**  
January 22-25  
If snowboard superpipers get too intense, retreat to the Little Nell.



**IN SEASON**

» **THE 60TH INTERNATIONAL DEBUTANTE BALL**  
December 29  
The Waldorf, where this deb ball is held every two years, has just been sold. What that means for future generations of girls in white dresses remains to be seen.

Chanel Haute Couture Fall 2014



» **MALKOVICH MALKOVICH**  
Through January 31  
The actor recreates iconic shots for photographer Sandro Miller at Catherine Edelman, Chicago.



By STELLENE VOLANDES



[DESIGN]

**BROUGHT TO LIFE**  
From top: The *Playing With Shapes/* exhibition by Louis Vuitton; the late Pierre Paulin, on whose never-realized work the space is based.

DESIGN DATE

# IMAGINATION AT WORK

LOUIS VUITTON PAYS TRIBUTE TO FRENCH INGENUITY WITH ITS ART WEEK CONTRIBUTION.

By Rebecca Kleinman



When Louis Vuitton erected a seaside home designed but never built by architect Charlotte Perriand in The Raleigh's backyard during last year's Art Basel, major art collectors sneaked in before its preview, and the exhibit ended up being a smash hit with art and design enthusiasts alike. This year, the label is looking to achieve the same level of interest and enthusiasm with a similar project. Early this month, a circa 1972 commission by French modernist Pierre Paulin for American furniture manufacturer Herman Miller that never came to fruition will finally come to life. Titled *Playing With Shapes!*, this year's two-

part exhibit includes a six-floor model, "La Maquette," and 18 pieces of furniture, also conceived but never created until now. For Paulin admirers, it will be like unearthing a treasure trove of sofas, chairs, and coffee and dining tables. The installation, this year's Design Miami/ satellite exhibition, invites viewers to envision their ideal living space down to the number of rooms and types of furniture that would meet their daily needs. In his notes, Paulin compared it to a personal oasis customized for each resident. Home, iconic home, indeed. Dec. 2-7, Palm Court, 140 NE 39th St., Suite 326, [us.louisvuitton.com](http://us.louisvuitton.com); [designmiami.com](http://designmiami.com)



**TYPE SET**  
One of three covers of the deluxe edition version of Louis Vuitton's latest book; a photograph by Giampaolo Sgura included in the volume.

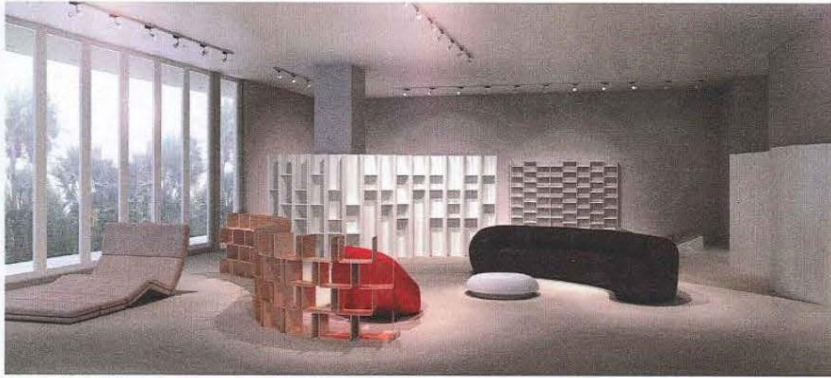
SHELF LIFE

## Style Anthology

When it comes to coffee-table volumes, the goal is to entice guests to pick them up. The new **Louis Vuitton Fashion Photography** (\$85, Rizzoli) is a sure thing in that regard, especially when you consider its deluxe edition (\$130), which features a white canvas binding and a choice of three covers (with image options by Bert Stern, Craig McDean or Patrick Demarchelier). Compiled by Charlotte Cotton and Martin Harrison, and edited by Michel Mallard, the tome is a chronology of the renowned house via 200 photographs from the 1950s through the present highlighting the history of LV products in everything from advertising campaigns to magazine fashion articles. It's a lesson in the Vuitton aesthetic all serious tastemakers need to experience.

Both editions of the volume will be available at the Louis Vuitton Design District store (a block or so from the *Playing With Shapes/* installation) during Art Week, Dec. 1-7. 170 NE 40th St., Miami, 305.573.1366, [us.louisvuitton.com](http://us.louisvuitton.com)  
—Michael Muzquiz





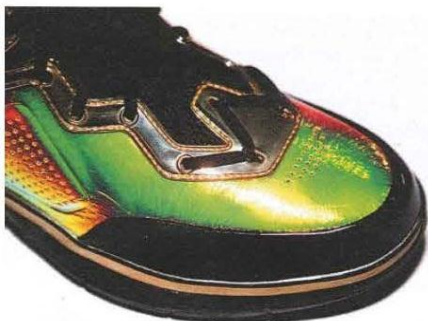
**LOUIS VUITTON ▲  
UNVEILS UNKNOWN  
DESIGNS  
BY PIERRE PAULIN**

**DESIGN MIAMI/  
140 NE 39TH STREET  
SUITE 326  
MIAMI FL 33137**

Coveted French fashion house Louis Vuitton is bringing to life Pierre Paulin and Herman Miller's unrealized residential project, which the French designer and American furniture manufacturer dreamed up back in 1972. The trifecta of items created will include a mock up, a 3-D animated video and a selection of 18 pieces. The satellite exhibition will debut during Design Miami/ in the Design District from December 2-7.

**DWYANE WADE  
WADE + LI NING +  
ALEJANDRO INGELMO ▼**

*Haute Living* and The Webster, along with superstar NBA player-turned-designer Dwyane Wade will release his new sneaker variety with longtime partners Li Ning and Alejandro Ingelmo. While the details of this latest collaboration are hush hush, what we can divulge is that the December 2<sup>nd</sup> unveiling will be one for the books.



**THOM FILICIA AND  
ARCHITECTURAL  
DIGEST ▼**

**1545 COLLINS AVENUE  
MIAMI BEACH, FLORIDA 33139**

Together with *Architectural Digest*, acclaimed designer Thom Filicia will create the AD Oasis, an exclusive and luxury hub open to VIPs during Art Basel Miami Beach. The AD Oasis will be located at the James Royal Palm hotel. Filicia, founder and principal of New York City-based design firm Thom Filicia, Inc., is transforming a sweeping outdoor space at the South Beach hotel using a combination of woven textiles, metals and stone.



**THE MIAMI BEACH ▶  
EDITION**

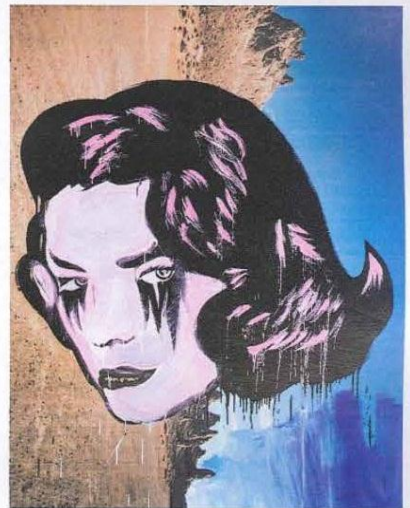
**2901 COLLINS AVENUE  
MIAMI BEACH, FLORIDA 33140**

Everyone's talking about The Miami Beach EDITION. Located in its own private enclave right on the beach, the 294-room hotel by Ian Schrager unites great design and innovation with one-of-a-kind dining by Michelin-starred chef Jean-Georges Vongerichten. Art week in Miami means that EDITION will be playing host to pop-up galleries including: Half Gallery with Harper's Books, a New York contemporary art gallery curated by Bill Powers; Home Alone 2 Gallery, a group show by Leo Fitzpatrick and Nate Lowman's L.E.S. Gallery; and Fulton Ryder, a gallery by artist Richard Prince with a Marilyn Minter book launch.

**VAN ALPERT ▼**

**GALLERY LOCATED AT:  
297 NW 26 STREET  
MIAMI, FL, 33127**

Running through December 8, Van Alpert's wildly popular *Black i* exhibition has garnered the attention of art collectors and aficionados. His much-acclaimed Lauren Bacall series speaks to the connection between past and present by using iconic Hollywood imagery with modern techniques and materials. Alpert's most recent mural work can be seen at The Miami Beach EDITION, where he was commissioned by Ian Schrager to create an impressive celebrity entrance for the hotel's nightclub, Basement. While the Miami native currently calls Los Angeles home, his hometown debut means he'll be spending more time in the Magic City. Stay tuned.



COMPILED BY MADELINE BRUBI FROM BIRTHDAY WISDOM AND NEWS REPORTS

# people



## birthdays

Actress Ellen DeGeneres is 54. Singer Amy Poehler is 44. Singer Tom Petty is 65. Actress Priyanka Chopra is 33. Actor Ryan Murphy is 31. Actor Steve Buscemi is 43. Actor Tom Cruise is 51. Actor Brad Pitt is 39. Actor George Clooney is 47. Actor Matt Damon is 37. Actor Ben Affleck is 36. Actor Casey Affleck is 35. Actor Jesse Plemons is 40. Actor Jesse Plemons is 40. Actor Jesse Plemons is 40.

### DESIGN MIAMI

## Loving his father's furniture

In a move to re-imagine the work of French designer Pierre Paulin (1927-2009), Louis Vuitton unveiled a satellite exhibition featuring never-produced modular pieces from his archives. The Design Miami exhibition "Playing with Shapes"



B. PAULIN

thoughtfully expresses Paulin's vision of form and function, and hints at his desire for limitless flexibility in the home (think of rearranging your living room to suit your needs right

now). Paulin, who's known as one of the most avant-garde designers of the 20th century, brought the iconic mushroom, ribbon and tongue chairs to life. He also redesigned Georges Pompidou's apartments and radically changed the way people think and feel about furniture.

"Playing with Shapes" spotlights 13 pieces — sofas, armchairs, bookshelves, tables — that Paulin conceptualized for Herman Miller in 1972. His wife Maia and his son Benjamin say this missed opportunity was one of the designer's greatest professional regrets.

This year, the Paulins collaborated with Louis Vuitton using the revolutionary designs in La Maquette (or small scale mock-up) for a full-blown production.

We sat down with Benjamin, literally on his father's couch, to talk about the exhibition.

**What's it like for you to touch the result of your father's unrealized designs?**

I lived with the mock-ups for these pieces in my home as a kid. It's very emotional for me to see them develop for the first time.

**Which piece is your favorite?**

I want "Dune," but I need the space for it first! It was my father's way of promoting a relaxing way of life. He liked solitude yet he created this and more [communal pieces] for others. He wanted them to have the opportunity to comfortably spend time with friends.

**How do you feel about the inherent flexibility of these pieces?**

Change is interesting. Even if you don't use it, it's really nice to know you have the option.

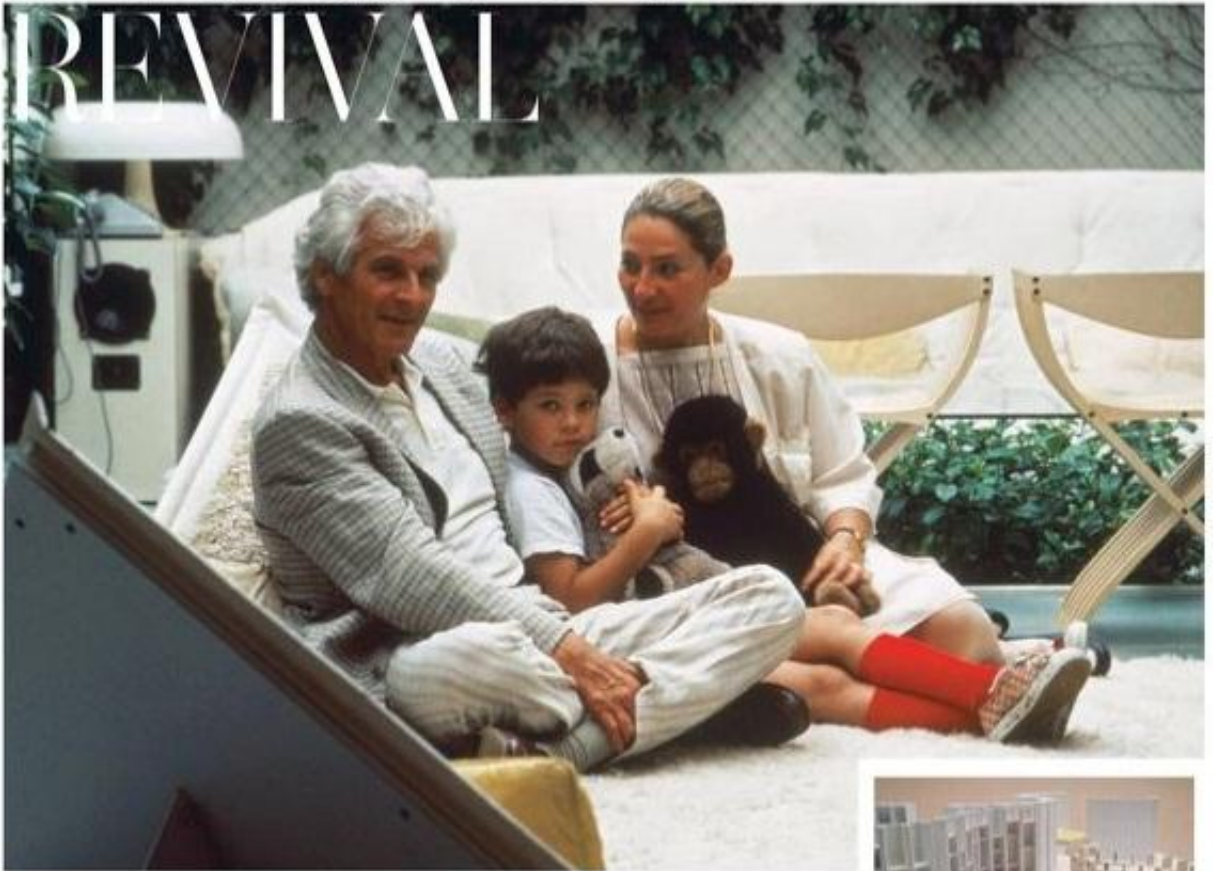
**Your father's body of work is so complex. What did you learn from his experimental attitude?**

He was a very modern person . . . always thinking of the future. Today, he would look around at this project and say, "F--- this. I have new ideas!"

*"Playing with Shapes" at Palm Court/Miami Design District, 140 NE 39th St., third floor, Miami, is open to Design Miami/ and Art Basel card holders from noon to 6 p.m. Sunday.*

GALENA MOSOVICH

# FRENCH REVIVAL



© ARCHIVES PIERRE PAULIN

Pierre, Benjamin and Maia Paulin, circa 1980; at right, an original maquette for Herman Miller that inspired "Playing With Shapes," on view at 140 NE 39th Street.

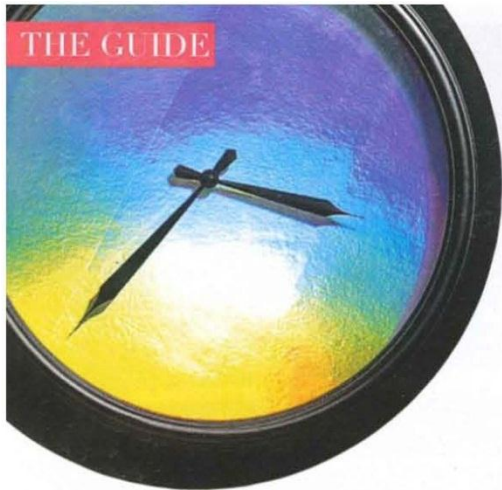


**L**ouis Vuitton presents "Playing With Shapes," a modular furniture design by the late Pierre Paulin for Herman Miller, conceived in 1972, but unrealized until now. Paulin's wife, Maia, and their son, Benjamin, worked closely with both companies in developing the program for "Playing With Shapes," including the recreation of Paulin's original maquette and 18 pieces of furniture. "His pieces are honest," says Benjamin. "Behind the seemingly liberal shapes, one should not imagine fickle artistic labor, but an arduous will for practicality, sprinkled with a touch of poetry." This Design Miami/Satellite is on view December 2 through 7.

"An object's beauty is by no means the expression of an artistic project, but the result of the limitations linked to its design."

— Pierre Paulin





Agustina Woodgate clock at Locust Projects

# Art by the hour

Our recommendations for getting the best from Art Basel Week 2014

## TUESDAY, DEC. 2

**From 9 a.m.:** Check out Daniel Arsham's installation at Locust Projects in the Design District (from 9 a.m.) and the nearby Paula Crown/ Theater Gates' Studio installation on N.E. 39<sup>th</sup> Street. Catch the newest exhibition at the de la Cruz Collection (from 10 a.m.)

**11 a.m.:** Watch Pedro Reyes' Sanatorium performance at the new ICA in the Moore Building; stop by Kris Knight's pop-up show at 95 NE 40<sup>th</sup> St. and the recreation of Pierre Paulin's modular living vision at 140 NE 39<sup>th</sup> Street.

**Throughout the day and evening:** VIP preview at Design Miami\ (Not a VIP? Catch the Beatriz Milhazes solo show at PAMM)

**5:30 - 10 p.m.:** VIP previews in Midtown of Art Miami/CONTEXT and Miami Project. (No invitation? See your favorite gallerist or sign up at art-miami.com.)

Murals at Wynwood Walls

## WEDNESDAY, DEC. 3

**Throughout the day and evening:** VIP openings at Art Basel Miami Beach. (Not a VIP? Unless you're a serious collector, there's no hope.)

**Alternative:** Rubell Family Collection's 50<sup>th</sup> anniversary show from 9 a.m.; then head to Art Miami, open at 11 a.m.

**Alternative No. 2:** Design Miami\ opens to the public at 10 a.m. Stop by ArtCenter/ South Florida's 30<sup>th</sup> anniversary exhibition before or after.

**8 p.m.:** Members' opening at Bass Museum (join for \$50; bassmuseum.org.) Peruse the Art Public sculptures out front.

## THURSDAY, DEC. 4

**9 a.m.:** Rubell Family Collection hosts its annual breakfast installation.

**NADA Fair** at the Deauville Beach: 10 a.m. for VIPs, 2 p.m. for the public

**Stop in the pop-up galleries** (including Richard Prince's Fulton Ryder) from noon to 6 p.m. at Miami Beach EDITION.

**3 p.m.:** Art Basel Miami Beach opens to the public.

**8 p.m.:** PAMM presents Future Brown featuring Kelela; sustaining members and above.

**Alternatives:** Hit the free Art Basel films at the New World Center (from 8 p.m.) or the FKA Twigs gig at YoungArts.

## FRIDAY, DEC. 5

**1 p.m.:** "Shen Wei - in Black, White and Gray" performance at MDC Museum of Art + Design.

**Catch the Marina Abramovic Institute's "The Slow Motion Walk"** participatory performance at YoungArts, noon to 6 p.m.

**Pop over to Art Basel Miami Beach** before the weekend crowds. (Open noon-8 p.m.)

**7 p.m.:** YoungArts presents Best New Artist Grammy nominee James Blake.

**8 p.m., 9 p.m.:** Art Basel / Film at the New World Center.

**For addresses and other details, see pages 162-183.**

## SATURDAY, DEC. 6

**1 p.m.:** MDC Museum of Art + Design presents "Shen Wei - in Black, White and Gray," exhibition and performance.

**Fairs open all around.** Don't miss Miami Project in Midtown.

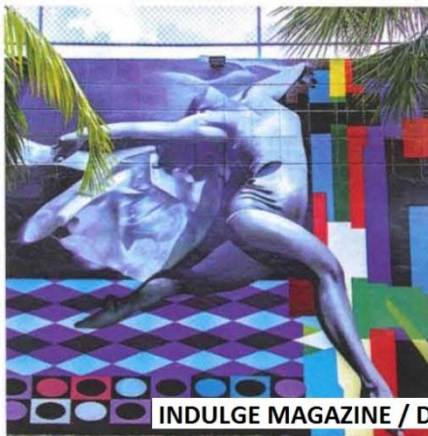
**Whenever you get there:** Hit Wynwood Walls (open until midnight.)

## SUNDAY, DEC. 7

**9:30 a.m.:** Breakfast in the Park at Frost Art Museum at FIU.

**1 p.m.:** Last chance for Shen Wei at the MDC Museum of Art + Design.

**Noon:** Last day of Art Basel.



SCHEDULE



Champêtre Royal - Lunar Personages of Luchy, Leon Kelly, 1963.

**"PLAYING WITH SHAPES" BY LOUIS VUITTON**  
 10 AM-8 PM. Louis Vuitton Maison presents Pierre Paulin and Herman Miller's long-lost unrealized project, which the French designer and the American furniture manufacturer thought up in 1972. This exhibition continues December 4-7. Access with Design Miami pass, Art Basel pass, or ticket purchase. *Palm Court, 140 NE 39th St., Ste. 326*

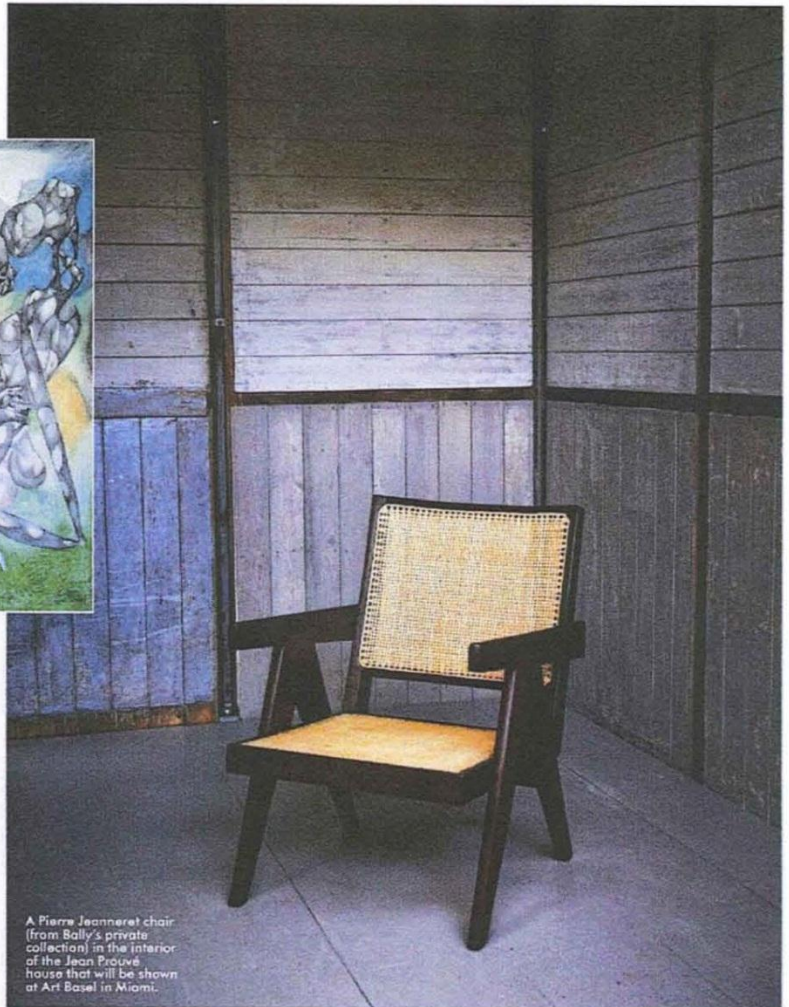
**ART BASEL, FIRST CHOICE OPENING**  
 11 AM-3 PM. Convention Center access via Hall B or Hall D. Entrance with Art Basel First Choice card. *Miami Beach Convention Center, Convention Center Dr.*

**PK SHOP X MDM PRESENT LIGHT SHOP: A CURATED ART AND ETHICAL FASHION POP-UP**  
 11 AM-6 PM, through December 7. Free to the public. *Soho Beach House, 4385 Collins Ave., Miami Beach*

**PUBLIC SECTOR, "FIELDWORK"**  
 11 AM-8 PM. The program is available throughout the week with free public access. *Collins Park, 2100 Collins Ave.*

**ART BASEL PREVIEW OPENING**  
 3-8 PM. Convention Center access via Hall B or Hall D with First Choice Preview VIP card. *Miami Beach Convention Center, Convention Center Dr.*

**DESIGN MIAMI, DESIGN TALKS**  
 6-7 PM. Entrance with Design Miami VIP card, Art Basel VIP card, or purchased ticket. *Meridian Ave. and 19th St.*



A Pierre Jeanneret chair (from Bally's private collection) in the interior of the Jean Prouvé house that will be shown at Art Basel in Miami.

**ART BASEL FILM, AN EVENING PROGRAM IN SOUNDSCAPE PARK**  
 8 PM. Free access. *SoundScape Park, 500 17th St.*

**BASS MUSEUM OF ART, RECEPTION FOR "PETER MARINO: ONE WAY"**  
 8-11 PM. Admission with invitation, museum membership, Art Basel First Choice VIP card, or exhibitor or press pass. *Collins Park, 2100 Collins Ave.*

**ART BASEL, PUBLIC OPENING NIGHT**  
 8:30-10:30 PM. Free public access. *Collins Park, 2100 Collins Ave.*

**THURSDAY, DECEMBER 4 DOWNTOWN ART HOUSE AND LOCUST PROJECTS, ARTIST STUDIO VISITS**  
 9 AM-12 PM. Free public access; maps available at Bas Fisher Invitational.

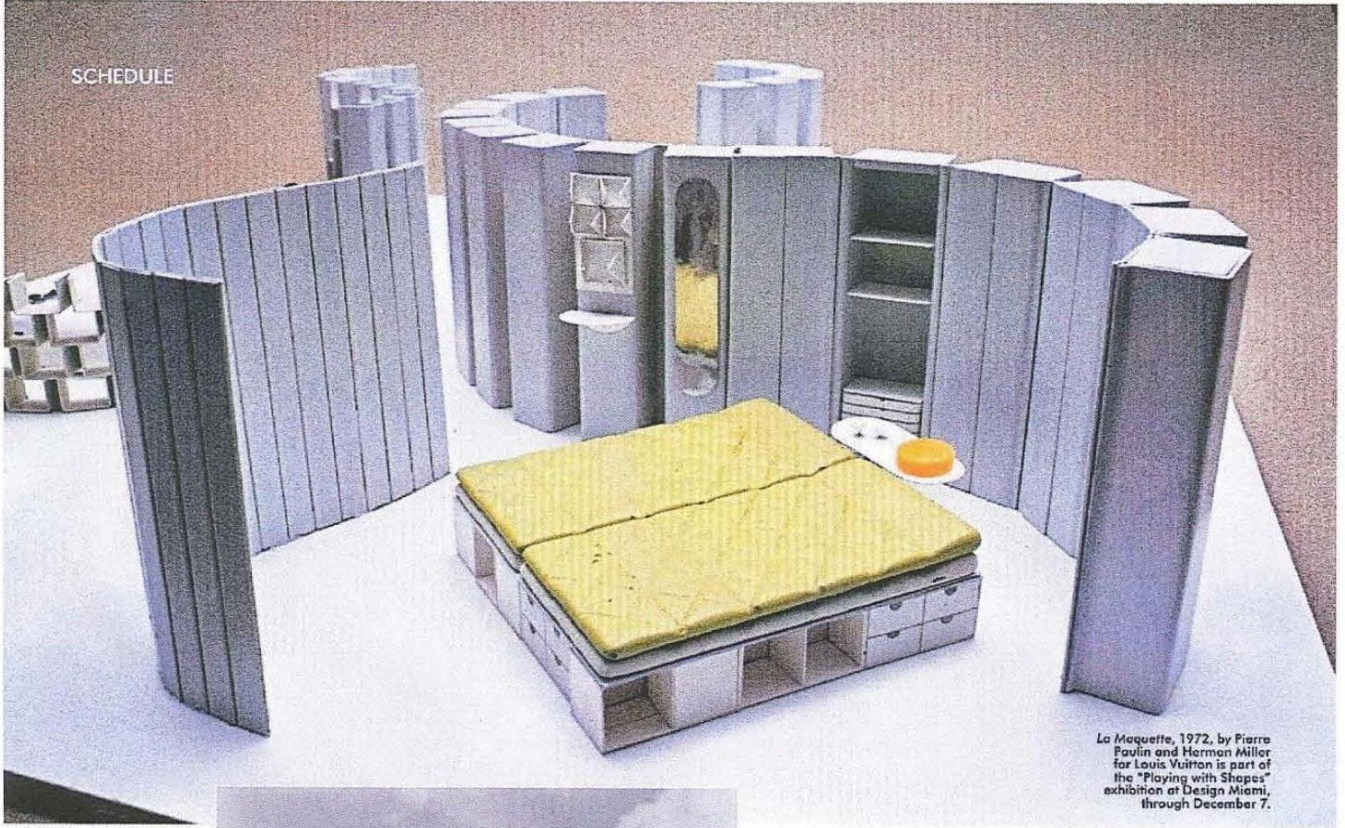
**PUBLIC VIEWING OF JEAN PROUVÉ-DESIGNED HOME**  
 9 AM. Bally presents the reconstruction of a mid-century postwar home designed by Jean Prouvé. The company has also partnered with a contemporary artist on a custom art installation within the house. The installation is open to the public, by appointment only, until December 7. For an appointment visit [functionandmodality.com](http://functionandmodality.com). *The Delano Hotel Garden, 1685 Collins Ave., Miami Beach*

**DAVIDOFF ART INITIATIVE BRUNCH**  
 10 AM. Hosted by Davidoff CEO Hans-Kristian Hoegsgaard. By invitation only. *Miami Beach Botanical Garden, 2000 Convention Center Dr.*

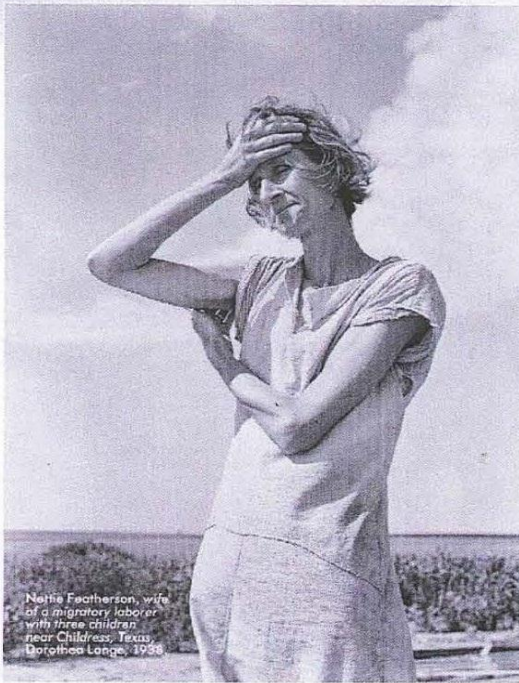
**BEATRIZ MILHAZES BOOK SIGNING**  
 10 AM-12 PM. Artist Beatriz Milhazes will be at Pérez Art Museum Miami signing copies of the 200-page full-color catalogue *Beatriz Milhazes*

PHOTOGRAPH COURTESY OF BALLY; COURTESY OF JEAN PROUVÉ; PHOTOGRAPH BY HANSEN; PHOTOGRAPH BY HANSEN; PHOTOGRAPH BY HANSEN

SCHEDULE



*La Maquette*, 1972, by Pierre Paulin and Herman Miller for Louis Vuitton is part of the "Playing with Shapes" exhibition at Design Miami, through December 7.



Nettie Featherston, wife of a migratory laborer with three children near Childress, Texas. Dorothy Lange, 1938.

**PRIVATE COLLECTION VISITS and LOCAL INSTITUTIONS**

**DE LA CRUZ COLLECTION,**

**"BENEATH THE SURFACE"**

From 9 AM daily, Tuesday, December 2–Saturday, December 6. Free public access. 23 NE 41st St.

**CISNEROS FONTANALS ART FOUNDATION,**  
**"IMPULSE, REASON, SENSE, CONFLICT. ABSTRACT ART FROM THE ELLA FONTANALS-CISNEROS COLLECTION"**

From 9 AM daily, Wednesday, December 3–Sunday, December 7. Free public access. 1018 North Miami Ave.

**RUBELL FAMILY COLLECTION, CELEBRATING 50 YEARS OF MARRIAGE AND COLLECTING CONTEMPORARY ART**

From 9 AM daily, Wednesday, December 3–Sunday, December 7. Free public access. 95 NW 29th St.

**THE MARGULIES COLLECTION, 15 YEAR ANNIVERSARY EXHIBITION**

From 9 AM daily, Tuesday, December 2–Sunday, December 7. Admission is \$10. 591 NW 27th St.

**THE WOLFSONIAN-FIU, "MYTH AND MACHINE: THE FIRST WORLD WAR IN VISUAL CULTURE"**

From 10 AM daily; closed Wednesday. Admission is \$7. 1001 Washington Ave.

PHOTOGRAPH COURTESY OF HUNTER J. SIMONLESS COLLECTION (LARGE); ARCHIVES PIERRE PAULIN MILLER

## Art Basel Miami Beach Public

The Public sector offers its visitors a chance to see outdoor sculptures, interventions, and performances, sited within an open and public exhibition format at Collins Park. The sector has been produced in collaboration with the Bass Museum of Art since 2011. For details, go to [www.Bassmuseum.org](http://www.Bassmuseum.org).

## Art Basel Miami Beach R. McNamara

**Ryan McNamara**  
**Title: A Story Ballet**  
**About The Internet**  
 MEEM  
 digital C-print,  
 20"x30", edition of 5  
 Courtesy the artist



## Art Basel Miami Beach Film



Curated around the notion of 'Playfulness', David Gryn's 4th edition of Film will feature a wide array of film and video works driven by the playfulness of Internet gaming, the online world, art making,

dance, performing, colour, sound and music. Access is free with an entry ticket to the show.

**Friday, December 5, at 2 p.m.:** Art Basel's Salon program will feature 'Digital Gamer/ Animations/ Online Surfing,' a talk between David Gryn and the artists Tabor Robak and Rachel Rose.

**Daily, December 3-7:** Miami Beach Convention Center Film Library

**Nightly, December 3-6:** Soundscape Park Evening Film Program Free public access, seating is limited - bring a blanket or lawn chair.

**For a full lineup, go to [artbasel.com/miamibeach/film](http://artbasel.com/miamibeach/film).**

## SIDE SHOWS AROUND TOWN



**Thirty Years On The Road.** ArtCenter celebrates its 30th anniversary with an exhibition of Miami visual arts history. Runs until February 2015 at The Richard Shack Gallery and Project 924. [www.Artcenter.org](http://www.Artcenter.org)



**Playing With Shapes Hosted By Louis Vuitton.** The Maison presents Pierre Paulin and Herman Miller's long-lost, unrealized project, which the French designer and American furniture manufacturer thought up in 1972. Miami Design District in Palm Court, 140 NE 39th Street Suite 326, Miami.



**Zero Tolerance.** This exhibition presented by The Young Arts Gallery will visualize themes like artistic freedom and the arts' responsibility in society and politics. Located at 2100 Biscayne Blvd., Miami. [www.Youngarts.org](http://www.Youngarts.org).



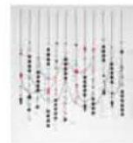
**25 Years of Art Discourse From Buenos Aires to Miami.** A study and reinterpretation of the Diana Lowenstein Gallery's 25-year history. Located at 2043 N. Miami Avenue, Miami. [www.Dianalowenstein-gallery.com](http://www.Dianalowenstein-gallery.com).



**50th Anniversary Rubell Celebration.** Don and Mera Rubell celebrated their 50th wedding anniversary, which marks the start of their art collection. Large scale works from seven artists will be on display at 95 NW 29th Street, Miami. [www.rfc.museum](http://www.rfc.museum)



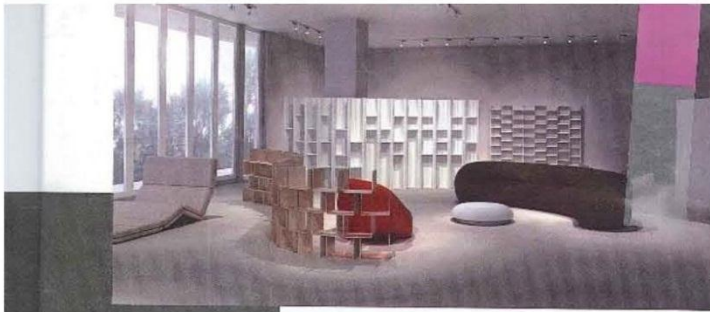
**BAZAAR Art Basel Miami Beach** at Soho Beach House. Featured brands include La Perla, Henri Bendel, Natura Bisse, VINCE, Givenchy Beauty, Dior Nails, Gucci Eyewear and Armani Fragrance. Dec. 2, 1-6 p.m.; Dec. 3, 12-7 p.m.; Dec. 4, 11 a.m. - 5 p.m. Open to the public with RSVP at [BAZAARBeauty@hs-pt.com](mailto:BAZAARBeauty@hs-pt.com).



**One Way: Peter Marino.** Presented by The Bass Museum of Art, this exhibition explores American Architect's multifaceted relationship with art. On display December 4 through March 29, 2015. [www.bassmuseum.org](http://www.bassmuseum.org).



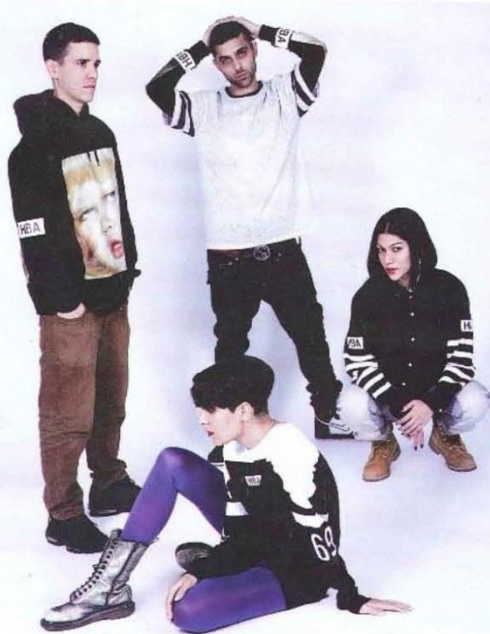
**Institute of Contemporary Art.** On view Dec. 3 - March 15 is Pedro Reyes' installation *Sanatorium*, a project mixing art and psychology, and Andra Ursuta's sculpture and installation that engages the psychology of power and modernism. 4040 NE 2nd Ave., Miami. [www.icamiami.org](http://www.icamiami.org).



### UNA CASA A LO VUITTON

Continuando con su tradición de dar a conocer a las figuras pioneras de la arquitectura y el diseño francés, *Louis Vuitton* presenta en Miami este 2 de diciembre y durante cinco días un diseño de muebles modulares como homenaje a un proyecto residencial que fue concebido por el diseñador vanguardista Pierre Paulin para el fabricante de muebles de oficina norteamericano Herman Miller en 1972. "La Maquette", como se ha bautizado al diseño que no llegó a trasladarse al concreto, y que forma parte de la colección del *Centro Pompidou*, cuenta con seis pisos y fue pensada para una producción en serie.

La colección "La Maquette" de Pierre Paulin cuenta con 18 piezas únicas y estará en exhibición en el 140 NE 39th Street, Suite 326, en el *Design District* de Miami

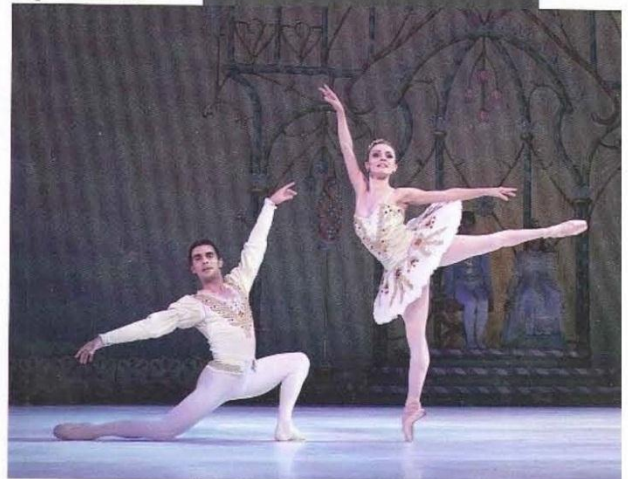


Mario Garcia Torres, "Future Brown, Photo 1", 2014. Foto: Christelle de Castro

### UN CLÁSICO DE NAVIDAD

El *Miami City Ballet* presenta este 20 de diciembre en el *Adrienne Arsht Center*, el afamado clásico espectáculo de George Balanchine, "The Nutcracker". Impresionantes bailarines vestidos con elaborados trajes sobre un fabuloso escenario, danzarán al ritmo de la mágica música de Tchaikovsky para contar la clásica historia de "Marie" y su príncipe Cascanueces. Nuestros dos pequeños protagonistas quienes vivirán juntos una aventura navideña entre cerezos y copos de nieve, enfrentándose en una épica batalla entre soldados de juguete y ratones traviesos. Un espectáculo imperdible y un gran regalo para grandes y chicos.

"The Nutcracker" del *Miami City Ballet* llega con toda la magia y alegría de la temporada Navideña



### EL ARTE DE LA YUXTAPOSICIÓN

¿Qué tienen en común Robert Rauschenberg, el cambio climático y Florida? Aparentemente nada. Salvo para el artista Mario García Torres (1975, Moclava, México), quien no solo ha conseguido establecer una relación entre estos temas sino que ha elaborado a partir de ellos cuestiones conceptuales y políticas, que encuentran nuevos significados y contextos a través de cuidadosas yuxtaposiciones. La muestra de este artista radicado lleva el nombre de "R.R and the Expansion of the Tropics", e involucra diversos soportes desde la fotografía, pasando por el cine y la música. Va desde el 2 de diciembre en el *Pérez Art Museum Miami (PAMM)*.

# el Nuevo Herald

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## estilo

### Design Miami: lo que no puedes perderte del diseño moderno y contemporáneo

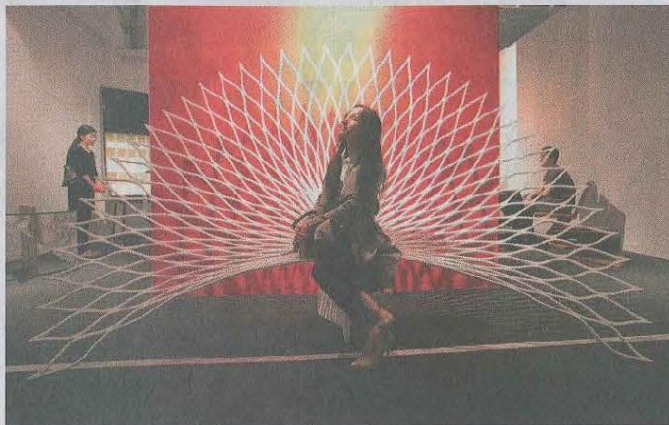
**NATACHA HERRERA**  
Especial/el Nuevo Herald

**D**esign Miami es la feria internacional más importante del diseño moderno y contemporáneo de nuestro hemisferio, que reúne bajo un mismo techo a influyentes coleccionistas, galeristas, diseñadores y críticos del mundo que hacen posible que los más innovadores y creativos diseños de muebles, lámparas y objetos artísticos cuenten con un mercado, y que los amantes de la cultura del diseño puedan satisfacer su ávida curiosidad sobre los ya clásicos aportes del siglo XX y las novedosas tendencias de este milenio. El evento se celebra paralelamente a *Art Basel*.

En su décima edición, *Design Miami* abrirá sus puertas al público del 3 al 7 de diciembre. En esta ocasión estará ubicado en la avenida Meridian y la calle 19, a solo unos pasos del Centro de Convenciones de Miami Beach, donde *Art Basel* tradicionalmente tiene su sede principal. El diseño de la entrada al pabellón le fue encargado al artista Jonathan Muecke, quien creó una estructura circular de doble capa a una escala humana.

**QUÉ NO DEBES PERDERTE DE DESIGN MIAMI:**

■ **Galerías:** De las galerías participantes, se destacan los diseños únicos de Joseph Andre Motte, Pierre Paulin y Sheila



EN SU DÉCIMA EDICIÓN, DESIGN MIAMI ABRIRÁ SUS PUERTAS AL PÚBLICO DEL 3 AL 7 DE DICIEMBRE.

Hicks para espacios públicos en Francia en las décadas de 1960 y 1970, exhibidos por la galería *Demisch Danan New York*. Los prototipos, piezas únicas y ediciones limitadas de *Erastudio & Apartment-Gallery Milán*, con su filosofía de "el diseño como arquitectura". Las esculturas funcionales de *Carpenters Workshop Gallery London & Paris*, que alcanzan la simbiosis perfecta entre el diseño y el arte. Las joyas y objetos relacionados a ellas de diseñadores contemporáneos comisariados por *Caroline Van Hoek*, de Bruselas.

Las novedosas creaciones de *Gallery SEOMI Seoul & Los Angeles*, con su constructivismo y organicismo en muebles y objetos, y su visión ecléctica que representa la esencia de la vida moderna. *R & Company New York*, con sus diseños clásicos y contemporáneos, expone una interesante mesa redonda con sillas curvadas creada por Joaquim Tenreiro en 1954. O la experiencia del diseño estadounidense presentada por *Vollume Gallery Chicago*. Lo ideal sería recorrer los stands de todas las galerías, pero si no puedes, esta

pequeña guía te servirá de ayuda.

■ **Curio:** *Curio Design* es la nueva plataforma de *Design Miami* que invita a los diseñadores, innovadores y galeristas a presentar gabinetes de curiosidades a través de la feria. Cada Curio revelará un ambiente total de objetos, texturas, artefactos e ideas que retan y contextualizan las narrativas de diseño ya conocidas.

■ **Satellites:** El programa *Satellites* invita a los diseñadores, empresarios e instituciones a exhibiciones únicas con mar-

cadadas perspectivas educacionales y para ser comisariados, que reflejan una visión contemporánea de lo que está ocurriendo hoy día en cuanto al diseño. En este marco trasciende *Louis Vuitton - Playing with Shapes/ Pierre Paulin, 1972*, en el cual la Casa Louis Vuitton exhibe un proyecto residencial concebido por Pierre Paulin en 1972, creado para el diseñador y fabricante de muebles de oficina Herman Miller, que nunca fue producido hasta ahora y cuya maqueta pertenece al Centro Pompidou de París. También resalta la muestra de *Zaha Hadid/2005-2014*, que expresa sus ideas en diversas escalas y a través de diferentes medios. El viernes 5, de 11:30 a.m. a 1:30 p.m., la firma de arquitectura Saha Hadid ofrecerá la ceremonia oficial del inicio de construcción de *One Thousand Museum*, su primer rascacielos residencial en el hemisferio occidental.

■ **Design Visionary:** El evento otorgará por primera vez el premio Visionario del diseño. El arquitecto y coleccionista Peter Marino será el primero en recibirlo, por el impacto que su trabajo ha tenido en el diseño contemporáneo y su redefinición del lujo en los espacios de tiendas y ambientes creativos a nivel mundial.

Horario para el público: 3 y 4 de diciembre de 10 a.m. a 8 p.m.; el 5 de 11 a.m. a 8 p.m.; el 6 de 12 m a 8 p.m. y el día 7, de 12 m a 6 p.m.

# FRENCH REVIVAL



© ARCHIVES PIERRE PAULIN



Pierre, Benjamin and Maia Paulin, circa 1980; at right, an original maquette for Herman Miller that inspired "Playing With Shapes," on view at 140 NE 35th Street.

**L**ouis Vuitton presents "Playing With Shapes," a modular furniture design by the late Pierre Paulin for Herman Miller, conceived in 1972, but unrealized until now. Paulin's wife, Maia, and their son, Benjamin, worked closely with both companies in developing the program for "Playing With Shapes," including the recreation of Paulin's original maquette and 18 pieces of furniture. "His pieces are honest," says Benjamin. "Behind the seemingly liberal shapes, one should not imagine fickle artistic labor, but an arduous will for practicality, sprinkled with a touch of poetry." This Design Miami/Satellite is on view December 2 through 7.

"An object's beauty is by no means the expression of an artistic project, but the result of the limitations linked to its design."

—Pierre Paulin

# BACK TO THE FUTURE

LOUIS VUITTON BRINGS AN UNREALIZED RESIDENTIAL LIFESTYLE COLLECTION BY THE LATE MODERN MASTER PIERRE PAULIN TO LIFE IN AN EVOCATIVE EXHIBITION IN THE DESIGN DISTRICT—JUST IN TIME FOR DESIGN MIAMI.

BY JEAN NAYAR



Many design aficionados who lived through the 1970s remember the decade as the end of the modernist era as we knew it. Some regard this period as the turning point that led to the degeneration of the high-minded principles that fueled modernism as a dominant influence on our ways of living for more than five decades. Others see it as a creative period when industrial design icons like Ettore Sottsass, Gaetano Piretti, Paul Evans, and Pierre Paulin were at their most prolific—and inspired.

Thanks to an exhibition called "Playing With Shapes," envisioned by the creative forces at Louis Vuitton and presented at the Palm Court in the Design District, old- and new-guard modernists alike can get a glimpse of an essentially unknown yet visionary project of the era that offers food for thought for a new age of design innovation. Conceived in 1972 by the iconoclastic furniture, interior, and industrial designer Pierre Paulin, a French master of the time, this multifaceted yet never realized collection of modular furnishings, storage elements, and accents sheds light not only on the genius of the renowned designer, but also on the conceptual thinking of leading designers of the day.

Though the project was never brought to market, it remained one of Paulin's favorite creations. And now, more than four decades after the project was shelved, Louis

CONTINUED ON PAGE 364

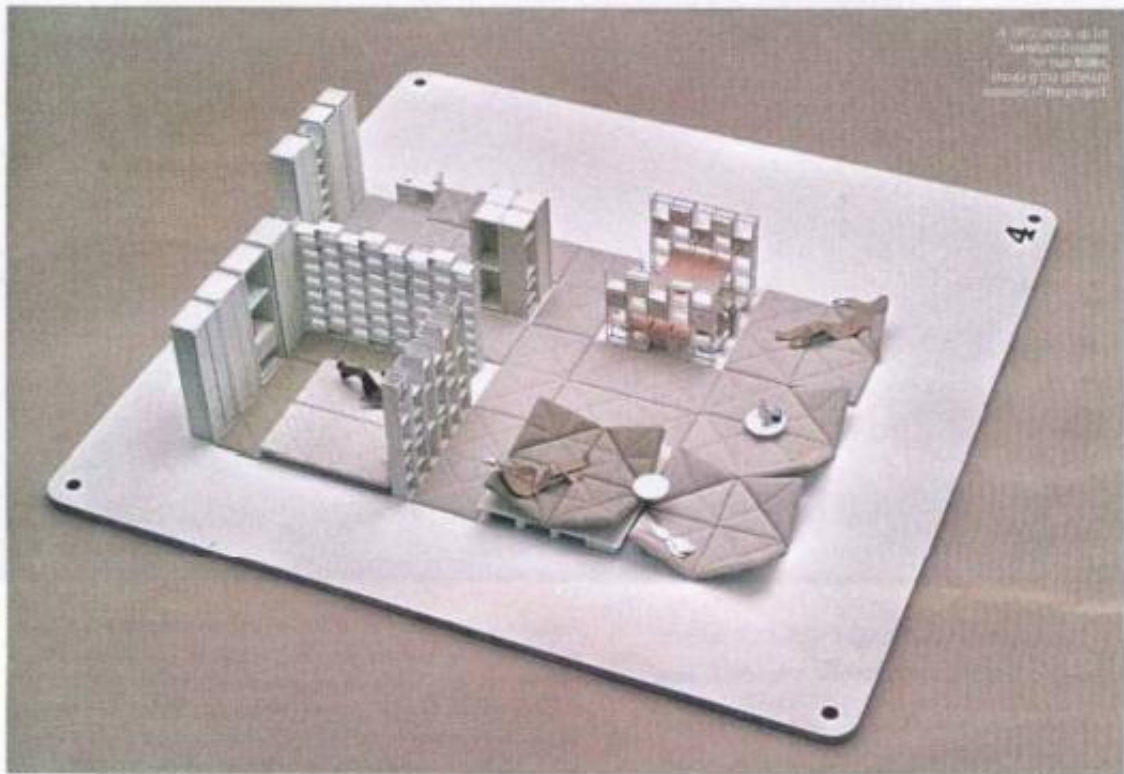
From left (top): Exhibition of "Playing With Shapes" (top); Exhibition of "Playing With Shapes" (middle); Exhibition of "Playing With Shapes" (bottom); Exhibition of "Playing With Shapes" (bottom right).

PIERRE PAULIN'S INNOVATIONS ARE A TESTAMENT TO THE POWER OF PRINCIPLED MODERN DESIGN





*EMINENT DOMAIN Heritage*



***"MY FATHER USED TO CONSIDER HIMSELF, WITH A LITTLE BIT OF HUMOR AND PROVOCATION, AS THE COMET TAIL OF FUNCTIONALISM."*—BENJAMIN PAULIN**

Vuitton has sponsored the manufacture of the elements in the collection—true to the scale and materials of Paulin's original vision.

Tapped by the revolutionary furniture manufacturer Herman Miller, Paulin was commissioned to create a cohesive system of components that could adjust to a more fluid modern lifestyle—allowing everyday people to craft and deconstruct their environments at will, reconfiguring the elements as needed as their families expanded or contracted, or circumstances changed over

time. With all of his designs, his first priority was always comfort, according to Paulin's son Benjamin. "The pieces had to make sense to be useful," he says. "When you look at [a piece of his furniture], you could think at first sight that it is a very fanciful and free design, almost an artistic act, but it isn't. My father used to consider himself, with a little bit of humor and provocation, as the comet tail of functionalism."

At the same time, these elements were also intended to ease the inner psyche of

their owners by allowing them to control their surroundings and cocoon themselves within their personal refuge by keeping at bay the excesses of the information age that were beginning to emerge at the time.

The drawings and models Pierre Paulin produced for this lifestyle system of components, which are now among the Pompidou Center's collections in Paris, merge notions of beauty, comfort, simplicity, and ease in a system that could be mass-manufactured to bring

function and form to a wide range of modern dwellings.

Among the most intriguing of the 18 elements in this collection are the *Petit Déclin*, an articulated recliner, and the *Tapis-sigé*, a lounge seat that emerges from the carpet. The designer intended to take advantage of the strengths of new materials, like plastics and resins that had been developed during WWII, which stretched possibilities for the sculptural form and durability of his furnishings and components.

Pierre Paulin's innovations

are a testament to the enduring power of principled modern design. And if he were alive to know his cherished project would be brought to life and seen by the international art and design cognoscenti in Miami this month, he'd surely relish the fact that such element was made to meet the exacting standards of another legendary and groundbreaking French icon of design. "Playing With Shapes" runs from December 2-7 at Palm Court, Miami Design District, 140 NE 39th St., Ste. 326; [louisvuitton.com](http://louisvuitton.com). **OD**

# LOUIS VUITTON of PIERRE PAULIN

*Invitation to play  
with shapes*

Miami Design District  
Palm Court  
December 2-7

By Claire Bruckel



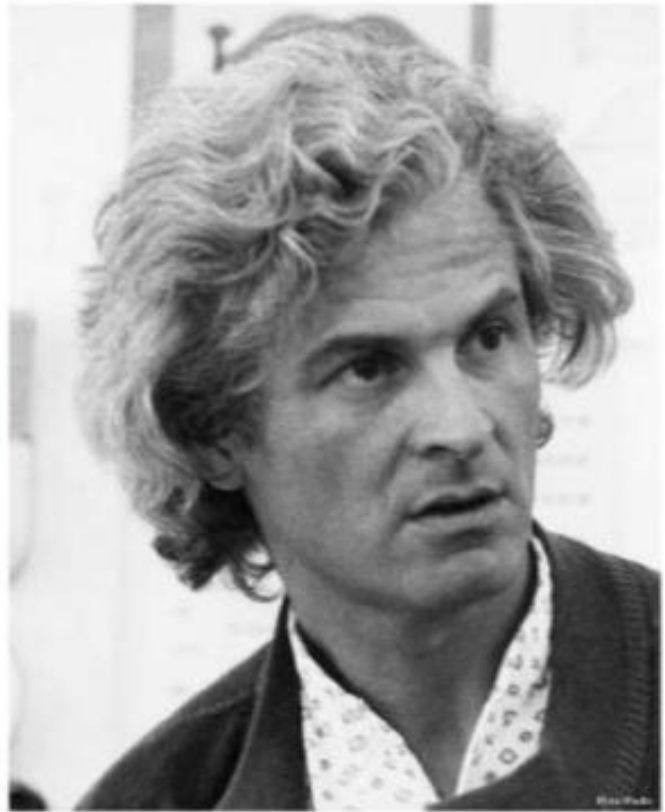
This Art Basel Miami Beach, iconic fashion house Louis Vuitton is spearheading "Playing With Shapes," a Design Miami satellite exhibition that brings to light yet another ambitious and historically significant design. Last year, Louis Vuitton reinvented Charlotte Perreaud's memorable "La Maison au Bord de l'Eau," a revolutionary prefabricated vacation home she designed in 1934 but that had never built, on the grounds of the Raleigh hotel. This year, Louis Vuitton is partnering with legendary French furniture and interior designer, Pierre Paulin, to present an unrealized project he designed in 1972 for American furniture maker Herman Miller.

Panpidou, propose a six-level modular personal living space with moveable functional furniture. For "Playing With Shapes," Louis Vuitton is recreating the entire six-story maquette in Miami Design District's Aranda/Lash building—along with eighteen pieces of furniture from Paulin's original home design—for the first time. Paulin is best known for his innovative rounded chairs that follow the form of the human body, and furniture highlights in the exhibition include a carpet seat and recliner that can be moved around as desired.

A series of Pierre Paulin's sketches, as well as "La Maquette," a project mockup now owned by the Center

Conceived as an "intimate safe house" in response to an ever-changing technological world, the flexibility of Paulin's modular unit home invites inhabitants to playfully create their own comfortable arrangement within this revolutionary refuge.

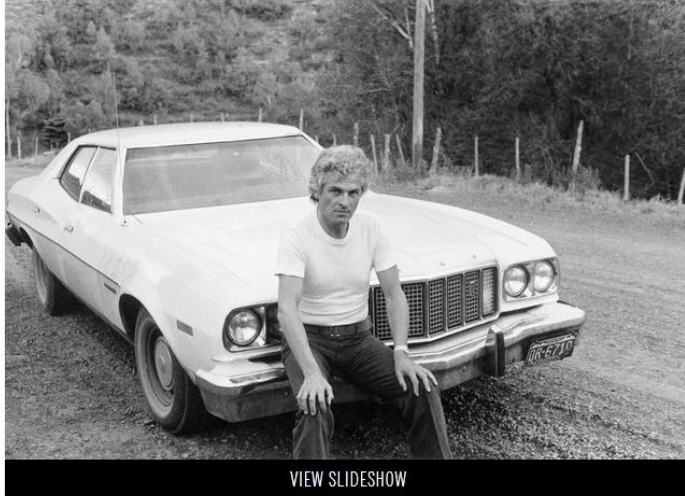




# Louis Vuitton Planning Installation in Miami Design District

By Paulina Szmydke

from WWD issue 10/09/2014 [DOWNLOAD PDF](#)



[VIEW SLIDESHOW](#)

Pierre Paulin on his way to meet Herman Miller in the Seventies.

Photo By Courtesy Photo

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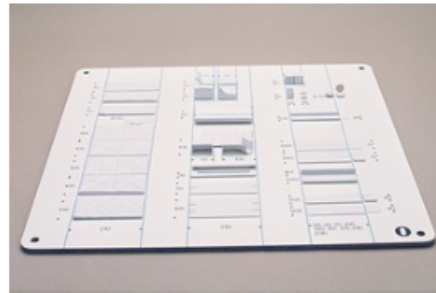
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Conceived as a satellite exhibition for the Miami Design District, the installation is scheduled for display from Dec. 2 to Dec. 7.

Paulin shot to stardom in the Fifties and Sixties, most notably with his innovative seating options, including the Mushroom chair and the Ribbon chair.

The exhibition coincides with the publication of **Nadine Descendre's** "Pierre Paulin: l'homme et l'oeuvre," a 240-page tome on Paulin's life and work that is published by Albin Michel.

Vuitton continues its tradition of spreading the word about France's pioneering figures in architecture and design. In 2013, the luxury group unveiled Charlotte Perriand's "La maison au bord de l'eau," or "The house by the shore," a U-shaped beach house conceived in 1934 yet never realized until then.



A mockup of the Pierre Paulin and Herman Miller project.

Photo By Courtesy photo

## LATEST FASHION SCOOPS ARTICLES

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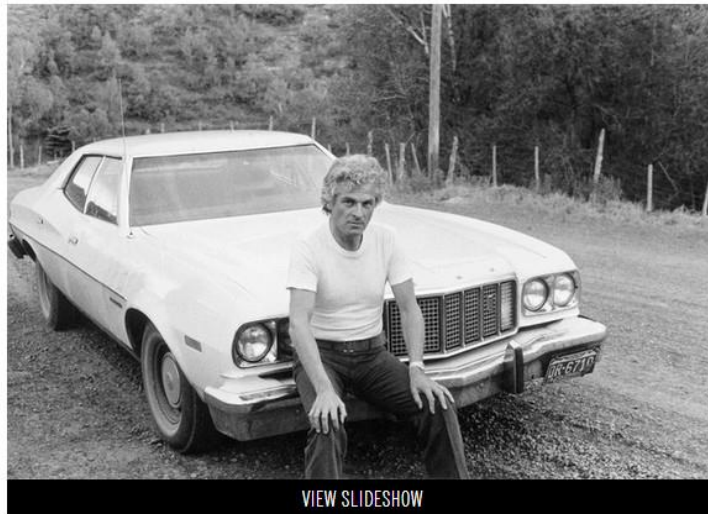


October 9, 2014

## Louis Vuitton Planning Installation in Miami Design District

By Paulina Szmydke

from WWD issue 10/09/2014 [DOWNLOAD PDF](#)



[VIEW SLIDESHOW](#)

Pierre Paulin on his way to meet Herman Miller in the Seventies.

A- A A+ [PRINT](#)

Photo By Courtesy Photo

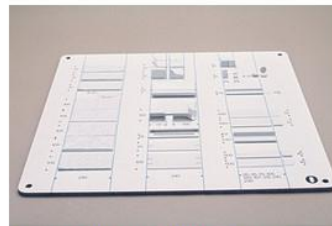
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A mockup of the Pierre Paulin and Herman Miller project.

Photo By Courtesy photo

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**EYE** PARTIES PEOPLE LIFESTYLE FOOD **DESIGN** FASHION

December 2, 2014

# Louis Vuitton's Modular Turn

By [Miles Socha](#)  
 with contributions from [Rebecca Kleinman](#)

from **WWD** issue 12/02/2014 [DOWNLOAD PDF](#)



[VIEW SLIDESHOW](#)

An armchair covered in foam with a table in white lacquered wood.

*Photo By Robert Sadler Clark*

A- A+ [PRINT](#)

In 1970, When French First Lady Claude Pompidou chose to decorate the Élysée Palace's 18th-century living quarters with the groovy furniture of Pierre Paulin, it was as audacious a design statement as I.M. Pei's pyramid at the Louvre a decade or so later.

Michael Burke, chief executive officer of Louis Vuitton, used that analogy to emphasize the enduring modernity and purity of Paulin's furnishings, still prized by cognoscenti and now the subject of a



The Tapis siège 1970 seating ensemble.

*Photo By Robert Sadler Clark*



cognoscenti and now the subject of a satellite exhibition scheduled to open today during the Design Miami and [Art Basel Miami Beach](#) fairs.

Vuitton is to display a modular living concept Paulin had envisioned with Herman Miller, the American furniture manufacturer, in 1972, but never realized.

“It just seems right,” Burke shrugs when asked to account for the recent resurgence of all things early Seventies, including chez Vuitton, where artistic director of women’s collections [Nicolas Ghesquière](#) has referenced the period in his fashions, store concepts and even the seating at [runway](#) shows, employing Paulin’s sinuous Osaka sofas for his resort show in Monaco earlier this year.

Burke enthuses that the project “combines everything we like: craftsmanship, design, modernity and audacity.” Indeed, functional and surprising design are part of the French company’s legacy, with Burke noting that Gaston Vuitton dreamed up foldable cots and chairs, contributing to a fecund period of design that would later be hailed as mid-century modern.

The Paulin/Miller residential concept — a multistory living arrangement whose furnishings can be modified to suit changing needs — should be received well in Miami, a hotbed of architectural innovation, Burke notes.

“It was all about open spaces, for one simple reason: There was no air-conditioning at that time,” he says. “It required a different set of furniture.”

It was the 1973 oil crisis and its economic aftermath that kept La Maquette on the drawing boards. To bring it to life, Burke says Vuitton tapped its extensive supplier network in Italy to realize 18 first-edition armchairs, sofas, bookshelves, tatami mats and tables from Paulin’s reproduced, much grander design schemes.

Bulbous curves, soft padding and convenient details — for instance, on a round cocktail table or a Space-Age picnic table in white lacquered fiberglass — invite people



A structural sofa covered in foam and woolen textile.

Photo By Robert Sadler Clark

#### LATEST DESIGN ARTICLES



DESIGN

**Chrome Hearts Gets Creative With New Miami Store**



DESIGN

**Peter Marino's Miami Moment**



DESIGN

**Holiday Book Roundup: Presents Accounted For**

MORE ARTICLES BY [Miles Socha](#)  
[Rebecca Kleinman](#)



to touch, sit and stay. Curved, firm seating upholstered in candy apple red and aubergine wool jump out among neutrals and muted blues.

“I would love to have an Ensemble Fauteuil B or the big Sofa, but my Parisian apartment is not actually big enough,” Paulin’s son Benjamin says. “My father wanted to create a space where you can feel protected.”

“Making furniture is a very long process,” explains Burke. “It’s midway between making a dress and a car; that’s what furniture is. It’s very technical; it has a function that is more technical than a garment.”

Vuitton produces some limited-edition design objects — hammocks, stools, hanging cabinets — as part of its Objets Nomades series. Burke notes that such collaborations with top industrial designers, including the Campana Brothers and Atelier Oï, can yield unforeseen results and new ideas.

“It’s a creative process, a meeting of minds, and that’s very good for both participants,” he says. “We do get inspired by other métiers, and this is a fundamental part of being a luxury house — continually challenging yourself and innovating.

“It’s about doing something relevant with who we are, and like-minded people, be they designers, architects or musicians,” he adds.

Burke noted that the prototypes on display in Miami will be sold as one-off, while noting that Paulin’s widow, Maïa, the keeper of his legacy, may choose to reedit some of the designs.

“We think these are great French designs,” Burke says. “There’s a niche of people that really collect Paulin. He’s not yet a household name, but he deserves to be known.”

A retrospective exhibition at the Pompidou, scheduled for next year, should also help popularize his oeuvre, including his Ribbon, Orange Slice and Tongue chairs, many freed of their traditional legs. Born in 1927, Paulin retired to the South of France in 1994 and died in 2009, yet his mantra resonates still: “One expects from a designer a practical object with, if possible, a touch of poetry and elegance.”

This is the second year Vuitton has mounted an exhibition during Basel to exalt France’s pioneering figures in architecture and design. Last December, it unveiled Charlotte Perriand’s “La maison au bord de l’eau,” or “The house by the shore,” a U-shaped beach house conceived in 1934 yet never realized until then. That showcase welcomed an estimated 10,000 visitors.

“Playing With Shapes: Pierre Paulin, 1972” will inaugurate a new third-floor exhibition space at The Palm Court in Miami’s Design District and runs through Dec.



wwd eye ■ parties



December 3, 2014

## Beginning Art: Basel Day 1

By Erik Maza

from WWD issue 12/04/2014 [DOWNLOAD PDF](#)

A-A A+ PRINT

On Tuesday afternoon, Ian Schrager looked at ease sitting back with a hot cup of coffee in one of the Jean-Georges Vongerichten restaurants at his latest hotel in Miami Beach, the Edition.

After a soft opening last month, the hotelier had chosen tonight, at the start of a high-profile week during Art Basel, for its grand opening — finally, there was nothing (except, perhaps, the rain) to put a damper on plans for the blowout to spill onto the pool deck.

The lobby was busy, and more encouragingly, developers like Aby Rosen, one of the owners of the W South Beach, and competing hoteliers, like Jason Pomeranc of the Thompson Hotel Group — which opened its own new hotel nearby last month — had already come sniffing to see what all the fuss was about.

“I think they wanted to see what was happening,” Schrager said in his gravelly drawl. “I’ll be flattered when the people like it. If the people don’t get it, it doesn’t matter how many Aby Rosens are out there.”

Almost two decades ago, Schrager went through this same exercise when he re-opened the historic Delano in a city that would be unrecognizable today.



VIEW SLIDESHOW

Harley Viera-Newton and Dev Hynes

Photo By Joe Schildhorn /BFAnyc.com



Tommy and Dee Hilfiger

Photo By Lexie Moreland



“It was raw,” he continued. “Miami was not a 24-hour international gateway city on par with New York, Paris and London. When I did the Delano, this was a refuge from the Cold War.”

A dinner attended by the likes of Marina Abramovic, Linda Evangelista, Toni Garn and Douglas Booth was followed by Basel’s first bottleneck, a chaotic scene at the entrance to the hotel’s basement club that perfectly captured just how atomized Miami has become, especially in the 12 years since the Art Basel fair arrived here. Scores of people jockeyed for a position to go downstairs, where Schragger installed both a skating rink and a bowling alley.

And this was supposed to be the calm before the storm, the day before the official VIP preview at the Miami Beach Convention Center. Things that night begun quietly enough in a place far, far away from the main drag, in a tony enclave on Ocean Drive called Golden Beach. Frank Sinatra was playing, a Christmas tree was lit and a distinguished crowd — Jerry Bruckheimer, Bruce Weber, the billionaire Silas Chou, Patricia Phelps de Cisneros, plus Karolina Kurkova — moved through Tommy and Dee Hilfiger’s collection of modern art.

“We had acquired these pieces a while ago and when we got the house we finally had the wall place to display them,” Dee Hilfiger said, pointing to his-and-hers Jean-Michel Basquiats. Elsewhere was one of the “flesh paintings” by the artist Marc Quinn, with whom Dee was toasting a handbag collaboration under her brand Dee Ocleppo. The house pièce de résistance was a screening room in top-to-bottom hot red: “We wanted to be sort of psychedelic-Mod-groovy,” Tommy Hilfiger said.

The designer himself made a big real estate play in April by plunking down \$56.6 million through his holding company to buy the Raleigh Hotel. He thought to transform the landmark Art Deco hotel into a private membership club, which, before a year-long renovation, he would christen Wednesday night with a performance by Miley Cyrus.

“A lot of people we know want exclusivity and privacy and it doesn’t really exist other than just Soho House. We want ours to be very special,” Hilfiger said. “We want to provide entertainment and tomorrow night is a little something of what we feel



Kate Hudson

Photo By Lexie Moreland

#### LATEST PARTIES ARTICLES



PARTIES

**Hollywood Heads East for Gotham Independent Film Awards**



PARTIES

**Jean Paul Gaultier Hosts AIDS Benefit**



PARTIES

**Chanel Hosts Salzburg 'Reincarnation'**

MORE ARTICLES BY [Erik Maza](#)

entertainment is about.”

In midtown Miami, a number of actresses and models — Kate Hudson, Michelle Williams, Miranda Kerr, Bella Hadid — flitted around the historic Bacardi Building shortly after Louis Vuitton unveiled its exhibit dedicated to the furniture designer Pierre Paulin. Williams and Hudson don’t consider themselves collectors, not yet anyway, and had made time for a pit stop in Miami more for the brand than the arts.

“The art world is a complicated world and it’s definitely something where you need to know what you’re doing before you start collecting,” Hudson said. “At least for someone like me.”

But the men of the hour, the two guys who dominated this week’s early headlines, were the ones huddling in a corner, one sporting graying hair in a gray sport jacket and one with no hair at all — Norman Braman and Craig Robins.

Braman, the billionaire car dealership magnate — one of his Braman Motor dealerships was close to the Bacardi Building — became the latest local wealthy benefactor to throw his weight behind a local museum in a city already brimming with private museum-collections. He and his wife Irma agreed to wholly fund the construction of the new Institute of Contemporary Art Miami, or ICA, on land in Miami’s Design District donated by Robins, the real estate impresario who’s been a driving force behind the neighborhood’s explosive development in the last decade.

With the museum, Braman has come full circle. He was one of the more vocal architects to bring Basel here in the first place, and the new museum was another display of his influence.

“None of this has been done by taxpayers,” he said. “It’s all private and that’s very unique. There’s no city that has anything to match what’s occurred here as a result of what Art Basel has brought.”

THUMBNAILS VIEW



## Art Basel: Louis Vuitton plays with the past and finds modernity



In a remarkable move to reimagine the work of French designer Pierre Paulin (1927-2009), Louis Vuitton unveiled a satellite exhibition featuring never-produced modular pieces from his archives. The Design Miami/ exhibition titled, "Playing with Shapes," thoughtfully expresses Paulin's vision of form and function, and hints at his desire for limitless flexibility in the home (think rearranging your living room to suit your needs right now).

Paulin, who's known as one of the most avant-garde designers of the twentieth century, brought the iconic mushroom, ribbon and tongue chairs to life. He also redesigned Georges Pompidou's apartments and radically changed the way people think and feel about furniture. Paulin believed that design should address users' needs rather than serve style for its own sake.

"Playing with Shapes" spotlights 18 pieces — sofas, armchairs, bookshelves, tables — that Paulin conceptualized for Herman Miller in 1972. The debilitating oil crisis of the time squashed any hopes of production with the American office furniture design company. His wife Maia and his son Benjamin say this missed opportunity was one of the designer's greatest professional regrets.

This year, the Paulins collaborated with Louis Vuitton using the revolutionary designs in La Maquette (or small scale mock-up) for a full-blown production.

We sat down with Benjamin, literally on his father's couch, in a nook at the spacious exhibition.



*What's it like for you to touch the result of your father's unrealized designs?*

BP: "I lived with the mock-ups for these pieces in my home as a kid. It's very emotional for me to see them develop for the first time."

*There are more than a dozen exceptional pieces in this space. Which one is your favorite?*

BP: "I want "Dune," but I need the space for it first! It was my father's way of promoting a relaxing way of life. He liked solitude yet he created this and more [communal pieces] for others. He wanted them to have the opportunity to comfortably spend time with friends."

*There are some people who wouldn't be able to handle the modular/moveable concept that your father advanced. Furniture placement, for most, is decidedly permanent. How do you feel about the inherent flexibility of these pieces?*

BP: "Change is interesting. Even if you don't use it, it's really nice to know you have the option."

*Your father's body of work is so complex. What did you learn from his experimental attitude?*

BP: "He was a very modern person... always thinking of the future. Today, he would look around at this project and say, 'F--- this. I have new ideas!'"

"Playing with Shapes" at Palm Court/Miami Design District, 140 NE 39th St., 3rd Floor, Miami, is open to Design Miami/ and Art Basel card holders. Dec. 3-4 from 10 a.m. – 8 p.m., Dec. 5 from 11 a.m. – 8 p.m., Dec. 6 from noon – 8 p.m., Dec. 7 from noon to 6 p.m.

**Top Photo:** *Ensemble Fauteuil B or "Dune," Produced for the project "Playing with Shapes - Pierre Paulin Louis Vuitton," Design Miami/ 2014. Courtesy LOUIS VUITTON / Seth Browarnik.*

*Portrait of Benjamin Paulin at Maison des Cévennes by Julien Oppenheim.*





**W**ith the Art Basel in Miami Beach events schedule getting more aggressive every year, Tuesday can't even be said to be the first night of parties anymore. But the opening gala for the Bass Museum's *One Way: Peter Marino* served as well as anything as the week's official uncorking. The

exhibition put a spotlight on both Marino's art collection (which includes works by the likes of Robert Mapplethorpe, Damien Hirst, and Anselm Kiefer) and his own creative efforts, including his architectural work for big-time fashion brands and his stage dressings for the opera that he put on in his own home last year.

Marino suggested that his participation at Miami Basel was indicative of the event's overall lean toward design. "Let's face it—with the economic boom here, there is a lot of new architecture going on, and people are interested in it," he said. And interested in him, he might have added. A crush of well-wishers followed him throughout the galleries. Up until his arrival, a wax replica of Marino by Japanese artist Yuji Yushimoto had been satisfying many a fan's photo-op needs. As the real thing put it: "Thank the Lord!"

Things were considerably more serene across town, where Louis Vuitton threw a dinner for the late French designer Pierre Paulin—specifically, for the unveiling of an unreleased 1972 furniture design of his at this year's Design Miami/. Kate Hudson and Miranda Kerr were among those at the party, which was held in a '70s-era stained-glass annex of the former Bacardi headquarters. Also there was Michelle Williams, who ceded the lead role in Broadway's *Cabaret* to Emma Stone a few weeks ago. It was only her second time in Miami, Williams told Style.com. (The first time was last year, also for Art Basel.) She planned to head home the following day after touring the main fair; asked about her taste in art, Williams played coy. "I think my friend Kate is really beautiful, and I like to stare at her face," she said, referring to stylist Kate Young. "That's my kind of art."

Back over in South Beach, late-night bashes kicked off at the brand-new Edition and Thompson hotels. The Edition opened up the entirety of its public areas (including its underground bowling alley and skating rink) for *W* magazine, a party that drew the likes of Marina Abramovic and Daniel Arsham. At the Thompson, *Interview*, Dsquared<sup>2</sup>, and Maserati were the main forces behind a party celebrating Performa's 10th anniversary and its new commission of an Internet-themed ballet by artist Ryan McNamara.

Nearby, NeueHouse teamed up with André Saraiva and Glenn O'Brien to tape a reboot of *TV Party*, O'Brien's punk-era cable-access show. Instead of Debbie Harry and Jean-Michel Basquiat, this time around featured actresses Hailey Gates and Scout Willis and a performance by Theophilus London, who said he discovered *TV Party* a few years ago, in DVD form at Bookmarc in L.A. Another key addition for *TV Party 2.0*: drinks. Back in the day, O'Brien explained, alcohol wasn't allowed during filming. "Oddly, though, the crazy man who ran the studio would let us smoke pot as long as we didn't smoke tobacco," O'Brien recalled. "He was way ahead of his time."

[Click here](#) to see our complete coverage of this year's Art Basel in Miami Beach.

CULTURE &gt; HOMES

# Highlights from Design Miami 2014



DECEMBER 9, 2014 7:55 PM  
by MIEKE TEN HAVE

1 / 7

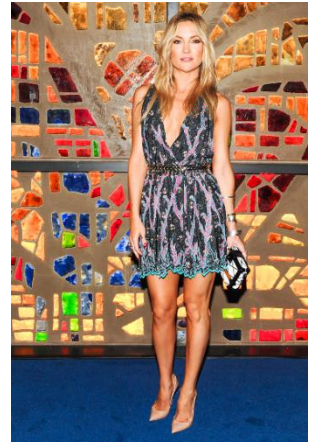


Pierre Paulin, Louis Vuitton

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Louis Vuitton revived archival work by Pierre Paulin originally commissioned by Herman Miller in 1972. The series of sofas, chairs, shelving, and other designs—often defying a definitive genre—underlines the mid-century designer's interest in Japanese form and modular multifunction. Shoeless visitors were invited to walk on, sit on, and touch the never-before-realized collection and to view Paulin's dollhouse-like maquettes, which reveal his devotion to usability: "An armchair is first and foremost for sitting in."

Photo: © Pierre Paulin/Courtesy of Louis Vuitton



Louis Vuitton kicked off the Art Basel festivities last night in Miami with a dinner, hosted by **Michael Burke** and **Craig Robins** at the Jewel Box, celebrating French furniture designer **Pierre Paulin** and his concepts of space within a residence. Miranda Kerr embraced the tropical climates in a chartreuse top paired with one of the brand's reworked monogram micro trunks. Also taking in the surroundings were actresses Kate Hudson and Michelle Williams, while style-setters including **Laure Heriard Dubreuil** and **Bella Hadid** joined for a fun dinner.

Nearby, fashion mogul Tommy Hilfiger and wife **Dee Ocleppo** hosted a lavish soiree at their home in celebration of her collaboration with artist **Marc Quinn** on a series of totes benefiting Autism Speaks. Sprinkled throughout the event were supermodels **Elle Macpherson** and Karolina Kurkova, designer **Julien Macdonald**, photographers Bruce Weber and Jean Pigozzi, producer **Jerry Bruckheimer**, and actress **Lauren Cohan**. Incorporating the cheery carryalls into the décor, Ocleppo placed the bags around the family's grand Christmas tree and offered them up to partygoers as parting presents.



## LOUIS VUITTON SHOWCASES A COLLECTION OF FORWARD-LOOKING FURNISHINGS DESIGNED BY PIERRE PAULIN IN THE 1970S

Text by Hannah Martin | Photography courtesy of Louis Vuitton | December 3, 2014



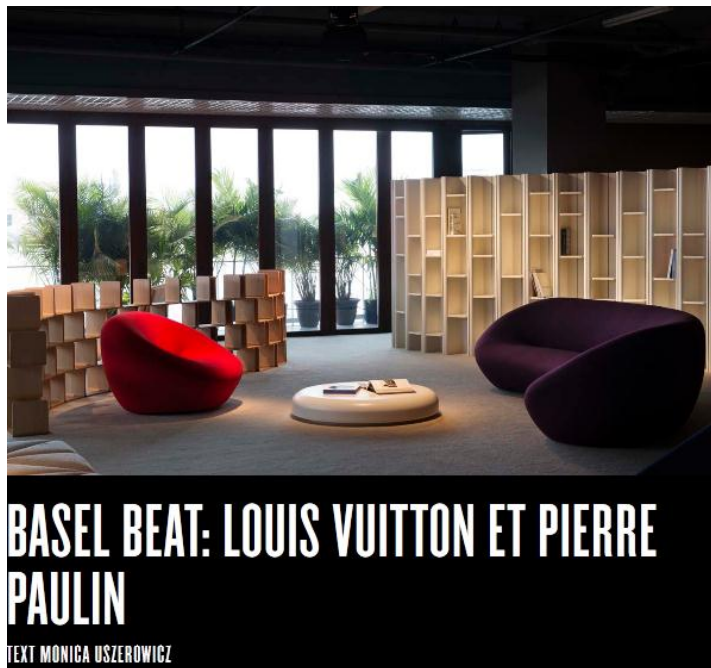
Pierre Paulin's Fauteuil chair and Ensemble sofa are surrounded by modular shelving in "Playing with Shapes," Louis Vuitton's Design Miami installation.

Curling, modular shelving. A white fibreglass take on the picnic table. Faceted, low-to-the-ground seating units that bend and fold like one of Issey Miyake's origami-inspired creations. These futuristic furnishings are among a collection of Pierre Paulin's 1972 modular designs for Herman Miller, realized for the first time as prototypes for Louis Vuitton's Design Miami presentation, "Playing with Shapes," which opened yesterday. Until now, the pieces have existed only in miniature, within a Paulin-designed house maquette that is now part of the Centre Pompidou's permanent collection. The six-level modular housing unit was meant to allow occupants to arrange the structure and the pieces within it to suit their needs—one could vary the number of rooms or the furniture configuration. All a testament to Paulin's prescient approach to design, which accommodated mass production and personalization alike.



An adjustable Ensemble fauteuil by Pierre Paulin can be configured in different forms.

*December 2–7 at Palm Court in the Miami Design District, 140 NE 39th Street, 3rd Floor, Miami; [louisvuitton.com](http://louisvuitton.com)*



## BASEL BEAT: LOUIS VUITTON ET PIERRE PAULIN

TEXT MONICA USZEROWICZ

December 3, 2014. My first exposure to the work of French designer Pierre Paulin never involved his actual work at all: rather it was an image, a clickable toy, in *The Sims*, the life simulation computer game. Looking to expand my *Sims*' furniture collections and thus their aesthetic sensibilities, I downloaded a yellow, pixelated version of his Mushroom chair—designed by Paulin in 1960 while working for Dutch furniture manufacturer Artifort, it was arguably the work for which he became famous. I set up this miniature version in numerous digital living rooms, but the poorly-made “skin”—that is, an image covering the basic prototype—didn't house *The Sims*' bodies so well. From certain angles, they appeared to float, and it became purely decorative.

It was a testament to my taste that I continued to decorate with this object, but, more profoundly, it spoke to the versatility so inherent in Paulin's designs: they are clever and useful, yes, but they are also playful. In a second example of realizing the unfinished dreams of French designers—for Art Basel and Design Miami, specifically—Louis Vuitton has revived the works of a project drafted by Paulin for American furniture maker Herman Miller, on view from December 2-7 at Palm Court in Miami's Design District (140 NE 39th Street, Miami, FL, Suite 326). Last year, Louis Vuitton rebuilt Charlotte Perriand's *La Maison au Bord de l'Eau*, a beach house designed in 1943 and never brought to fruition. Guests were invited to walk through the space and the concept was a dream come true, in the most literal sense.

*Playing With Shapes*, this year's project, contains that same feeling of secret magic, a peek into the brain of a genius. Exploring the works knowing the project was previously incomplete is almost—maybe—more fulfilling than seeing them executed by their own maker. Once removed from their origins, they take on the air of something unreal and ephemeral. There's a sense of having quantum-leaped.

That said, Louis Vuitton's own concern for the aesthetics of function lends to Paulin's designs a kind of grounded modernity. Initially intended for six levels of modular residential living, the project imagined a customizable arrangement, enabling users to adjust the physical arrangement of the items as their own personal needs changed. And despite the sturdy, architectural quality of the 18 pieces—chairs, mats, cubbyhole bookshelves, tables, and sofas—they are all curves and soft materials, bright and warm. One mat recalls the plump, arched lines of sandcastles. If Paulin intended for the home to be a customizable space, the pieces' form match their function: everything, even the sleekest among them, is touchable and body-ready.





What's perhaps most wonderful about so much furniture from the 1960s and 1970s is its ability to still look futuristic, even now. No matter what design projects were fulfilled in that time period, did the dreams of those decades, the places for which the designs were intended, ever come true? Paulin in particular seemed to design for a conceptualized future—indeed, he was a probable inspiration for Olivier Mourgue's Djinn chairs, featured prominently in *2001: A Space Odyssey*. Candy-apple reds, a *tapis siege* seat unintentionally resembling an unpeeled fruit, plush and upturned cushions: Paulin, known primarily for his chairs, created seating shaped like ribbons and colored like flowers; they were psychedelic, to be sure, but also meant to be timeless.

And they are. François Mitterrand employed Paulin to furnish his office; he decorated the apartment of Georges Pompidou at the Élysée Palace; the Nazis deemed him a hero. You can find his work at the Museum of Modern Art in New York, the Musée des Arts Décoratifs in Paris, the Victoria and Albert Museum in London. After his death in 2009, former President Nicolas Sarkozy honored him as "the man who made design an art." Choice and comfort, movement and customizability are ideologies embedded in all of his works, no matter how experimental. Upon seeing his plans for Herman Miller realized, you want to whisper and examine, admiring each like portraiture, but more importantly—you want to sit.



# LOUIS VUITTON & PIERRE PAULIN: INVITATION TO PLAY WITH SHAPES

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This **Art Basel Miami Beach**, iconic fashion house **Louis Vuitton** is spearheading “Playing With Shapes,” a **Design Miami/** satellite exhibition that brings to light yet another ambitious and historically significant design. Last year, Louis Vuitton reinvigorated **Charlotte Perriand’s** memorable “La Maison au Bord de l’Eau,” a revolutionary prefabricated vacation home she designed in 1934 but that had never built, on the grounds of the **Raleigh hotel**. This year, Louis Vuitton is partnering with legendary French furniture and interior designer, **Pierre Paulin**, to present an unrealized project he designed in 1972 for American furniture maker **Herman Miller**.

A series of Pierre Paulin’s sketches, as well as “La Maquette,” a project mockup now owned by the **Center Pompidou**, propose a six-level modular personal living space with moveable functional furniture. For “Playing With Shapes,” Louis Vuitton is recreating the entire six-story maquette in Miami Design District’s **Aranda/Lasch building**— along with 18 pieces of furniture from Paulin’s original home design—for the first time. Paulin is best known for his innovative rounded chairs that follow the form of the human body, and furniture highlights in the exhibition include a carpet seat and recliner that can be moved around as desired.

Conceived as an “intimate safe house” in response to an ever-changing technological world, the flexibility of Paulin’s modular unit home invites inhabitants to playfully create their own comfortable arrangement within this revolutionary refuge.



## Best-Laid Plans

Louis Vuitton realizes a modernist masterpiece in Miami.

Rendering of Pierre Paulin's *La Maquette*.  
Courtesy of Louis Vuitton.

- The late modernist designer **Pierre Paulin**'s greatest achievement was arguably the interiors at the Elysée Palace he created for Georges Pompidou in the '70s, when Pompidou was the president of France. Asked not to disturb the Napoleon III-era boiserie, Paulin carved out a smoking room, a dining room, a library, and two salons using freestanding curved walls of fabric stretched across steel frames. In terms of sheer ingenuity, this project may have been matched only by a residence Paulin conceived for the Herman Miller furniture company in 1972. *La Maquette*, as it was called, was a six-part blueprint for futuristic modular living—an interchangeable, endlessly variable environment defined by Paulin's innovative seating, shelving, and walls. The plans are being realized for the first time by **Louis Vuitton**, in an installation that will run December 2 through December 7 in the Miami Design District. As Paulin once remarked, "My favorite design is the one to come."

LOOK of the DAY

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PREV 3 of 5 NEXT



BILLY FARRELL/BFANYC/SIPA USA

DECEMBER 3, 2014

Miranda Kerr

At the Pierre Paulin x Louis Vuitton exhibition, [Miranda Kerr](#) (clad in head-to-toe [Louis Vuitton](#)) expertly styled her central-slit skirt with a printed green knit, an LV-monogrammed clutch, and knee-high patent

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PREV 5 of 5 NEXT



DECEMBER 3, 2014



Kate Hudson

Kate Hudson hit the Pierre Paulin x Louis Vuitton exhibition in a playful plunging printed Louis Vuitton frock, complete with silver bracelets, a clutch, and nude pumps.

# LOOK of the DAY

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07

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PREV 2 of 4 NEXT



BILLY FARRELL/BFANYC/SIPA USA

DECEMBER 6, 2014

## Michelle Williams

Michelle Williams stood out at the Louis Vuitton celebration of Pierre Paulin's "Playing With Shapes" in a zippy zip-up mixed print Louis Vuitton number, complete with a tan clutch and shin-grazing black patent boots.

MIAMI NICE: ART BASEL 2014 PARTIES



Louis Vuitton Dinner Playing Shapes / Pierre Paulin, 1972  
Kate Hudson in Louis Vuitton  
BFA NYC.com

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MIAMI NICE: ART BASEL 2014 PARTIES



Louis Vuitton Dinner Playing Shapes / Pierre Paulin, 1972  
Michelle Williams and Kate Young in Louis Vuitton  
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MIAMI NICE: ART BASEL 2014 PARTIES



Louis Vuitton Dinner Playing Shapes / Pierre Paulin, 1972  
Laure Heriard Dubreuil in Louis Vuitton and Aaron Young  
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MIAMI NICE: ART BASEL 2014 PARTIES



Louis Vuitton Dinner Playing Shapes / Pierre Paulin, 1972  
Miranda Kerr in Louis Vuitton  
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MIAMI NICE: ART BASEL 2014 PARTIES



Louis Vuitton Dinner Playing Shapes / Pierre Paulin, 1972  
Bella Hadid  
BFA NYC.com

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# THE CUT

LOOK OF THE DAY

## Michelle Williams Wore a Vision-Blurring Shirdress at Art Basel

By Erica Schwiegershausen

December 3, 2014  
12:21 p.m.

4

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Photo: Billy Farrell/BFAnyc.com

Yesterday in Miami, Michelle Williams took a cue from [Rihanna](#), [Kim Kardashian](#), and [Cara Delevingne](#), and decided to forgo pants for her evening excursion. In what we assume was a spirit of artfulness, she showed up at a [Louis Vuitton](#) dinner at [Art Basel](#) wearing a garment featuring vaguely holographic, gray-and-white stripes. The shirdress, from [Louis Vuitton's spring 2015 collection](#), was decorated with a large gold zipper and two floating, leopard-print chest pockets.





1 / 5

## Louis Vuitton Creates Furniture Concepts from Pierre Paulin and Herman Miller

38  
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With [Art Basel](#) already underway in Miami, we bring you a closer look at [Louis Vuitton's](#) modular living concept display that is scheduled to open today. Drawing inspiration from [Pierre Paulin](#) and [Herman Miller](#), the project aims to introduce a multi-story living arrangement in which furnishings can be modified to suite changing needs. Louis Vuitton has tapped its supplier in Italy to realize 18 first-edition armchairs, sofas, bookshelves, tatami mats and tables which will be on display in Miami and subsequently sold as one-off prototypes. This is the second year the french fashion house has put out an exhibition showcasing French pioneers in architecture and design during Art Basel , with Charlotte Perriand's "La maison au bord de l'eau," unveiled last December. Stay tuned for more updates from Art Basel in Miami this week.

## Louis Vuitton Creates Furniture Concepts from Pierre Paulin and Herman Miller

Tuesday, December 2nd, 2014 13:11 EST

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With [Art Basel](#) already underway in [Miami](#), we bring you a closer look at [Louis Vuitton](#)'s modular living concept display that is scheduled to open today. Drawing inspiration from Pierre Paulin and Herman Miller, the project aims to introduce a multi-story living arrangement in which furnishings can be modified to suite changing needs. [Louis Vuitton](#) has tapped its supplier in [Italy](#) to realize 18 first-edition armchairs, sofas, bookshelves, tatami mats and tables which will be on display in [Miami](#) and subsequently sold as one-off...



Design Satellites

## Louis Vuitton - Playing with Shapes/ Pierre Paulin, 1972

As a pioneering design house with a tradition of placing artisanal know-how in service of innovation, the Maison Louis Vuitton has brought to fruition a residential project conceived in 1972 by Pierre Paulin for the American office furniture maker Herman Miller. Until now, this one-of-a-kind project had never actually been produced.

An avant-garde designer, Paulin anticipated the necessary alliance between a changing world, new techniques and a living space that was conceived like a refuge or an intimate safe house. Here, the body dictates its relationship with the space around it, with a priority placed on personal use and keeping the outside world at bay, without shutting it out completely.

La Maquette – now a part of the Centre Pompidou's collections – counts six levels. Bolstered by numerous sketches and preliminary floor plans, this mockup remains the manifestation of a visionary and prescient world, one that is particularly well-captured in Paulin pieces such as the Déclive articulated recliner and the Tapis-siège (carpet seat).

In this one-of-a-kind example of modular living, which was meant for serial production, each level forms a coherent whole yet offers complete freedom with respect to furnishings, the foundation of Pierre Paulin's work, which are also presented here.

In keeping with its values, and by bringing to life one of Paulin's favorite projects, the Maison Louis Vuitton further advances a mutual quest for, as the designer himself once put it, "gestures that are powerful because they are balanced and true."

# LOUIS VUITTON BRINGS 40-YEAR-OLD PIERRE PAULIN PROJECT TO LIFE AT DESIGN MIAMI

Sara Pepitone | December 01, 2014



Delayed is not where most designers want to be, and it's certainly no part of strategy. Sometimes, however, it's precursor to a worse place: unrealized.

Until now, that was the status of an innovative project for [Herman Miller](#) drafted by designer Pierre Paulin in the early 1970's: six levels of modular residential living deemed "Playing with Shapes." None of it was ever produced. This year, with the help of [Louis Vuitton](#), the project was resuscitated, just in time for [Design Miami](#).

"The entire production rests upon a layout plan consisting of a perfect grid configuration, where horizontal and vertical increases allow for an exponential number of combinations destined to create living spaces," says a spokesperson for Louis Vuitton.



18 pieces of furniture from the original design were finally produced. They will be exhibited December 2-7 at Palm Court in Miami's Design District (140 NE 39th Street, Miami, Suite 326) with the original maquette, which is usually on display in Paris at the Centre Pompidou.

"The creation of this maquette cleverly links one's notions of comfort, functional design, one's freedom of choice, practical decision making and need for assembled objects with the transformational nature of the modern world," says a spokesperson for Louis Vuitton.

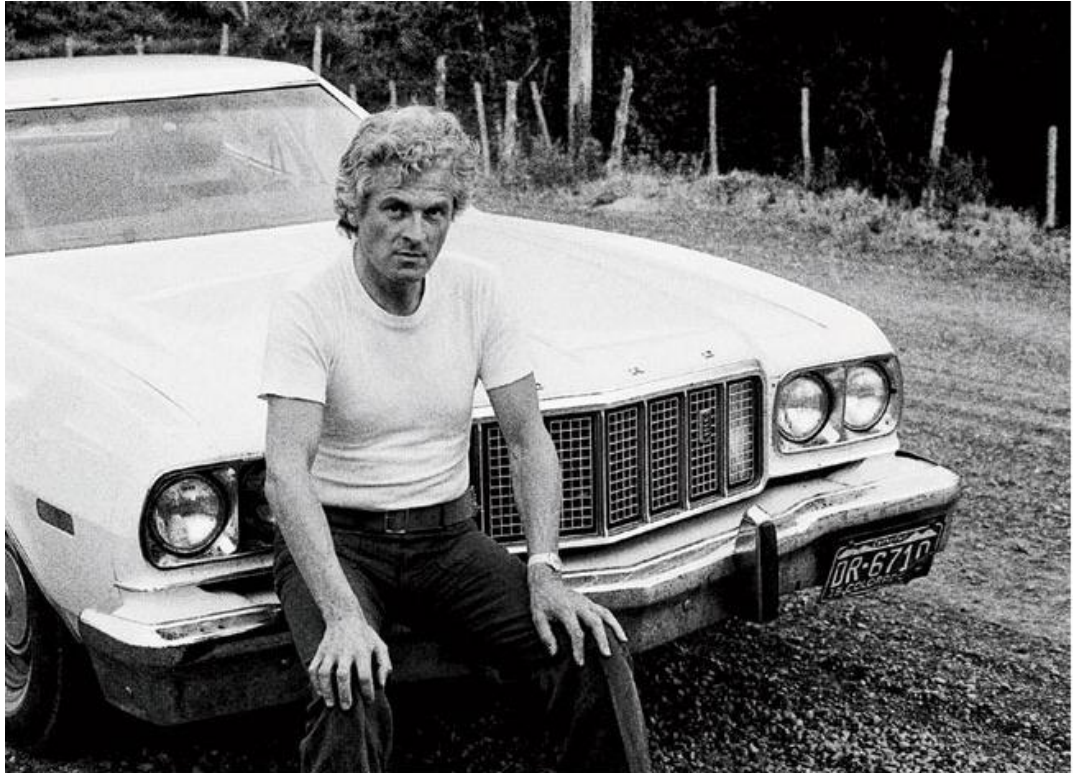
Good things come to those who wait.



## Where to See a Pierre Paulin Project by Louis Vuitton

BY JEAN NAYAR

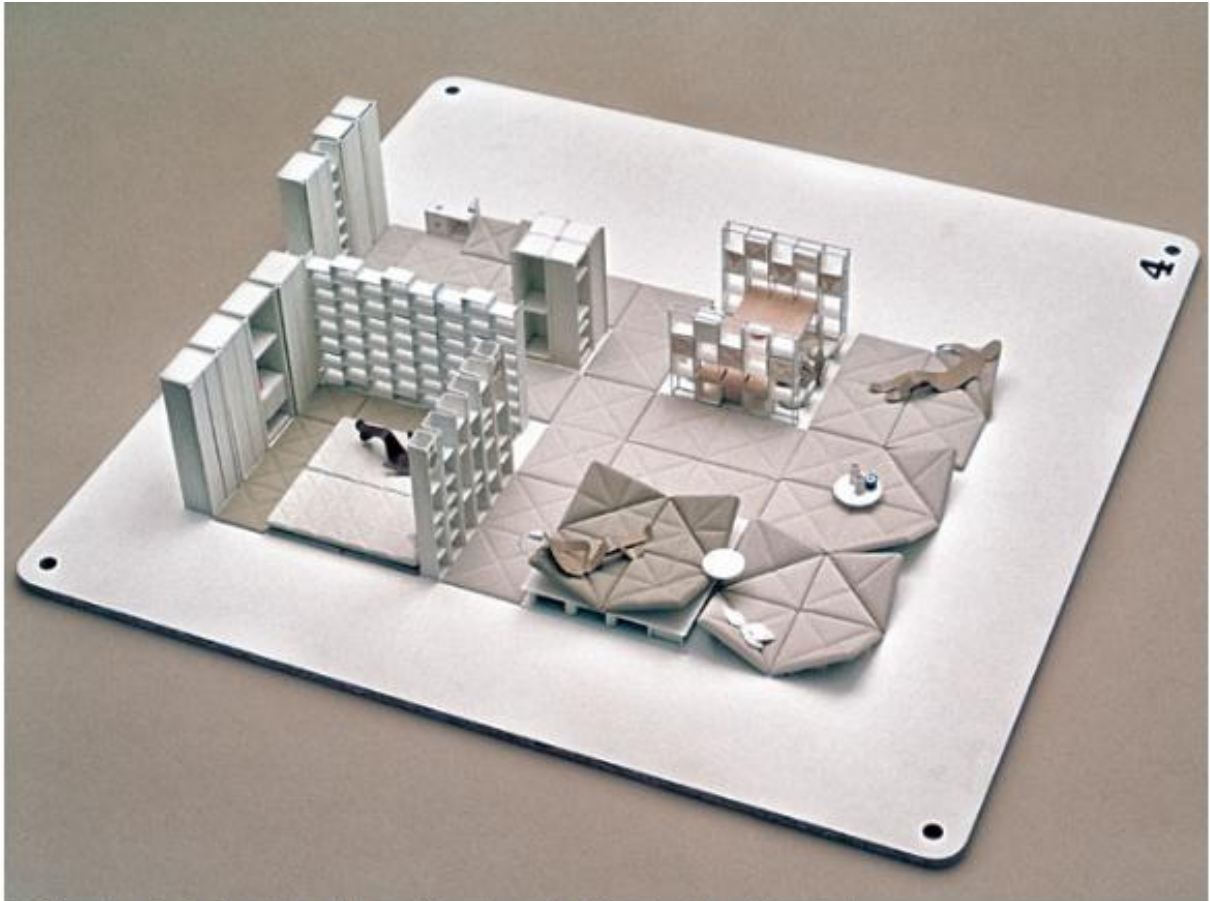
[Louis Vuitton](#) brings an unrealized residential lifestyle collection by the late modern master Pierre Paulin to life in an evocative exhibition in the Design District—just in time for Design Miami.



Pierre Paulin on a trip across the US to show his project to modern furniture design company Herman Miller.

Many design aficionados who lived through the 1970s remember the decade as the end of the modernist era as we knew it. Some regard this period as the turning point that led to the degeneration of the high-minded principles that fueled modernism as a dominant influence on our ways of living for more than five decades. Others see it as a creative period when industrial design icons like Ettore Sottsass, Gaetano Pesce, Paul Evans, and Pierre Paulin were at their most prolific—and inspired.

Thanks to an exhibition called "Playing With Shapes," envisioned by the creative forces at Louis Vuitton and presented at the Palm Court in the Design District, old- and new-guard modernists alike can get a glimpse of an essentially unknown yet visionary project of the era that offers food for thought for a new age of design innovation. Conceived in 1972 by the iconoclastic furniture, interior, and industrial designer Pierre Paulin, a French master of the time, this multifaceted yet never realized collection of modular furnishings, storage elements, and accents sheds light not only on the genius of the renowned designer, but also on the conceptual thinking of leading designers of the day.



A 1972 mock-up for furniture designer Herman Miller, showing the different modules of the project.

Though the project was never brought to market, it remained one of Paulin's favorite creations. And now, more than four decades after the project was shelved, Louis Vuitton has sponsored the manufacture of the elements in the collection—true to the scale and materials of Paulin's original vision.

Tapped by the revolutionary furniture manufacturer Herman Miller, Paulin was commissioned to create a cohesive system of components that could adapt to a more fluid modern lifestyle—allowing everyday people to craft and deconstruct their environments at will, reconfiguring the elements as needed as their families expanded or contracted, or circumstances changed over time. With all of his designs, his first priority was always comfort, according to Paulin's son Benjamin. "The pieces had to make sense to be useful," he says. "When you look at [a piece of his furniture], you could think at first sight that it is a very fanciful and free design, almost an artistic act, but it isn't. My father used to consider himself, with a little bit of humor and provocation, as the comet tail of functionalism."



A view of "Playing With Shapes" presented by Louis Vuitton at this year's Design Miami.

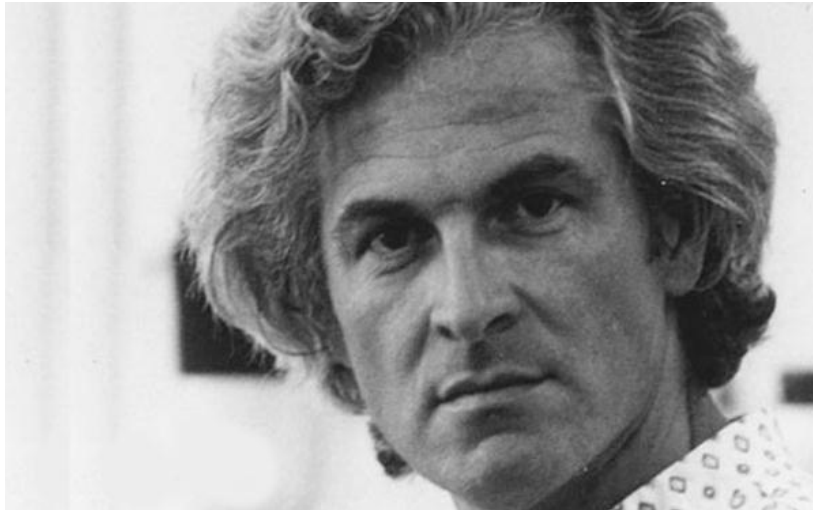
The drawings and models Pierre Paulin produced for this lifestyle system of components, which are now among the Pompidou Center's collections in Paris, merge notions of beauty, comfort, simplicity, and ease in a system that could be mass-manufactured to bring function and form to a wide range of modern dwellings.

Among the most intriguing of the 18 elements in this collection are the *petite déclive*, an articulated recliner, and the *Tapis-siège*, a lounge seat that emerges from the carpet. The designer intended to take advantage of the strengths of new materials, like plastics and resins that had been developed during WWII, which stretched possibilities for the sculptural form and durability of his furnishings and components.

Pierre Paulin's innovations are a testament to the enduring power of principled modern design. And if he were alive to know his cherished project would be brought to life and seen by the international art and design cognoscenti in Miami this month, he'd surely relish the fact that each element was made to meet the exacting standards of another legendary and groundbreaking French icon of design. *"Playing With Shapes" runs from December 2-7 at Palm Court, Miami Design District, 140 NE 39th St., Ste. 326.*



## Louis Vuitton Plans Pierre Paulin-Herman Miller Installation at Design Miami



**Louis Vuitton** is planning to present yet another unrealized design project — this time one by **Pierre Paulin** and **Herman Miller** — at **Design Miami** this winter, according to a WWD report on October 9.

The project, which the French furniture designer and American furniture manufacturer conceived in 1972, will be presented in a satellite exhibition for the Miami Design District and displayed from December 2-7. The exhibition coincides with the publication of the 240-page “Pierre Paulin: l’homme et l’oeuvre” by Nadine Descendre.

In 2013, Louis Vuitton built Charlotte Perriand’s “La maison au bord de l’eau” (a U-shaped beach house conceived in 1934 but never realized) at Art Basel in Miami Beach with the help of Charlotte’s daughter Pernette Perriand and Perriand historian Jacques Barsac. The French fashion house even modeled its one of its 2014 ready-to-wear collections after Charlotte; with this project, it continues its tradition of spreading the word about France’s pioneering figures in architecture and design.

Paulin shot to fame after his debut exhibition at the Salon des Arts Ménagers in 1953 and was known to experiment with stretching swimwear materials over traditionally made chairs. He also worked at Maastricht-based Dutch manufacturer Artifort, where he produced his iconic Mushroom chair (1960). His designs were focused on applied design rather than form, and his rounder, more comfortable shapes have continued to influence modern chair designs to this day.

## Long-Lost Pierre Paulin and Herman Miller Mock-Up Comes to Life

Following its [Charlotte Perriand installation](#) last year, Louis Vuitton is bringing another design concept to life for Design Miami 2014. In 1972, French designer [Pierre Paulin](#) imagined a residential concept for [Herman Miller](#). The six-story mock-up envisioned a living arrangement that could be modified to suit changing needs. The original maquette, part of the Centre Pompidou's collections, will be presented at a satellite exhibition, along with 18 furniture pieces from the design that are being produced by Louis Vuitton for the first time.



The curvaceous Bibliothèque U bookshelf designed by Pierre Paulin doubles as a [room divider](#).

# Louis Vuitton Returns to Art Basel with a Super Mod Exhibit

Friday, October 10, 2014, by [Ashley Brozic](#)



*Photo: Facebook/Pierre Paulin*

Prepare for another **Louis Vuitton** exhibit during **Art Basel**. Last year the fashion house endorsed **Charlotte Perriand's 'La Maison au Bord de l'Eau,'** a luxury beach house designed in 1943 that never quite came into being. It was located right outside of **The Raleigh**.

This year, the brand is once again representing a French figure who pioneered the design world in combination with an American one. Back story: **Pierre Paulin** was a French furniture designer, most famous for inventing the mod mushroom chair and stretching swimwear materials over traditional chairs. **Herman Miller** is a prominent American furniture manufacturer. In 1972, the two combined to create a project that never actually came to life, so Louis Vuitton will be showcasing an exhibit in **The Design District** from **December 2 through the 7**.

· [Louis Vuitton Planning Installation in Miami Design District \[WWD\]](#)

# Art Basel FOMO: When Non-Arty People Attend Art Fairs

You don't really have to even like art to attend art fairs these days. Just have an agent and a big Instagram following.

[f Facebook](#)[t Twitter](#)[t Tumblr](#)[r Reddit](#)

*Photo: Billy Farrell/BEAnyc.com*

Every once and awhile an event will happen that will engulf your Instagram feed whether you like it or not. Basically the two weeks of Coachella and the days of Art Basel Miami take the cake on the obnoxious photo posts that create a major fear of missing out for those not involved. That little Facebook status saying “Miami” has a much more powerful effect if it's between the 3<sup>rd</sup> and 7<sup>th</sup> of December.

Welcome to America, where every event, regardless of the subject matter, is turned into a fanfare of celebrities and brand powerhouses. Case in point, the fabulous array of people in attendance at the Basel events in Miami. In honor of making you even more green-eyed over Art Basel and its eccentric famous attendees, we've collected our favorite party pupils.

1. Michelle Williams at the Louis Vuitton's Playing With Shapes Dinner



Photo: Billy Farrell/BFA NYC.com

2. Kate Hudson at the Louis Vuitton's Playing With Shapes Dinner



Photo: Billy Farrell/BFA NYC.com

3. Derek Blasberg and Kate Hudson at the Louis Vuitton's Playing With Shapes Dinner



Photo: Billy Farrell/BFA NYC.com

4. Bella Hadid at the Louis Vuitton's Playing With Shapes Dinner



Photo: Billy Farrell/BFA NYC.com

Photo: Billy Farrell/BFA NYC.com

5. Miranda Kerr at the Louis Vuitton's Playing With Shapes Dinner



Photo: Billy Farrell/BFA NYC.com

## Stars make partying an art form at Art Basel

Posted: December 3, 2014

40/46



Miranda Kerr and Kate Hudson attend the Pierre Paulin Playing with Shapes Louis Vuitton dinner in Miami Beach, Fla., on Tuesday.

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December 8, 2014

## HUFFPOST ARTS &amp; CULTURE



On view through December 7, 2014. Louis Vuitton Unveils "Playing with Shapes, Pierre Paulin 1972."

Art Basel in Miami Beach kicks off this week, and design enthusiasts will flock to Miami to visit the fair, as well as the adjacent Design Miami/. But that doesn't mean there isn't more design to be had. ARTPHAIRE takes you through the design highlights of Miami Art Week.

Ann Binlot, December 4, 2014

**1. Peter Marino Gets Design Visionary Award, Opens Exhibition and Unveils New Bulgari Store:** He may not have a household name, but design enthusiasts know Peter Marino as the retail architect behind the flagship boutiques of fashion's most coveted labels, like Chanel, Dior and Louis Vuitton. This Miami Art Week is all about Marino. On December 3, "One Way," a survey of his work, opens at the Bass Museum. Later that day, Design Miami/ honors him with the inaugural Design Visionary Award. On December 4th, Marino will unveil his latest masterpiece, Bulgari's first Marino-designed store in Bal Harbour.

**2. Bally Constructs Original Jean Prouvé Home**

From December 3 through 7, Swiss luxury label Bally brings "Triangle Walks" to South Beach, where it will reconstruct a home designed by the late French Modernist architect and designer Jean Prouvé in the garden. Inside will be an evolving exhibition featuring original pieces by from Robert Mallet-Stevens, Charlotte Perriand and Pierre Jeanneret from the Bally collection, as well as works by artists Zak Kitnick, Samuel Boutruche and Benjamin Moreau of Kolköz.

**3. Louis Vuitton Realizes Unreleased 1972 Pierre Paulin Design**

In 1972 French furniture designer Pierre Paulin designed a residential project for furniture company Herman Miller that never saw the light of day. Louis Vuitton caught wind of the design and decided to make it a reality. Last night, Louis Vuitton opened a Design Miami/ satellite exhibition, "Playing with Shapes: Pierre Paulin 1972" in the Design District. The show, which is up through December 7th, will feature the original maquette from 1972, as well as 18 one-of-a-kind pieces of furniture from the original design, produced for the first time.

**4. Moroso Unveils Ron Arad Seating Systems:** Italian design brand Moroso will unveil new Ron Arad seating systems at Design Escape at Miami Ironside through December 7 in the Ron Arad Moroso Lounge, which will display Arad's famous chairs, like the Victoria & Albert, the Ripple Chair and the Misfits. Arad will also partake in a panel discussion there with Alastair Gordon, Patrizia Moroso and Piero Lissoni on the Future of Design on December 4 at 11am.

**5. Escape to the Architectural Digest Oasis:** Visitors can enjoy a relaxing getaway conceived by Thom Filicia from December 4 to 6th at this immersive lounge. There, have the opportunity to check out design exhibitions, sip on cocktails and take a break from the surrounding activity of Miami Art Week.

*Explore all of our coverage of Miami Art Week, including Art Basel Miami Beach and surrounding fairs.*

**LIVING** ALEXA


# The hottest art and fairs framing Art Basel week

By Caroline Roux

December 3, 2014 | 12:01 am



Art Basel's offerings include al fresco film screenings in Miami's SoundScape Park.

Photo: ART BASEL

When Art Basel first arrived in Miami (via Switzerland) in 2002, the art world couldn't believe its luck — a week of partying at hot spots like the Raleigh and the Delano, all under the guise of work.

But in the 12 years since, Miami has evolved into a more serious city (drawing world-class architects, museums and chefs) — and Art Basel has grown up accordingly, inspiring nearly 30 spinoff fairs around town in the process.



Ann Hamilton's multimedia piece "Afterwood" was on display at last year's PULSE Miami Beach fair, which focuses on contemporary art.

Photo: Courtesy of Elizabeth Leach Gallery

The star of the week's hoopla remains Art Basel itself. During the fair's VIP early opening Wednesday, some of the world's richest people will shoot through turnstiles like pent-up greyhounds on race day, their dignity surrendered entirely to a desire for big prizes. (Last year, these included a Gerhard Richter painting, sold for a cool \$3 million.)

Headquartered in the city's Convention Center, Art Basel is where pieces from venerable artists like Niki de Saint Phalle rub up against lesser-known works from artists like China's accomplished Wang Guangle, while big-name galleries draw crowds with major works from the likes of Jeff Koons and Richard Serra.



Next door, Design Miami will present one of the most important design gatherings in the world, with limited-edition 20th-century furniture taking the floor. There, a Louis Vuitton-sponsored installation will feature 18 never before produced furniture designs by Pierre Paulin and manufacturer Herman Miller.



Theo Jansen's mesmerizing "Strandbeest" creatures will wander on Miami Beach this week as part of a partnership between Art Basel and the Peabody Essex Museum in Salem, Mass.  
Photo: PEM-Theo Jansen

Gucci is also diving into the mix, supporting a show of Kris Knight's unnerving pastel portraits of brooding young men at Anthony Spinello's gallery on North Miami Avenue.



Last December's Basel public art series included this surreal sculpture from Aaron Curry.  
Photo: ART BASEL

And with the help of Swiss watchmaker Audemars Piguet and the Peabody Essex Museum, Dutch artist Theo Jansen will bring his massive "Strandbeests" to march in an unmissable daily procession on Miami Beach.

If that's not enough art out of rubble, Daniel Arsham's installation at Locust Projects will offer a vast archive of calcified 20th-century artifacts: videotapes, SLR cameras and Walkmans.

Meanwhile, more than 20 Brazilian galleries will be represented across several fairs, part of the wave of South Americans alighting in Miami for major art deals.

Brazilian artist Beatriz Milhazes is debuting her first major North American show at the Pérez Art Museum Miami (PAMM).

And Gary Nader — an influential Miami collector and dealer — will unveil plans for a \$50

million, 90,000-square-foot museum to house his spectacular collection of Latin American art (he'll display a model of the museum at his gallery in Wynwood, alongside works by Frida Kahlo and contemporary star Guillermo Kuitca).

How best to navigate the slew of events?

Solar-powered DecoBikes have become the stylish, au courant way to shrink the distance between Art Basel and her progeny (including Pulse Miami Beach, Nada, Scope Miami, Aqua Art Miami and Art Miami — phew).

Which only goes to prove that in today's Miami, even the transportation is state of the art.



Jean-Pierre Roy's "Microherence" oil painting (via Gallery Poulsen) will be on display at this year's Pulse Miami Beach.

Photo: Courtesy of Gallery Poulsen

GUEST *of a* GUEST

MIAMI | ART BASEL

## THE TOP PARTIES OF ART BASEL MIAMI BEACH 2014, PART 1

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BY STEPHANIE MAIDA ON FRIDAY, DECEMBER 5, 2014



If you've been in NYC over the past week, you may have noticed that the city's party scene has been kind of dead lately. That's because every artist, fashionista, and influencer-about-town is down in Miami for Art Basel 2014, taking in the beaches, masterpieces, and of course, the parties. From Miley Cyrus' wild performance and Kim Kardashian's #BreakTheInternet party, to Louis Vuitton's chic celebration and Swarovski's exclusive dinner, click through for a look at Art Basel Miami's BEST bashes (so far).

*[Douglas Friedman, Tommy Hilfiger, Dee Hilfiger by Neil Rasmus/BFAnyc.com] [Miranda Kerr by Billy Farrell/BFAnyc.com]*

# LOUIS VUITTON BRINGS 40-YEAR-OLD PIERRE PAULIN PROJECT TO LIFE AT DESIGN MIAMI

Sara Pepitone | December 01, 2014



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Until now, that was the status of an innovative project for [Herman Miller](#) drafted by designer Pierre Paulin in the early 1970's: six levels of modular residential living deemed "Playing with Shapes." None of it was ever produced. This year, with the help of [Louis Vuitton](#), the project was resuscitated, just in time for [Design Miami](#).

"The entire production rests upon a layout plan consisting of a perfect grid configuration, where horizontal and vertical increases allow for an exponential number of combinations destined to create living spaces," says a spokesperson for Louis Vuitton.

# HAUTE LIVING

## The Best Events Imaginable at Art Basel Miami 2014

BY REGINA ARRIGOLA CRUFF | NEWS, WHAT'S HAUTE | DECEMBER 1, 2014

**These are the events that you have to see at Art Basel Miami 2014.**

**LOUIS VUITTON UNVEILS UNKNOWN DESIGNS BY PIERRE PAULIN  
DESIGN MIAMI/140 NE 39TH STREET SUITE 326 MIAMI FL 33137**



Coveted French fashion house Louis Vuitton is bringing to life Pierre Paulin and Herman Miller's unrealized residential project, which the French designer and American furniture manufacturer dreamed up back in 1972. The trifecta of items created will include a mock up, a 3-D animated video and a selection of 18 pieces. The satellite exhibition will debut during Design Miami/ in the Design District from December 2-7.



## Louis Vuitton Furniture Concept Display At Art Basel

Lucy Weng Culture & Lifestyle, Culture-Art&Design

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*Creating **furniture** with the inspiration of Pierre Paulin and Herman Miller in mind, Louis Vuitton's modular living concept display showcases French pioneers in architecture and design at Miami's Art Basel.*

The **Louis Vuitton** furniture concept display at Art Basel will include 18 first-edition armchairs, sofas, bookshelves, tatami mats and tables all crafted by the hands of its supplier in Italy. The project aims to create a multi-story living arrangement, with the flexibility of modified furnishing to suit the occupant's changing needs.

The furnishings will be on display in Miami and subsequently sold as one-off prototypes.

Art Basel Miami opens on Miami Beach December 4-7 2014, so head over [here](#) to check out why this event makes for the favourite winter meeting place for the international art world.

# DEPARTURES

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December 02, 2014

## Highlight Reel: Art Basel Miami Beach



Ty Cole

By Joe Harper  
Dec-2014

The best openings, auctions, and parties at the art world's event of the season.

It's that time of year again: From December 4–7, Art Basel Miami Beach will take over *the city of the future*. With roughly 250 galleries at the main 500,000-square-foot event space alone—not to mention the satellite fairs, VIP gatherings, free concerts and endless after-parties—it's easy to get lost in the maelstrom. Here, we outline the not-to-miss events to help you find your footing in the froufrou.

TUESDAY, DECEMBER 2

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David Ostrowski and Kaari Upson); the second level will show off highlights from the couple's fifty years of collecting including works by Jeff Koons and Cindy Sherman. *Opening reception 6 P.M.; Rubell Family Collection; 95 NW. 29th St.; [rfc.museum](http://rfc.museum).*

### Beneath the Surface

Much like the Rubells, Rosa and Carlos de la Cruz have a private collection that's on par with most public contemporary art museums. Works by Félix González-Torres, Dan Colen and Peter Doig, among many others, illustrate this couple's incredibly discerning eye. *Open to the public December 2–7; De la Cruz Collection Contemporary Art Space; 23 NE. 41 St.; [delacruzcollection.org](http://delacruzcollection.org).*

### Louis Vuitton's Playing with Shapes

40 years after the fact, Louis Vuitton has executed Pierre Paulin and Herman Miller's vision for a 1972 furniture project that never came to fruition—till now. See the 18, one-of-a-kind pieces in all their colorful, curvy glory at the Palm Court. *Preview day by invitation only, 12–8 p.m.; open to the public December 3–7; Palm Court; 140 NE. 39th St., Ste. 326. Preview after party, December 3, 10:30 P.M.–2 A.M.; Jewel Box; 2100 Biscayne Blvd.*

### To Have and to Hold: 50 Years of Marriage and Collecting

Since marrying in 1964, Donald and Mera Rubell have come to amass one of the largest privately-owned contemporary art collections in the world. This year the ground floor of their 45,000-square-foot space will exhibit solo works by six contemporary artists (Will Boone, Mark Flood, Lucy Dodd, Aaron Curry,

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## Design Miami Dispatch: The Design District

By Fred A. Bernstein

December 3, 2014

There were more construction workers than shoppers in Miami's Design District on Tuesday. A glass loggia by Sou Fujimoto was finished, as was a storefront by [ArandaLasch](#) for Tom Ford on a corner lot. But much else awaited completion. Craig Robins's plans to turn the Design District into a high-end fashion destination, with architecture as a draw, is proceeding fitfully.



Photo © Architectural Record  
Sou Fujimoto's two-story porch, made of sheets of thick blue glass, provides a facade for the half a dozen stores under construction behind it.

Following a master plan developed by Duany Plater Zyberk (DPZ), Robins has created a north-south pedestrian "street" that ends in what is now called Palm Court, a plaza centered on a replica Buckminster Fuller Fly's Eye Dome. Visitors who park below the plaza will arrive via a staircase beneath the dome. Alastair Gordon, in his first column as architecture critic of the *Miami Herald*, wrote that he likes to imagine it "nudging wealthy shoppers towards cosmic consciousness." Not likely.

Occupying the west end of the plaza is Fujimoto's two-story porch, made almost entirely of sheets of thick blue glass fastened together with obtrusive hardware. Behind it, half a dozen stores are under construction. The loggia is an inauspicious U.S. debut for the wildly inventive Fujimoto, who was almost certainly hobbled by the need for a facade behind which retailers could brand their respective storefronts. That meant his solution had to be interesting, but not interesting enough to compete with merchandise from the likes of Piaget and Lladro (only one of which is an anagram for dollar). One of the few storefronts that won't be see-through is a new boutique by architect Rene Gonzalez for Alchemist; it will be made of mirrored glass and "rose gold"-colored steel.)

Up one of the escalators from the Palm Court is an event space with a cantilevered roof, a post-tensioned concrete slab bearing geometric patterns in relief (thanks to the ingenuity of ArandaLasch, the patterns were added at practically no cost by placing a reusable mold into regular formwork). Inside the space, Louis Vuitton is showing 18 pieces of furniture by Pierre Paulin, a French modernist designer who died in 2009. Paulin designed the pieces for Herman Miller in the 1970s—a display of Paulin's original drawings and models fills one wall—but this is the first time they have been produced.

A new Tom Ford store down the block has yet to open, but its ArandaLasch exterior is one of the Design District's big successes. Two perpendicular facades, made of GRFC, molded into a series of deep pleats, bring the southeast corner of the Design District to life. Meanwhile, Robins is planning additional buildings by a who's-who of young architects, including Johnston Marklee, Leong Leong, NADAAA, MOS, and others. Robins pays the "design architects" modest fees, and then uses the global firm SB Architects as architect of record. Meanwhile, the Institute of Contemporary Art, Miami is planning to build a 37,500-square-foot building by the Madrid firm Aranguren & Gallegos, on land donated by Robins. David Cohn, Madrid-based correspondent for this magazine, calls the firm's

partners, both of whom were born in 1958, "very representative of the high creative level, serious and sober, of Madrid architects of their generation."

**Keywords:** [Design Miami](#); [Miami](#); [Design District](#); [Sou Fujimoto](#); [Craig Robins](#); [ArandaLasch](#); [Duany Plater Zyberk](#)



ART WORLD NEWS | EXPERT GUIDES | DECEMBER 1, 2014

## *The Insider Guide to Art Basel Miami Beach*

Emma O'Kelly asks 10 industry figures for the art, restaurants and parties they're most looking forward to at this year's art and design get together

### XIMENA CAMINOS

Ximena Caminos is the Executive Creative Director for Faena Group, and the Chief Curator of Faena Arts Center in Buenos Aires

'I always look forward to Art Basel's *Kabinet* program. It's a great curatorial platform, and this year, Buenos Aires-based gallery *Slyzmud* has been selected. Beyond the fairs, I'm really looking forward to the Peter Marino show at the Bass Museum and the sculpture in Collins Park. Twenty-six pieces from artists from 13 countries will be on show. *Chamber NYC* is showcasing desserts and cakes designed by Forma Fantasma, Alessandro Mendini, Martijn van Strien, Studio Job, Viktor & Rolf and Floris Wubben, which is a fun way to introduce new designers. Writer and broadcaster Glenn O'Brien is reimagining his famous show *TV Party* at *Casa Claridge*. It'll be great to see all the characters and artists that come together to be interviewed by him.'

### NADJA SWAROVSKI

Nadja Swarovski has commissioned Chicago-based architect Jeanne Gang to create an installation within the Design Miami exhibition tent. It consists of 'frozen' crystals and creates the illusion of melting ice

'Over the past decade Design Miami has grown into an unmissable showcase of creativity and commerce. I love exploring, connecting with new people and discovering new designers to work with. Miami is great for this. This year I'll be heading straight to the *De La Cruz Collection*. It's an amazing space and location, and this year their exhibition *Beneath The Surface* brings together works from a generation of artists who are redefining post-war art movements.'



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### RENE GONZALES

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Rene Gonzales is a Miami-based architect who is shaping the city's skyline with his shimmering glass high rises

'I am very eager to see the work of Emmett Moore at Miami gallery [Diet](#), which will be included within the fair for the first time. As the fair has evolved and brought tremendous international attention to Miami over the past decade, it is fitting that it also recognises evolving local talents. I am also looking forward to Daniel Arsham's basketball-inspired installation *Airball* at [Alchemist](#) on level 5 of the Lincoln Road car park. It will be an interactive environment combining art, retail and music. The store's owners, Roma and Erika Cohen, always have their pulse on artists and designers who work in fresh and experimental ways.'

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### THOM COLLINS

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Thom Collins is director of the Perez Art Museum, Miami

'I predict that the [Rubell Family Collection's](#) 20th anniversary exhibition will be a stunner but one of the things I really look forward to is catching up with friends and colleagues from around the globe. I'll do this over warm shrimp salad in our new restaurant [Verde](#). Another great meeting point for art world players is the excellent and very much under-the-radar [Escopazzo](#) — I'm always pleasantly surprised by the people I encounter dining there.'

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### JEROME SANS

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Jerome Sans has curated *One Way, a show of works by Peter Marino* at the Bass Museum and runs Perfect Crossovers, a Beijing-based cultural consultancy

'I'm looking forward to seeing Peter Marino's booth at Design Miami. He's the recipient of this year's Design Visionary Award and as such gets to curate his own stand, which will be clad in leather and features his prolific chair collection. It's an intense week and I survive it with Cuban coffee from Valero gas station on 23rd Street Miami Beach, and mornings at the gym. I make up for it with lunches and dinners at [Sylvanos](#) or [Mmmm](#) in Wynwood.'

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### CRAIG ROBINS

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Craig Robins is the original co-founder of Design Miami, CEO of property company DACRA and a linchpin of Miami's burgeoning Design District.

'I'm looking forward to the many exciting cultural initiatives happening in the [Miami Design District](#). There's Pierre Paulin *Playing with Shapes* presented by Louis Vuitton and taking place at a venue designed by New York architects by Aranda/Lasch, and I'm excited about collector turned artist Paula Crown's installation, *TRANSPOSITION: Over Many Miles* and Daniel Arsham's ongoing solo exhibition at [Locust Projects](#). I recommend wandering round the neighbourhood and taking in the new Sou Fujimoto building, the Buckminster Fuller's Fly's Eye Dome installation and John Baldessari's new public mural.'


## Taylor Swift, Rihanna and Michelle Williams Rock The Mini Dress: Trend Seeker



8



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*((Getty))Taylor Swift, Rihanna and Michelle Williams Rock The Mini Dress: Trend Seeker*

It may be the start of winter and some of us are packing on layers, however there are some celebrities on red carpets around the world that are taking off the layers and rocking miniskirts.

Taylor Swift showed off her sexy holiday style at the Capital FM's ball held at the O2 Arena in London on December 7. The singer sported a micro mini Sachin & Babi Fall 2014 red embroidered mini dress. She styled the leggy look with a pair of Charlotte Olympia platform heels and her signature red pout.

The always-provocative Rihanna showed off her legs as she attended the 2014 British Fashion Awards on Monday, December 1 at England's London Coliseum. She rocked a Stella McCartney oversized tuxedo blazer sans pants. She styled the look with a diamond choker by Giuseppe Zanotti and neon-lime nails.

You don't have to be a boundry-pushing singer to rock the trend as Michelle Williams proved at a dinner Louis Vuitton hosted during Art Basel in Miami, Florida, on Tuesday, December 2. The actress stepped out in a Spring 2015 look by her favorite designer, Louis Vuitton complete with a grey and white striped pattern, leopard print details and gold contrast -print zipper-accent. She styled the mod number with a pair of LV Fall 2014 booties.

Leggy looks aren't just for warm summer days.



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FASHION CULTURE MEDIA BEAUTY LIVES

CULTURE / NEWS

# Buro 24/7 Exclusive: A look at the Pierre Paulin x Louis Vuitton project at Design Miami

*'Playing with Shapes'*



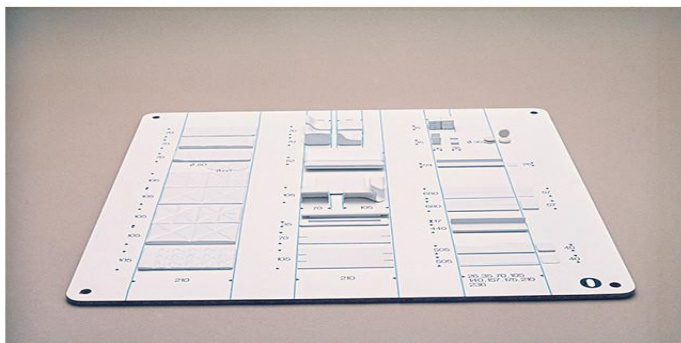
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ADD TO FAVOURITES

**Luxury, functionality and innovation have driven Louis Vuitton since the mid 19th century as a design pioneer, and now it comes full circle for a project in this era...**

After a similarly exciting [project concerning Charlotte Perriand](#) last year, Louis Vuitton has unveiled an unknown modular design for Miami Design 2014 – the [Pierre Paulin & Herman Miller 1972 project](#): 18 pieces of furniture that have never been created before, and edited by the brand.

This year, Vuitton revisits functionality – something that, in its innovative nature, has driven the brand since the 19th century. It explores this by 'Playing with Shapes', a residential project conceived in 1972 by Pierre Paulin for the American office furniture maker Herman Miller, although this one-of-a-kind project had never actually been produced, until now.



## Louis Vuitton Plans Pierre Paulin-Herman Miller Installation at Design Miami

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**Louis Vuitton** is planning to present yet another unrealized design project — this time one by **Pierre Paulin** and **Herman Miller** — at **Design Miami** this winter, according to a WWD report on October 9.

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The project, which the French furniture designer and American furniture manufacturer conceived in 1972, will be presented in a satellite exhibition for the Miami Design District and displayed from December 2-7. The exhibition coincides with the publication of the 240-page “Pierre Paulin: l’homme et l’oeuvre” by Nadine Descendre.

In 2013, **Louis Vuitton** built **Charlotte Perriand’s “La maison au bord de l’eau”** (a U-shaped beach house conceived in 1934 but never realized) at Art Basel in Miami Beach with the help of Charlotte’s daughter **Pernette Perriand** and Perriand historian **Jacques Barsac**. The French fashion house even modeled its one of its 2014 ready-to-wear collections after Charlotte; with this project, it continues its tradition of spreading the word about France’s pioneering figures in architecture and design.

Paulin shot to fame after his debut exhibition at the Salon des Arts Ménagers in 1953 and was known to experiment with stretching swimwear materials over traditionally made chairs. He also worked at Maastricht-based Dutch manufacturer **Artifort**, where he produced his iconic **Mushroom chair** (1960). His designs were focused on applied design rather than form, and his rounder, more comfortable shapes have continued to influence modern chair designs to this day.



## Pierre Paulin and Herman Miller: Playing with Shapes

Louis Vuitton

**Louis Vuitton** unveils a 1972 unseen project by **Pierre Paulin** and **Herman Miller**: 18 never realised furniture pieces manufactured in occasion of **Design Miami 2014** as a satellite show.

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Artists: [Pierre Paulin](#) [Herman Miller](#)

Open: Wednesday, 03 December 2014

Close: Sunday, 07 December 2014

Address: Louis Vuitton, 140 NE 39th Street, Miami

Web: [Louis Vuitton](#)

Photo credits: Courtesy of Louis Vuitton

Louis Vuitton is presenting Pierre Paulin and Herman Miller's long-lost, unrealized project that they thought up in 1972. The French designer and American furniture manufacturer inspired a satellite exhibition for the Miami Design District that will be displayed December 2-7. The exhibition coincides with the publication of Nadine Descendre's *Pierre Paulin: l'homme et l'oeuvre*, a 240-page tome on Paulin's life. [*Women's Wear Daily*]

UK

# Wallpaper\*

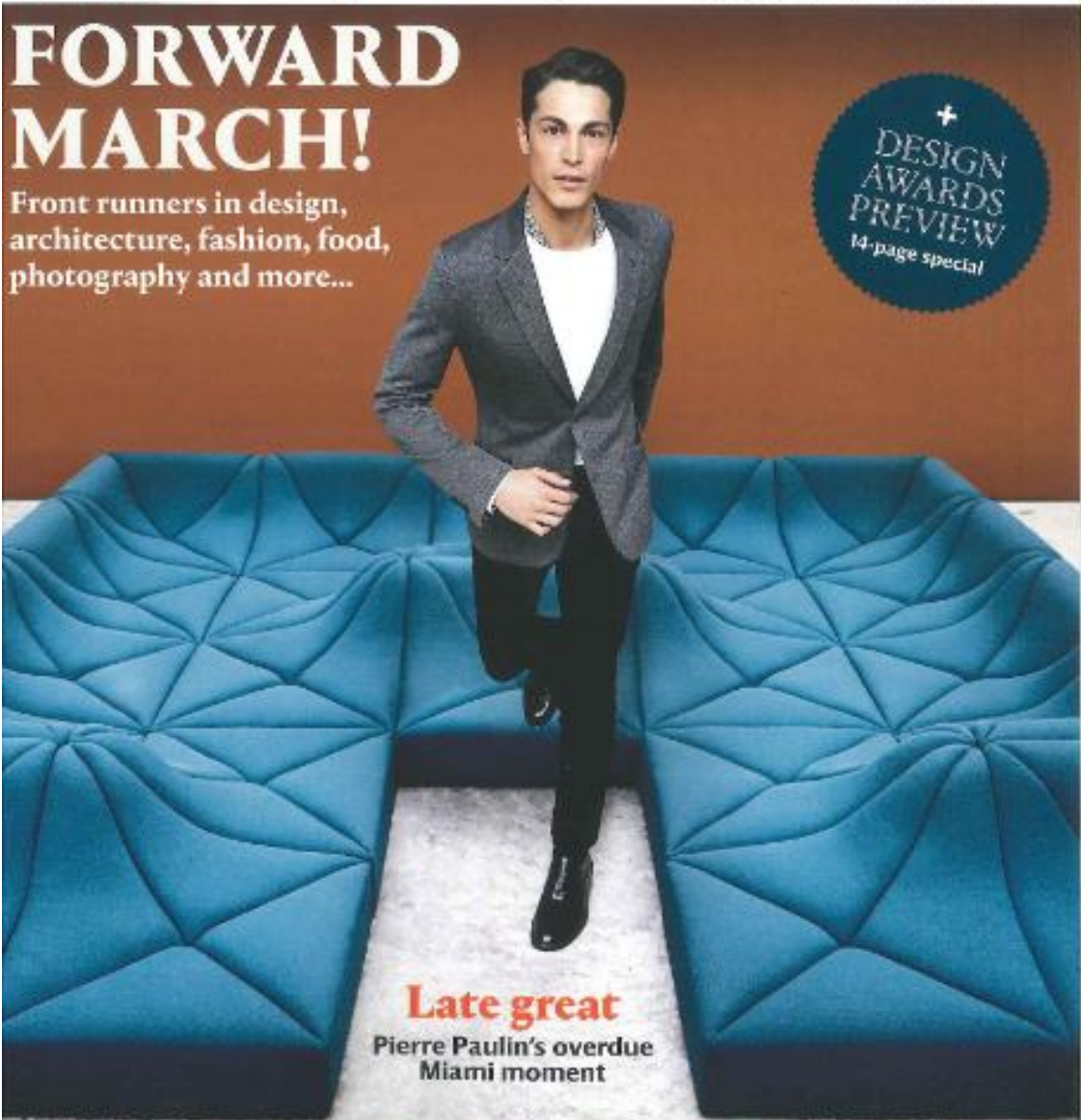
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## FORWARD MARCH!

Front runners in design, architecture, fashion, food, photography and more...



### Late great

Pierre Paulin's overdue Miami moment

### Tech snub

Is design sitting out the digital revolution?

### The long view

Matthew Barney's grand ambition

### Routes reboot

Why Paris is on the move again



# Legacy system

Louis Vuitton is unveiling a never-produced Pierre Paulin collection. It was worth the wait

PHOTOGRAPHY: ALBERTO ZANETTI WRITER: JIM MARTIN

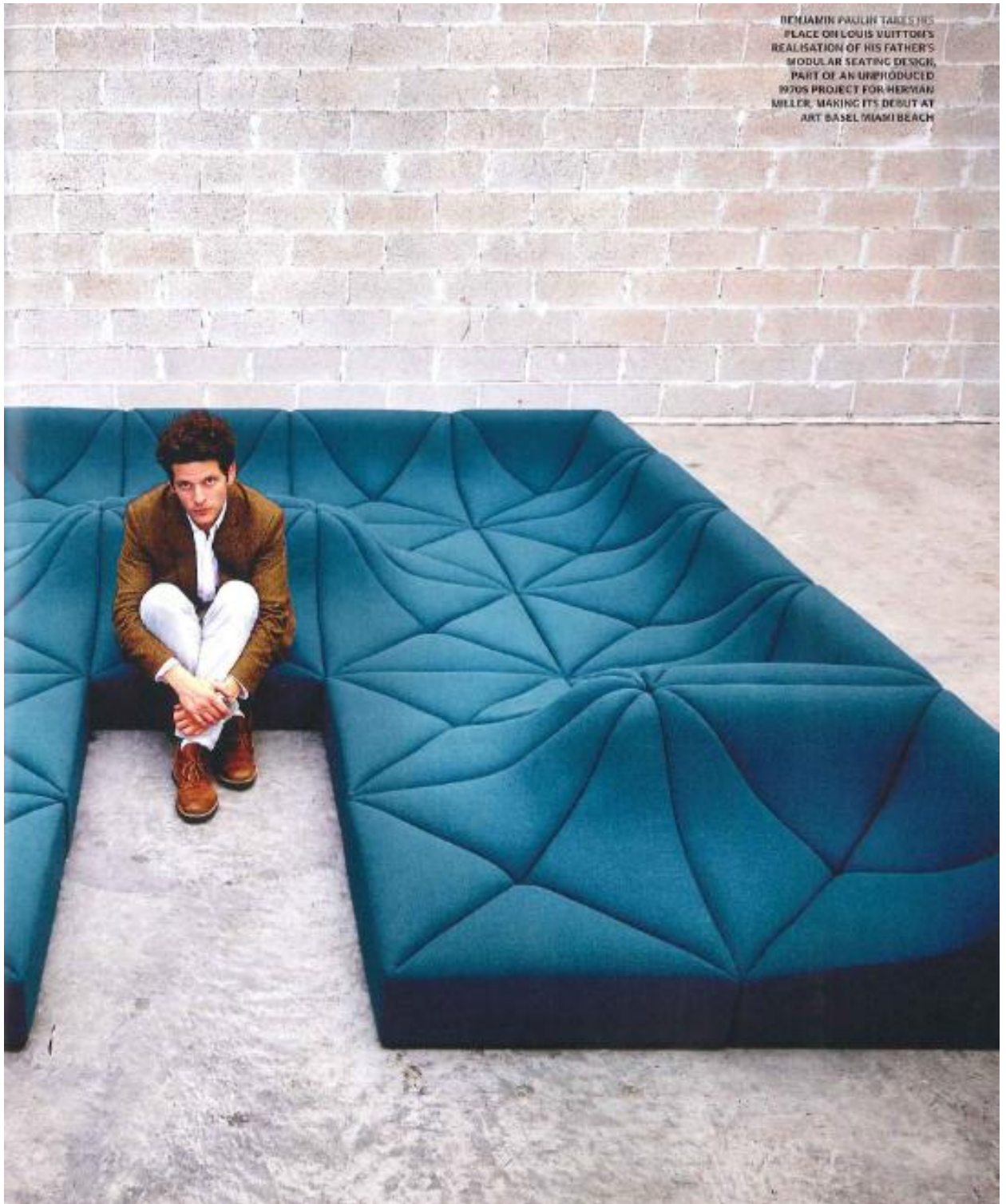
Nicolas Ghesquière, Louis Vuitton's creative director, was the first at the French luxury goods brand to get bitten by the irresistible Pierre Paulin bug. Obsessed, like many sensitive contemporary designers, with the unique work of this radical French furniture designer, Ghesquière's investigations led him to the doorstep of Maïa and Benjamin Paulin, the late designer's wife and son.

Since 2009, the duo have managed Paulin Paulin Paulin, the designer's estate based at his former residence in the Cévennes, in southern France. Together they handle Paulin's extensive archives, museum exhibitions (including an ambitious one being resumed this autumn at Paris' Centre Pompidou), book publishing (such as the recent *Pierre Paulin: l'homme et l'œuvre*, published by Albin Michel) and new editions of his most creative designs, many of which have been previously hidden from the public eye.

Ghesquière was in the market for a sofa. Specifically, something striking enough to wow his audience and create the right modernist mood at his resort fashion show, staged in Monte Carlo's Place du Palais last May. He found what he was looking for in Oudka – a 6m segmented couch, designed in 1969, that swerves with Paulin's signature curves. From there, a relationship bloomed. And then, an opportunity for Louis Vuitton to produce what should have been the most significant work of Paulin's career – an ambitious project conceived in 1972 for American office-furniture maker Herman Miller.

This was the forgotten masterpiece of the designer's prolific 60-year career, and a culmination of his groundbreaking work in modular, ergonomic design. The project was never realised and lay dormant, sleeping in the Centre Pompidou, in a miniature model format. Louis Vuitton, which last year built a never-produced beach house designed by





BENJAMIN PAULIN TAKES HIS PLACE ON LOUIS VUITTON'S REALISATION OF HIS FATHER'S MODULAR SEATING DESIGN, PART OF AN UNPRODUCED 1970S PROJECT FOR HERMAN MILLER, MAKING ITS DEBUT AT ART BASEL MIAMI BEACH



#### PAULIN'S PEAKS

##### 1953

PAULIN HAS HIS DEBUT SHOW AT THE SALON DES ARTS MENAGERS AND IS EMPLOYED BY THONET THE NEXT YEAR

##### 1959

DESIGNS THE 'MUSHROOM' CHAIR, WHICH BRINGS HIM GLOBAL FAME

##### 1970

COMMISSIONED BY PRESIDENT POMPIDOU TO FIT OUT A SUITE AT THE ÉLYSÉE PALACE

##### 1983

ANOTHER FRENCH PRESIDENT, THIS TIME PRESIDENT MITTERRAND, COMMISSIONS PAULIN TO DESIGN HIS OFFICE

##### 2008

GALERIE DES COBELENS DEDICATES A RETROSPECTIVE TO THE DESIGNER'S WORK

CLOCKWISE FROM ABOVE, PIERRE, BENJAMIN AND MAÏA PAULIN IN THEIR PARIS APARTMENT IN THE 1980S; PAULIN'S ATELIER, WITH DÉCLINÉ CHAIRS; HIS HOUSE IN THE CÉVENNES WITH 'TONCLIE' AND 'MUSHROOM' CHAIRS

Charlotte Perriand in 1934, has once again come to the rescue of unrealised designs.

The result is 'Playing with Shapes', an exhibition that is debuting at Art Basel Miami Beach, featuring 18 pieces from the Herman Miller project, finally produced to be put up for sale to the public. The collection includes two sensational sofas with volcano-like bulges, shown here in an exclusive preview, that can stretch as wide or as long as a customer wishes, thanks to Paulin's then-revolutionary modular floor system. Despite looking eerily space age, the flat-to-the-floor sofas are surprisingly functional and comfortable.

'Pierre developed this at a time when the style in France gave birth to buildings that weren't very interesting architecturally,' recalls Maïa Paulin, who opened the design firm ADSA with Paulin and collaborated alongside her husband for 40 years. 'You had small rooms, tiny bedrooms and bathrooms. Pierre dreamed of an empty big space that you could fill with furniture that could be put together and broken down in your own way, so that you could be creative in your home environment. Herman Miller was creating industrial products for hospitals and offices at the time, which interested Pierre. He wanted to have that scale and flexibility with a residential project.'

Using his free-style modular system, Paulin dreamed up scenarios for every room in the house: the bookshelves doubled as wall spaces and could be as short, long or tall as a client wanted. Sofas were

made from square-shaped wood blocks, covered in foam fabric, which could be affixed in countless configurations with the quick snap of a metal hook on their undersides. A lounge chair featured an aluminium base with leather-covered wood panels. His *rapsis-siège* carpet chairs – triangular upholstered panels that can lie flat on the ground or rotate up to create pop-up seating arrangements, which were inspired by Arab carpets – seem oddly familiar now.

In fact, looking at the full scope of Paulin's original design – which featured a system of flat, petal-like panels that served as the base of the furniture modules – it's hard not to be reminded of the current work of some of today's top furniture designers, such as Patricia Urquiola, Marc Newson or the Bouroullec brothers.

'But it's very normal,' remarks Paulin's son Benjamin. 'My father himself was very inspired by Ray and Charles Eames, and George Nelson. At the end of his life, he started noticing the work of Konstantin Grcic, Marc Newson and the Bouroullec brothers. He didn't say they were copying. My father wasn't a star architect in his way of thinking. He didn't see the designer as a personality. The only important thing was the furniture and the creativity of it.'

Paulin started his career as a sculptor, but after being pushed through a glass window during a fight at the age of 18, his right hand became paralysed and he moved to furniture design. He designed wooden furniture for Thonet and Artifort, and by the 1950s was an early pioneer of upholstered furniture, using



**'My father wasn't a star architect in his way of thinking. He didn't see the designer as a personality. The only important thing was the furniture and the creativity of it'**



a bathing-suit factory in France to supply his unusual fabrics. He achieved international success in the 1960s when several of his chair designs were acquired for the permanent collection at the Museum of Modern Art in New York.

Despite this, he only really became well known in his home country in the 1970s when he created an avant-garde suite of reception rooms for President Pompidou in the Élysée Palace, dripping with crystal sticks hung from the ceiling. But of all of his ideas, including the many private residences he designed, the Herman Miller project was his most beloved.

'Herman Miller was very happy with it, but in 1972 because of the oil crisis, the company decided not to put money into a new residential project,' says Benjamin. 'It was a big regret [for my father] – the biggest regret of his career – because this was the biggest project of his career.'

Given its futuristic (not to mention comfortable and ergonomic) bent, perhaps the wait was worthwhile. Paulin's designs seem more relevant now than ever. 'It kind of feels like being in an internet café,' jokes Benjamin, as he props an elbow up on one of the sofa's soft bulges, while comfortably reclining across its wool bouclé surface.

'It's quite incredible,' adds Maia. 'He did this at the beginning of the 1970s and each piece feels so relevant for today. The project took 50 years to become a reality. He would have dreamed of seeing it in real life. I'm so glad to make it alive again. It's our present to him.'★

# Fashion brands pop up at Design Miami and Art Basel Miami Beach

FASHION / 9 DEC 2014 / BY CAROLINE ROUX



Last week in Miami, while the focus of the event was the voracious consumption of contemporary art and design, visitors were never far from the influence of a fashion house or two.

Gucci sponsored a small exhibition of work by artist Kris Knight - brooding boys painted in pastel tones - and Bisazza showed the mosaic designs, launched earlier this year in Milan, that converted iconic Pucci prints into dazzling wall treatments. A new design in cream, sea green, navy and brown, had been specially created for Miami. 'I love the way the tiles bring texture to the patterns,' said Emilio Pucci's creative director Peter Dundas. 'It reminds me of the mosaics in San Marco. It's sort of timeless.'

Over at Design Miami, Fendi's furniture arm teamed up with Britt Moran and Emiliano Salci of Dimore Studio. The current darlings of the fashion pack (they've recently worked with Bottega Veneta and Hermès) translated Fendi's luxurious ethos into a flesh coloured shorn mink daybed, and buttery leather armchairs, while a monumental shelving system, with thin coloured glass panels, looked like a modern, 3D stained glass window.

At Swarovski the issue was sustainability: 'They're trying to figure out how to use less water in their industrial process,' explained Margaret Cavenagh, the interiors director at architect Jeanne Gang's Chicago studio. Huge images of melting glaciers by photographer James Balog lined the walls of the booth where a central table was pitted with holes, like more melting ice. 'We want to start the conversation,' said Cavenagh.

After last year's success during [Art Basel Miami Beach](#) in building [a-never-before-constructed beach house](#) originally designed by Charlotte Perriand in 1934, Louis Vuitton jumped forwards four decades to produce 18 pieces of furniture designed by Pierre Paulin in 1972 for Herman Miller but never realised. 'Nicolas Ghesquière had asked to use the 'Osaka' sofa for his Cruise show in May - he's a collector of my father's work,' explained son Benjamin Paulin. 'So we told him about these unused designs, eh voila!'

They included the delightful floor-hugging 'Tapis-Siege' seating, with a triangular construction that can be reconfigured in many different ways. 'My father's ambition was always to put modernity into people's houses,' said Paulin. Bally, meanwhile, had erected one of [Jean Prouvé's 1948 pre-fabricated houses](#) in the garden of the Delano and filled it with 'minimalist sketches' of furniture forms by French duo Kolkoz, alongside American artist Zak Kitnic's exclusive series of metal shelving bearing a hermit crab printed pattern.

Not far from the Louis Vuitton show in Miami's sparkling Design District, a store called [Mr Nobody and Mr Somebody](#) had also popped up, offering a wildly eclectic mix of whimsical products designed by Sharon Lombard and made in Ghana, South Africa and the US (from golden chickens to walking sticks inscribed with slogans and vinyl flooring from a photograph taken in Rubens house) alongside clothing from the archives of Walter van Beirendonck and Bernhard Willhelm. 'My work's about curiosity and chaos,' said Willhelm, sporting a violet baseball cap with a South Beach logo. 'It's made in Japan and Belgium. But we popped up in Miami, can you believe.'



## Louis Vuitton gives shape to Pierre Paulin's furniture at Design Miami

*A new exhibition at Design Miami is bringing the work of furniture designer Pierre Paulin's avant-garde creations back to life*

Denmark has Verner Panton. Finland has Eero Saarinen. And France has Pierre Paulin. The avant-garde furniture designer, who died in 2009, is known for decorating the private apartments of Georges Pompidou in the Élysée Palace in 1971 and the office of François Mitterrand in 1983, but he also left a rich design legacy that includes iconic chairs like the Mushroom, Ribbon, Tongue and Pumpkin – many still sold today by Artifort and Ligne Roset. Famed for creating sensuous sculptural forms that cradle the body, his chairs, sofas and daybeds are soft and cocooning, full of swoops and curves, often in bright felt-tip shades. They are emphatically Swinging Sixties yet very much "now" – as attested by the princely sums fetched by Paulin originals at auction today. In November, [a pair of his Ribbon chairs from 1966 achieved £30,000](#) at Christie's Estate of David Collins sale.



Pierre Paulin's Tapis-siège as part of *Playing with Shapes* for Louis Vuitton

[Enlarge](#)

Paulin first found international acclaim in 1960 while at Artifort, with his Mushroom chair. The revolutionary construction – foam wrapped around a metal frame and covered in the stretchy fabric originally devised for swimsuits – would shape furniture for the coming decades. Now the contemporary relevance of Paulin's adventurous designs is being honoured in a new Louis Vuitton exhibition that rediscovers a suite of Paulin pieces, never before built, and debuting this week – 44 years after their original conception – at [Design Miami](#).

*Playing with Shapes* is the long-awaited realisation of a project conceived in 1972 by Paulin for the American office furniture

maker Herman Miller but shelved due to financial issues. It has been revived using Paulin's original small-scale mock-up, *La Maquette*, which until now has languished in the archives of the Centre Pompidou.

Maia and Benjamin, Paulin's widow and son, suggested the collaboration earlier this year, following a request from Nicolas Ghesquière to feature Paulin's sinuous curved Osaka sofa as part of Louis Vuitton's *Cruise 2015* show. Inspired by [last year's Charlotte Perriand beach house project](#), spearheaded by Louis Vuitton, which saw the French designer's *La Maison au Bord de l'Eau* rebuilt in the grounds of The Raleigh hotel, they suggested a similar reimagining of Paulin's lost classic. "The Herman Miller project was one of Pierre's greatest professional regrets,"



[Enlarge](#)

Maia says, "so we discussed it with the team. The values that Louis Vuitton and Pierre share – a drive for innovation and excellence – made this a natural fit."

*La Maquette* offers a vision of modular living that was truly groundbreaking at the time. Paulin, an admirer of Herman Miller's intelligent furniture solutions for offices and hospitals, approached the manufacturer and proposed a similar flexible system of furniture that could be applied to residential spaces. His concept followed a grid formation in which horizontal and vertical elements – floor and seating, dividing walls and storage – allowed for a variety of configurations that could be used to create living spaces, from bedrooms and kitchens

to libraries and dining rooms, with versatile modules that the owner could assemble and disassemble according to their "personal culture, psychological self conception and the image they wished to project".



Very much a design of the early 1970s – when exposure to different styles, cultures and ways of living was leading to experimentation in every arena, from fashion to interiors – it was aimed at the modern, cosmopolitan young homeowner, promising to be "the user's companion, by making it possible to move beyond the limitations of interior design, master one's surrounds and become the architect of space dedicated to life and work".

Paulin's brave new vision was never to be realised. With the advent of the oil crisis, Herman Miller decided against investing in the residential sector. But now, decades later, through the patronage of Louis Vuitton and with the help of Paulin's assistant Michel Chalard, who worked on the original project, 18 pieces of furniture have finally come to fruition.

Displayed as a group in the Aranda Lasch events space at Design Miami, the sculptural quality of Paulin's work shines through, as does his well-documented affinity with Japanese design, the Tapis-siège rug-cum-seat following the folding principles of origami.

According to his son, there are other influences at play: "He was also inspired by Arabian culture, in particular Yemeni interiors and living close to the ground. This kind of comfort, feeling secure – that was the idea." These unique pieces are available to buy (price on application), but for Paulin devotees that don't make it to Miami, his family plans to produce more special editions in the future (under the name [paulinpaulinpaulin.com](http://paulinpaulinpaulin.com)) and there will be an extensive exhibition at the Centre Pompidou in 2015.

*This story appears in the Telegraph Luxury magazine out this Saturday.*

*Playing with Shapes, Aranda Lasch event space, 140 NE 39th Street, Miami Beach, December 2-7*

PLAYING WITH SHAPES

EMEA

MF fashion il primo quotidiano della moda e del lusso

Direttore ed editore Paolo Panerai

04.12.14

# MF

f a s h i o n

**SUL SITO MFFASHION.COM LE GALLERY FOTOGRAFICHE E GLI APPROFONDIMENTI DAGLI SHOW PRIMAVERA-ESTATE 2015 DI NEW YORK, LONDRA, MILANO E PARIGI**

NELLE FOTO: IL PALAZZO IN LUNA VUITTON A DESIGN MIAMI



## Vuitton investe su Miami

**La maison di Lvmh torna a Design Miami con un progetto speciale di arredi concepiti da Pierre Paulin e mai realizzati. In primavera sarà aperto nel Design district il nuovo negozio-galleria di oltre 2 mila metri quadrati. «Il design è molto più vicino alla moda di quanto non lo sia l'arte e, in particolare, lo è per questo brand, antesignano anche in questa direzione», ha detto il ceo Michael Burke**

**L**ouis Vuitton si fa portavoce di un legame sempre più stretto, quello fra moda e design, eleggendo Miami capitale di questa liaison. La maison ammiraglia del gruppo Lvmh ha infatti confermato il suo appuntamento con Design Miami per il terzo anno consecutivo, portando sotto i

riflettori, dopo gli Object nomades del 2012 e *La maison au bord de l'eau* di Charlotte Perriand nel 2013, *Playing with shapes*, un progetto residenziale modulare concepito nel 1972 da Pierre Paulin per l'azienda specializzata in mobili per ufficio Herman Miller e mai realizzate finora. Location scelta per dare vita

all'allestimento, la nuovissima area votata allo shopping di lusso del Design District, che da qui al 2016 ospiterà 120 boutique di marchi prestigiosi, 14 dei quali appartenti al gruppo Lvmh. Louis Vuitton, nello specifico, inaugurerà uno spazio di circa

*continua a pag. 11*

segue da pag. 11

2.100 metri quadrati, che vedrà la luce nella primavera del 2015 e che ospiterà all'ultimo piano un'area per exhibition, eventi e presentazioni con un format cucito su misura per la città. Tutto ciò a testimoniare l'impegno di Louis Vuitton verso questa espressione artistica, legata così strettamente alla moda (non a caso, il primo avvicinamento alle opere di Pierre Paulin avvenne in occasione della sfilata Cruise 2015 di Montecarlo per la quale furono riprodotti i divani Amphys, ndr), come ha spiegato in questa intervista a MFF Michael Burke, presidente e ceo della griffe.

**Qual è il legame che unisce Vuitton al mondo del design e quanto è importante essere presenti oggi a Miami per la maison?**

Il design è molto più vicino alla moda di quanto non lo sia l'arte e, in particolare, lo è per Louis Vuitton, antesignano anche in questa direzione. Il design è qualcosa che dialoga con il nostro corpo, è funzionale e, in questo senso, ha molto in comune con il fashion. Inoltre, richiede un certo tipo di expertise produttiva. Tutti i pezzi che sono esposti a Miami sono stati realizzati su nostra commissione da aziende specializzate italiane dell'area di Milano. Non c'è molta differenza tra questo modo di lavorare e il produrre calzature d'eccellenza nella nostra fabbrica di Fiesso d'Artico. Per raccontare quanto siano vicini questi universi mi piace citare una frase di Andy Warhol: «Tutti i department stores diventeranno musei e tutti i musei diventeranno department stores».

**Qual è il significato che sottende il progetto *Playing with shapes*?**

Prendere qualcosa che era stato dimenticato e riportarlo alla luce. I 18 pezzi esposti a Miami non erano mai stati concretamente realizzati finora. Come lo scorso anno con la *Maison au*

*bord de l'eau*, abbiamo voluto dare al pubblico la possibilità di scoprire qualcosa di nuovo, sposando una filosofia che è in linea con il dna di Vuitton. Da sempre, il lavoro della maison è incentrato sull'innovazione, sulla volontà di stare al passo con i tempi, senza mai invecchiare, rinnovandosi continuamente. Metafora di questo approccio sono questi arredi. Sfido chiunque a sedersi su uno dei Tapis-siege in maniera statica o convenzionale. È impossibi-

**nell'area?**

Spazi come questi rappresentano il futuro del retail, che si sta evolvendo di pari passo a un nuovo concetto di lifestyle. I millennials stanno tornando verso il cuore delle città, amano camminare, vivere diversamente l'urbanizzazione. Di questo se ne stanno rendendo conto i proprietari dei mall. Non a caso, abbiamo recentemente venduto una minoranza del Design district a un operatore del settore

(il riferimento è a General Growth properties che, insieme a Ashkenazy acquisition, ha sborsato 280 milioni di dollari per rilevare il 20% di Designer district associates, partnership tra Dacra, società di Craig Robins, e L Real estate, un fondo che ha Lvmh tra i suoi sponsor, ndr)

**Altre aperture importanti in vista?**

A febbraio toccherà a Los Angeles mentre, a maggio, dipingeremo lo store sulla Fifth avenue a New York completamente rinnovato. Sono in vista operazioni di restyling che toccheranno molti negozi esistenti nei mercati a mio parere erroneamente supposti maturi, che stanno regalando tassi di crescita significativi. Mercati come l'Italia che sta andando molto bene e che sarà interessata

da un progetto importante ancora top secret.

**A un anno circa dall'arrivo di Nicolas Ghesquière, che bilancio si sente di fare per la maison?**

Abbiamo iniziato un nuovo capitolo di uno stesso libro. Nicolas (nei giorni scorsi ha trionfato ai Bfa-British fashion awards come migliore designer internazionale, ndr) sta facendo uno splendido lavoro, rendendo coerente tutta l'offerta del prodotto, dal ready to wear, alle calzature, agli accessori... Veicolando un'immagine armoniosa del marchio, ben riflessa oggi anche all'interno dei punti vendita. (riproduzione riservata)

**Chiara Bottoni (Miami)**



Nelle foto, Michelle Williams e Michael Burke al battesimo del progetto Louis Vuitton di Miami, il setting di *Playing with shapes* e la maquette originale del 1972 firmata da Pierre Paulin

le! Perché sfiorano terra, sono curvi, organici... La curva sintetizza questa idea di movimento della mente, del pensiero. Del resto, voi in Italia avete avuto il Barocco. Non era questo un movimento di reazione ad anni di continue dominazioni?

**Questi mobili saranno venduti?**

Certamente, si tratta di numeri zero, pezzi unici che verranno venduti, come la Maison di Perriand dello scorso anno per la quale sono arrivate due offerte in corso di valutazione.

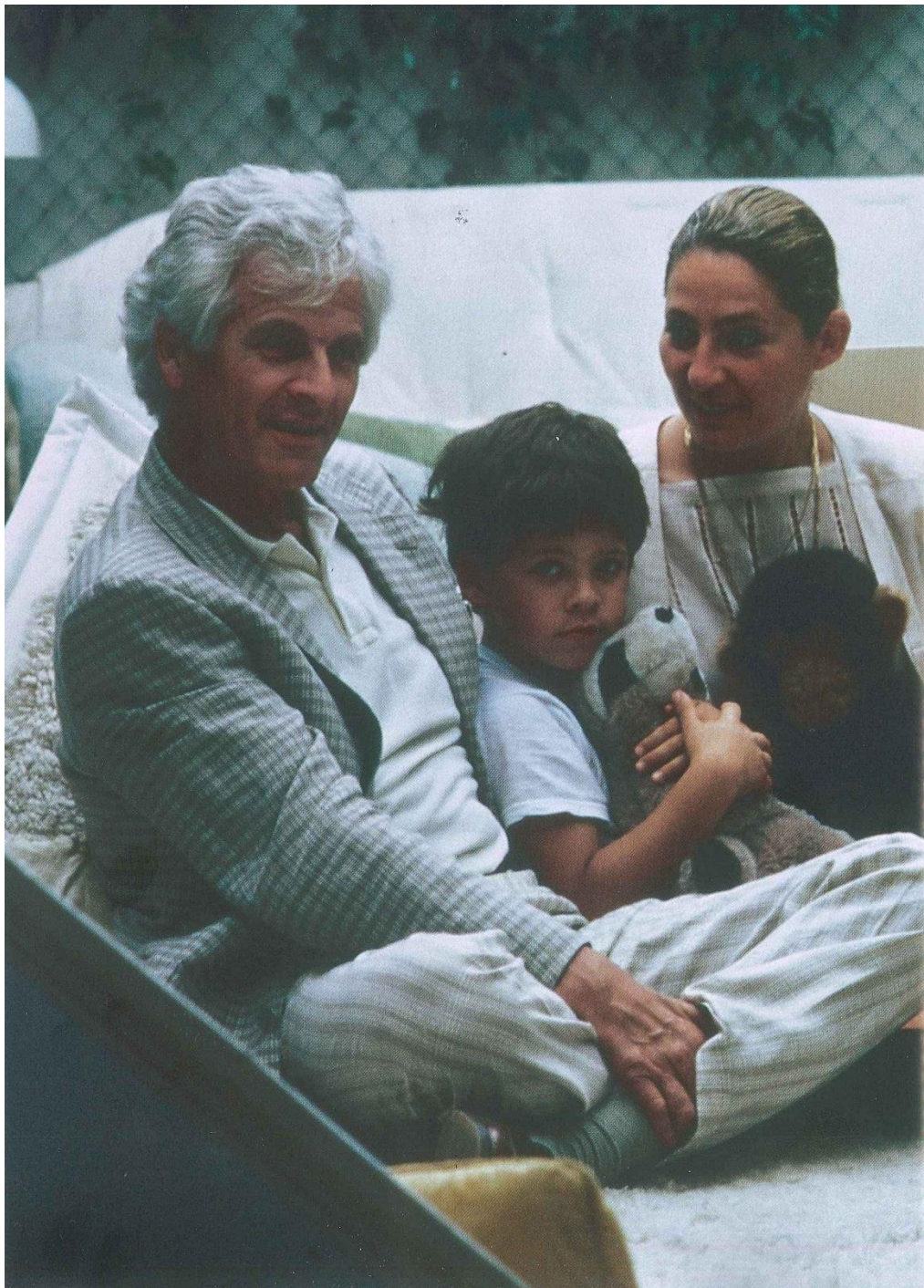
**Avete presentato il progetto nel cuore del Design district a due passi dal vostro nuovo store. Cosa significa per voi questo investimento retail**

## Retail

### Panerai, pezzi storici e mastri orologiai per lo store fiorentino



Si rafforza il legame di **Officine Panerai** con Firenze, città originaria del brand. La maison di orologeria deluxe fondata nel 1860 e che dal 1997 fa parte del gruppo **Richemont**, ha infatti inaugurato l'ampliamento della storica boutique, aperta agli inizi del secolo scorso, in piazza San Giovanni; a vestire i nuovi spazi è stato il progetto di **Patricia Urquiola**. La designer spagnola sta collaborando con l'azienda su altri quattro monomarca, quello di Parigi, Hong Kong (11 piani di cui cinque dedicati alla vendita), Miami e New York (vedere MFF del 19 agosto). Il negozio di Firenze (*nella foto, un'immagine delle vetrine*), che fa parte di una rete retail di 64 store nel mondo, di cui cinque in Italia, passa dalla precedente superficie di 58 metri quadrati agli attuali 285 metri quadrati.



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# Master of shapes

Dialogo con Maïa Wodzislawska Paulin, moglie e collaboratrice del visionario ed ecosostenibile ante litteram designer francese Pierre Paulin. Louis Vuitton lo celebra all'edizione 2014 di Design Miami con "Playing with Shapes", una serie di oggetti (mai realizzati prima) per un'idea di arredo mobile e trasportabile. Progettati nel '72 sono ancora essenza di modernità

43

di Michele Fossi

Dopo la suggestiva ricostruzione dello scorso anno de «La Maison au bord de l'eau» progetto dell'architetto e fotografa Charlotte Perriand, fino ad allora mai realizzato, Louis Vuitton sarà presente anche questo dicembre a Design Miami con

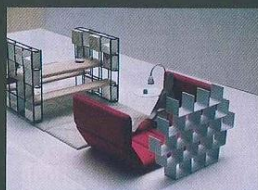
"Playing with shapes" un'altra iniziativa sui valori di mobilità e trasportabilità nell'arredo con la realizzazione di una linea di mobili progettati nel 1972 dal furniture e interior designer francese «pre-pop» Pierre Paulin per il marchio

44

americano Herman Miller e mai realizzati prima. In questo modo la maison francese celebra un concetto più che mai attuale, che però fu concepito quarantadue anni fa. «Si tratta di diciotto pezzi, ispirati al principio della adattabilità, pensati per cambiare forma e persino funzione, in base ai vincoli geometrici dell'unità abitativa in cui vengono inseriti, e al numero di persone che la abitano», spiega Maïa Wodzislawska Paulin, moglie e collaboratrice del visionario designer scomparso nel 2009, noto soprattutto per le sue colorate sedute biomorfe a forma di lingua, per le gambe piegate e per il futuristico arredo degli appartamenti privati del presidente Pompidou realizzati all'Eliseo nel 1971. «Per questo progetto di mobili nomadi, scomponibili e rimontabili a piacimento, Pierre guardava sia al futuro che al passato», racconta Maïa Wodzislawska. «Da un lato vi era in lui il desiderio di fornire alle giovani generazioni sedute, scaffali, armadi e oggetti per la casa più intelligenti e flessibili in grado di adattarsi come un guanto alle mutevoli esigenze dei tempi moderni; dall'altro era affascinato dalle imponenti e polverose carovane che accompagnavano ogni cambio di residenza della famiglia reale francese, e contenevano l'intero mobilio di palazzo». Tra gli oggetti della collezione più rappresentativi del carattere anticipatore, e per certi versi sovversivo, del pensiero di Paulin, Maïa Wodzislawska segnala la «libreria-parete»: un mobile a struttura modulare, montabile nelle dimensioni desiderate e concepito per funzionare come una vera e propria parete separatoria. «Eravamo negli anni del boom edilizio», ricorda Maïa Wodzislawska. «Un periodo in cui si costruiva molto, male e in fretta, col risultato che le piantine degli appartamenti, quasi sempre opera di ingegneri e non architetti, raramente rispondevano alle reali esigenze

dell'individuo. Pierre era molto sensibile a questa situazione e con questo progetto intendeva dotare le nuove generazioni di uno strumento con cui riappropriarsi della progettazione dei propri spazi abitativi». Degno di nota anche il «tappeto-sedia»: una seduta anch'essa di natura modulare, ispirata alla tradizione orientale di sedersi per terra. «Questo oggetto nasce dall'idea di un tatami, o di un tappeto orientale, che, magicamente, assume la forma tridimensionale di una poltrona. Un esempio di come Pierre elaborasse continuamente le suggestioni dei suoi numerosi viaggi, alla ricerca di una sintesi tra culture diverse». A far naufragare, nel 1973, il progetto di realizzare i diciotto mobili presso Herman Miller, fu lo scoppio improvviso della crisi energetica, che provocò un'inaspettata interruzione del flusso di approvvigionamenti petroliferi e che obbligò l'azienda statunitense ad un rapido dietro-front. «A distanza di più di quarant'anni, colpisce come il design di questi mobili, che in virtù della loro natura modulare rispondono perfettamente agli imperativi di durabilità e sostenibilità dei nostri giorni, sia ancora così attuale. La cosa non deve stupire più di tanto: l'ottimizzazione dei processi produttivi attraverso un design intelligente, con conseguente risparmio di materie prime e costi per l'industria, era al centro del pensiero di Pierre», sottolinea. Una riflessione assolutamente pertinente che mette in luce quanto la visione del designer francese fosse già all'avanguardia. Tutto ciò rendeva il progettista un eco-designer ante litteram, senza che all'epoca se ne avesse coscienza, giacché la parola doveva ancora essere coniata. (Nella pagina accanto, immagini delle maquette originali del progetto per Herman Miller del 1972. In apertura, Pierre, Maïa e Benjamin Paulin nel loro appartamento parigino, negli anni '80. © Archives Pierre Paulin)

A



La libreria-parete di Paulin, un mobile a struttura modulare

B



Linee sinuose di armadi scaffali che definiscono i contorni dello spazio

C



Tappeto-sedia ispirata alla tradizione orientale del sedersi per terra

D



Un divano dal design pop che ricorda un chewing-gum



*Louis Vuitton in occasione dell'edizione 2014 di Art Basel Miami ha deciso di rendere omaggio a Pierre Paulin, realizzando dei mobili ideati dal progettista francese per Herman Miller negli anni 70 e mai prodotti.*



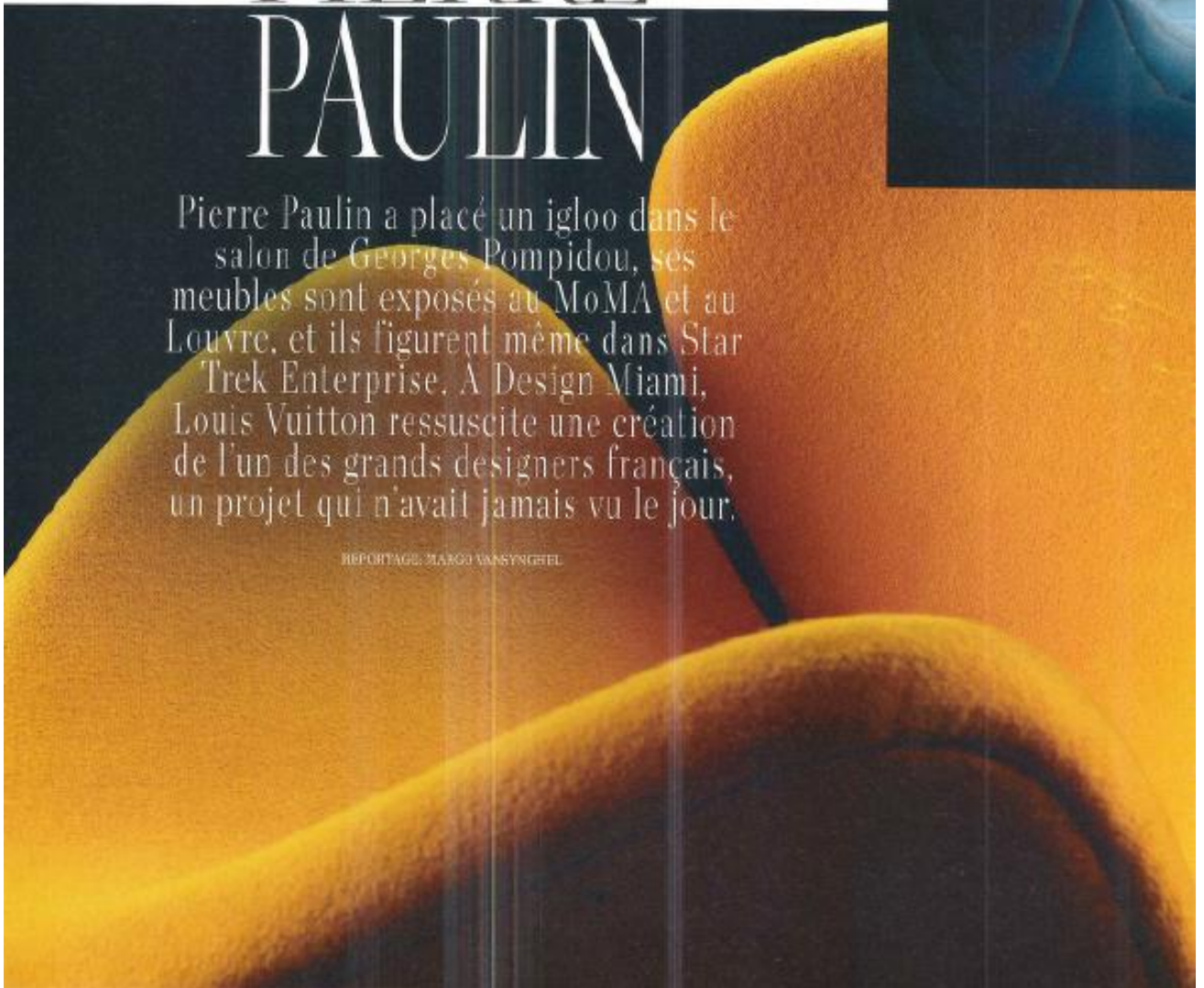
La maison di moda francese Louis Vuitton omaggia Pierre Paulin, in occasione dell'ultima edizione di Art Basel Miami, grazie alla mostra "Playing with Shapes", l'esposizione satellite che in questi giorni è stata protagonista al Miami Design District. L'anno scorso il brand aveva reso omaggio a [Charlotte Perriand](#) e [alla chaise longue LC4 di Cassina](#). Quest'anno è il turno di Pierre Paulin e Herman Miller.

Il marchio di moda, infatti, ha deciso di realizzare una serie di mobili inediti che il progettista francese aveva ideato nel 1972 per il brand di design: stiamo parlando di 18 mobili che Pierre Paulin ha progettato per Herman Miller e che non sono mai stati creati. Almeno fino a quando non ci ha pensato Louis Vuitton.

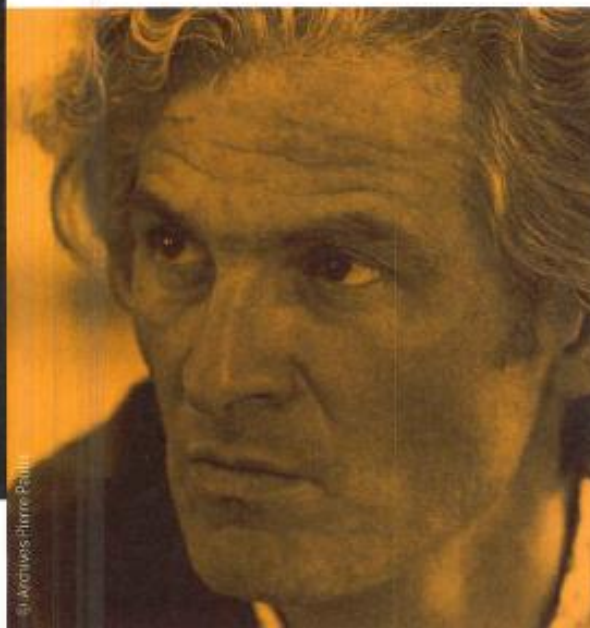
# LE FABULEUX DESTIN DE PIERRE PAULIN

Pierre Paulin a placé un igloo dans le salon de Georges Pompidou, ses meubles sont exposés au MoMA et au Louvre, et ils figurent même dans Star Trek Enterprise. A Design Miami, Louis Vuitton ressuscite une création de l'un des grands designers français, un projet qui n'avait jamais vu le jour.

REPORTAGE: MARGO VANSYNGHEL



Louis Vuitton met à l'honneur un grand designer du XXème siècle



© Archives Pierre Paulin

Marginal. 'Touche-à-tout'. 'Intrus dans le monde du design'. Voilà comment Pierre Paulin (1927-2009) se décrivait lui-même. Et ce, malgré son statut d'icône du design français des années soixante et septante de renommée mondiale! Aujourd'hui, les remarquables fauteuils de Paulin font partie de la mémoire collective, notamment après avoir été immortalisés en figurant dans des décors de James Bond. «Mais Pierre avait horreur de se mettre en avant», affirme sa veuve, Maïa Paulin est s'installant dans un fauteuil Osaka beige. Pourtant, c'est devenu sa mission de mettre à l'honneur son défunt époux. D'où sa présence aujourd'hui, sous le soleil de Miami, parmi 18 meubles imaginés par son époux mais qu'il n'a malheureusement pas connus de son vivant.

Jusqu'à présent du moins. Quarante-deux ans après les dessins originaux que Paulin avait laissés dans un tiroir, la maison de luxe Louis Vuitton édite ces meubles qui ne l'avaient jamais été auparavant dans le cadre d'une exposition-éclair à Design Miami, l'une des foires de design les plus fréquentées au monde. Une exposition qui a fait oculer de l'encre malgré elle: une pancarte «Chaussures interçites» était affichée à l'entrée. La raison? Un tapis beige de 10 centimètres d'épaisseur signé Pierre Paulin. Ainsi, il y a eu un balai d'hommes aux costumes soignés, mais en chaussettes, et de femmes aux jupes crayon élégantes mais dont les escarpins étaient camouflés par d'inesthétiques petits sacs.

#### PÉRIODE ÉCONOMIQUE LÉTHARGIQUE

Pierre Paulin avait imaginé une collection de meubles modulaires pour le fabricant américain Herman Miller, la société qui

avait été la première à éditer le célèbre Ottoman Lounger de Ray et Charles Eames. «Pierre était fasciné par les armoires et les meubles modulaires Herman Miller pour les hôpitaux et les bureaux. Il estimait que cette flexibilité devait être possible dans les maisons ordinaires.»

En effet, dès la fin des années 60, Paulin avait rendu visite à Bob Blitch, une connaissance qui occupait le poste de directeur artistique chez Herman Miller, pour lui demander s'ils ne seraient pas intéressés par une collection de meubles modulaires, pour laquelle tout pourrait être développé à partir d'un nombre limité d'éléments de base? «Pierre trouvait qu'un espace devait pouvoir évoluer avec ses habitants», explique Maïa Paulin. «Dans les maisons classiques, vous avez toujours la même division: salon, salle à manger, chambre à coucher. Pierre pensait qu'il fallait être libre de définir son propre environnement.» Mais la crise du pétrole, au début des années 70, met fin au projet. En cette période économiquement difficile, Herman Miller décide de se limiter au mobilier de bureau et à quelques classiques. Le projet se retrouve au placard d'où il n'est jamais sorti. «Une grosse déception pour Pierre», se souvient Maïa. «Il avait mis tout son cœur et toute son âme dans ce projet.»

NICOLAS GHESQUIÈRE, PAS N'IMPORTE QUEL FAN  
Tout comme son époux était allé frapper à la porte →



**Playing with Shapes (2014)** Le concept d'habitation modulaire de Pierre Paulin a enfin été réalisé 42 ans après les plans.



de Herman Miller avec pour seul bagage ses idées, Maïa Paulin s'est rendue chez Louis Vuitton quarante ans plus tard. L'année dernière, la maison française avait déjà permis, dans le cadre de Art Basel Miami, que soit réalisée la Maison au Bord de l'eau imaginée par Charlotte Perriand en 1934 restée, elle aussi, à l'état de projet.

«C'est avec cette idée à l'esprit que nous sommes allés trouver Michael Burke, CEO de Louis Vuitton», raconte Maïa Paulin. Le fait que Nicolas Chesquière, directeur artistique de la collection femme, soit un grand fan de Paulin a joué à son avantage. «Une demi-heure plus tard, nous étions au travail.»

Avec l'équipe artistique, Maïa et son fils Benjamin Paulin ont choisi 18 meubles en tout. Outre une bibliothèque/cloison, il y a deux canapés, une table basse, quelques fauteuils, une chaise longue, une nouvelle version de son célèbre «Tapis-Sièges», quelques tapis ainsi qu'une table à laquelle des chaises peuvent être fixées. Pour les meubles déjà existants, on a réalisé un nouveau revêtement et choisi une nouvelle couleur. Pour le pouf rouge vif (qui ressemble à une petite bouche), on a gardé une palette de couleurs proche de celle choisie à l'origine. Les autres couleurs sont plus douces: bleu foncé frais, mauve, bois, blanc et nuances de beige. «Comme nous voulions nous adresser à un public contemporain, nous avons privilégié les couleurs douces.»

#### MAILLOTS DE BAIN MOULANTS

Pourtant, les couleurs qui ont rendu Paulin célèbre étaient plutôt flashy. Le designer avait aussi choisi d'entourer la structure tubulaire en acier de ses fauteuils d'une couche de mousse recouverte d'une housse en jersey stretch aux couleurs acidulées pour les rendre confortables. Pour cela, il s'était inspiré des femmes portant des maillots de bain très ajustés, qui moulaient leurs courbes. Le succès immédiat des chaises «Mushroom», «Tongue» et «Ribbon» a valu une renommée internationale à Pierre Paulin, mais également au fabricant néerlandais Artifort.

Ce n'est pas par hasard qu'il doit son plus grand succès commercial à ces superbes sièges, qui pourraient se confondre à des sculptures. Il ambitionnait de devenir sculpteur jusqu'à l'accident qui lui sectionna un nerf du pouce, le contraignant à s'orienter vers la décoration. Le directeur de l'école de design Camondo, à Paris, avait repéré le talent du jeune Paulin. Il lui permit d'intégrer l'Union des Artistes Modernes (dont Perriand et Le Corbusier étaient également membres).

Ensuite, à partir de 1975, Paulin se consacre principalement aux objets industriels au sein de sa propre entreprise, ADSA+Partners, où il travaille notamment pour Calor et Tefal. «Pierre a créé de tout», explique Maïa Paulin. Des emballages pour Christian Dior, la signalétique pour le Musée d'Orsay et même des téléphones pour Ericsson. Il pouvait tout faire. Voitures, fers à repasser, rasoirs et même lunettes de WC! Il pouvait aussi prendre en main une aile entière du Louvre ou tout un hôpital, du moment que c'était un défi.

Même l'Élysée ne fait pas peur à Pierre Paulin: il aménage les appartements privés de deux présidents, Georges Pompidou et François Mitterrand. C'est chez Pompidou, grand amateur d'art, que Paulin peut laisser libre cours à son imagination, au début des années 70. Il y installe un igloo (!), mais →

### Tongue (1967)

Un des meubles iconiques de Pierre Paulin. Ce fauteuil empilable représente parfaitement son œuvre des années soixante: du jersey de nylon de couleur vive et une structure invisible.

### Décline (1966)

Récemment réédité pour le magasin du créateur de mode Arzède, Aliza à Paris. La princesse de la pop Rihanna n'a pas hésité à s'y allonger.



© Adrien Dumas

### Ribbon Chair (1966)

Ce meuble en forme de ruban est une déclinaison d'une célèbre technique d'emballage. Il a obtenu le Chicago Design Award en 1969. Il a été repéré dans le très chic et moderniste qui apparaît dans «Les diamants sont éternels», un James Bond.



sussi un fumoir aux murs capitonnés, un lustre futuriste et une bibliothèque composée d'éléments en forme de U qui pouvaient également servir de cloison qu'il avait déclinée d'un projet pour Herman Miller. On peut d'ailleurs en admirer la version contemporaine en bois à Miami.

Cette impressionnante reconnaissance ne l'empêche pas de connaître une éclipse. Après ses grands projets des années 70 (salons pour les passagers Air France et pavillon français de l'Exposition universelle de 1970 à Osaka), Pierre Paulin tombe peu à peu dans l'oubli. Le timide designer se retire alors dans sa villa des Cévennes. Et voilà qu'en 2005, Habitat réédite deux de ses fauteuils, rendant au designer octogénaire le goût de la création. La réédition d'anciens modèles finit par lui offrir une seconde carrière. Aujourd'hui, ses meubles sont toujours produits et font partie des pièces vintage les plus recherchées.

### UN CRÉATEUR, ÇA N'EXISTE PAS

La collection des pièces uniques vendues exclusivement sur place présentée à Miami marque le début d'une année placée sous le signe de Pierre Paulin. Une monographie sera consacrée à son œuvre et la plus grande rétrospective de son travail jamais organisée est prévue en octobre 2015, après des recherches menées par Maita Paulin et le conservateur du Centre

### Pompidou.

Dans les archives du designer, sa veuve a découvert des nouvelles choses, des esquisses et des ébauches, mais aussi des détails au sujet de son mari. «À quel point il était perfectionniste», ajoute Maita Paulin d'une voix douce. «Pour lui, rien n'était jamais achevé. Même après toutes ces années, je suis encore étonnée de voir à quel point c'était un grand créateur.» Elle rit et poursuit:

«Pourtant, Pierre me disait toujours: «Un créateur, ça n'existe pas. Il y a déjà un Grand Créateur et son existence est contestée. Vous voyez, il n'était pas un homme de communication. Les meubles devaient parler pour lui. Il n'aimait pas se mettre en vedette.» Le fait que son nom soit aujourd'hui si prié, au propre comme au figuré, lui ferait plaisir. «Les temps ont changé: les gens veulent connaître l'auteur derrière l'œuvre. Je pense qu'il en a eu conscience à la fin de sa vie. Ces rencontres, cette reconnaissance, je pense qu'il les aurait vraiment apprécées.»

L'exposition au Centre Pompidou ouvrira ses portes le 25 octobre 2015. [www.centrepompidou.fr](http://www.centrepompidou.fr)

«Pierre Paulin, l'homme et l'œuvre», une iconographie tirée des archives personnelles de Pierre Paulin. Aux éditions Albin Michel, 49,99 euros. [www.albin-michel.fr](http://www.albin-michel.fr)

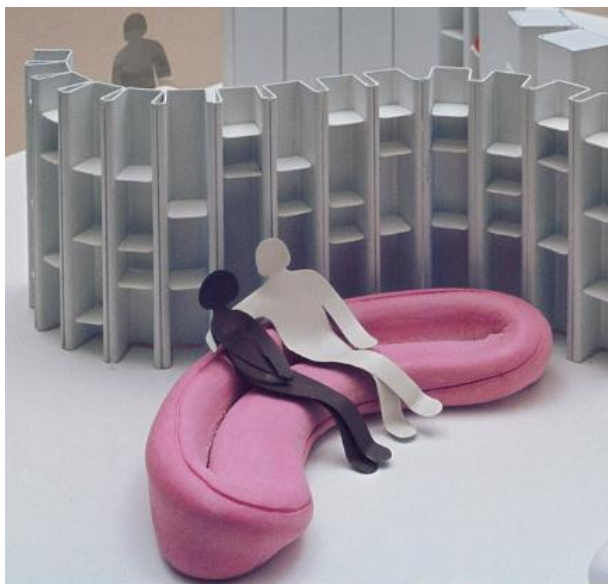


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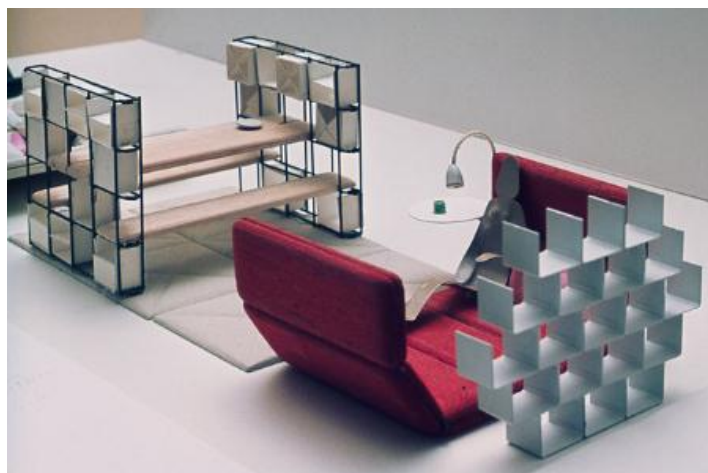
# Игра форм

Мебель из нереализованного проекта 1972 года, созданного гениальным дизайнером Пьером Поленом, Louis Vuitton представит в рамках Miami Art Basel 2014

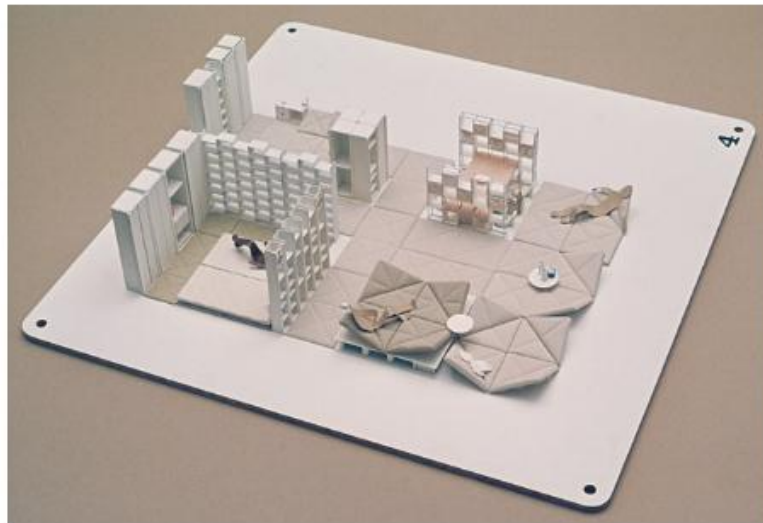
19 НОЯБРЯ



В последнее время Louis Vuitton всерьез занялся направлением современного искусства, очевидно, с присущей Дому дальновидностью предположив, что будущее Высокой моды — за тесным сотрудничеством с большими художниками. Мы уже рассказывали об открытии Fondation Louis Vuitton, который сделал парижский ландшафт еще более впечатляющим, а теперь искусствоведческие устремления марки воплотятся на берегу Атлантического океана. В рамках Miami Art Basel бренд представит модульную мебель по нереализованному проекту французского дизайнера Пьера Полена. Проект был разработан в далеком 1972 году для американского производителя офисной мебели Herman Miller, но так и не был воплощен в жизнь, после чего чертежи и несколько макетов стали частью экспозиции La Maquette из коллекции Центра Помпиду. Предметы, которые покажет Louis Vuitton, никогда ранее не выставлялись.



Miami Art Basel пройдет с 4 по 9 декабря 2014-го в Майами.





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МОДА КУЛЬТУРА МЕДИА КРАСОТА СТИЛЬ ЖИ

КУЛЬТУРА / НОВОСТИ

# Louis Vuitton воскресили мебель по забытому дизайну 70-х

По проекту Пьера Полена



Нравится 1 В +1 Твитнуть 3 Серф 1 +1 2 PinIt

ДОБАВИТЬ В ИЗБРАННОЕ

В 1972 году известный французский дизайнер Пьер Полен разработал для американской компании Herman Miller необычную мебель. Произвел геометрические кресла и диваны лишь





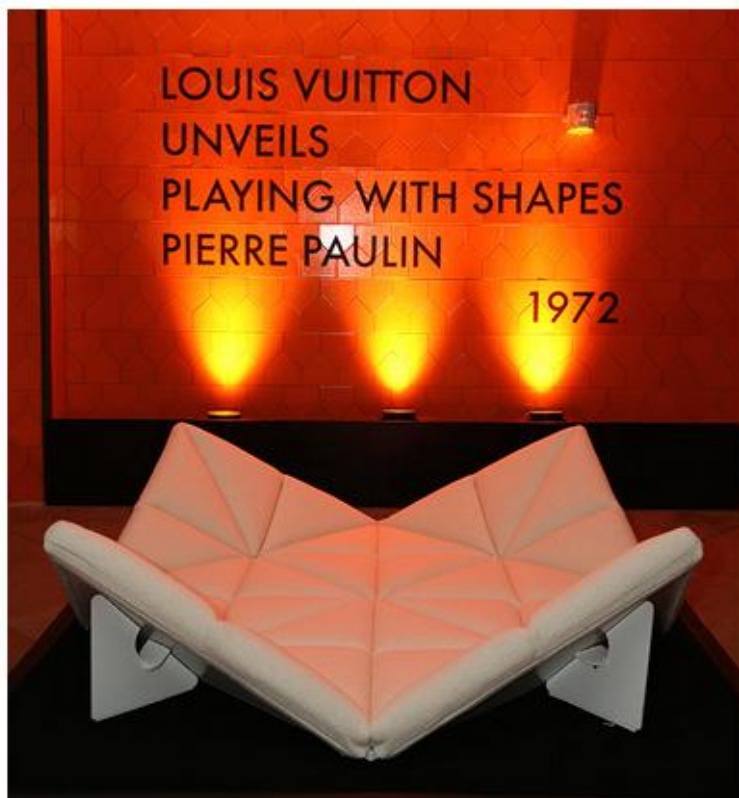
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МОДА КУЛЬТУРА МЕДИА КРАСОТА СТИЛЬ Ж

МЕРОПРИЯТИЯ · ФОТОРЕПОРТАЖИ

# Торжественный ужин Louis Vuitton по случаю открытия выставки Playing with Shapes

В ногу со временем



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ДОБАВИТЬ В ИЗБРАННОЕ

Одним из интересных проектов, которые гости смогут увидеть на Art Basel в Майами, стала выставка мебели Пьера Полина Playing with

# VOGUE

LIVE

Мишель Уильямс в Louis Vuitton на  
торжественном ужине в честь  
открытия выставки Playing with  
Shapes в Майами

3 ДЕКАБРЯ



Лили Коллинз в платье Maticevski  
на премьере фильма «С любовью,  
Рози» в Токио

4 ДЕКАБРЯ



CIT  
TA



# VOGUE

LIVE

Кейт Хадсон в Louis Vuitton на торжественном ужине в честь открытия выставки Playing with Shapes в Майами

3 ДЕКАБРЯ



Лили Коллинз в платье Maticevski

VOGUE  
СПЕЦИАЛЬНЫЙ ПРОЕКТ



ВАШ  
ПЕРСОНАЛЬНЫЙ  
ОНЛАЙН-  
СТИЛИСТ  
ПОДОБРАТЬ ОДЕЖДУ

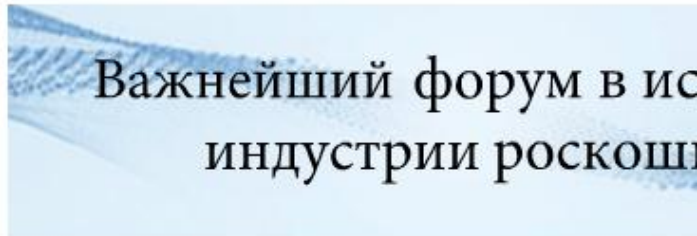
СМОТРИТЕ  
ТАКЖЕ



ТЕПЕРЬ  
КРУЖИТЕСЬ  
ВМЕСТЕ



УКРАИНА  
ТРИ  
ВМЕСТЕ



ЗВЕЗДЫ / ВЕЧЕРИНКИ

## Art Basel Miami-2014: знаменитости на открытии выставки Louis Vuitton Playing with Shapes в Майами

*Мишель Уильямс, Миранда Керр и Кейт Хадсон посетили торжественный ужин Louis Vuitton в честь открытия выставки Playing with Shapes на арт-ярмарке Art Basel Miami 2014.*

04 ДЕКАБРЯ



1 из 3  
СМОТРЕТЬ ВСЕ 3 ФОТО >

МИШЕЛЬ УИЛЬЯМС



Ми  
Ир

## KUNSTMARKT

# Sichtvergnügen

### **Art Basel Miami Beach:**

4. bis 7. Dezember,

Seit Dezember 2002 gibt es sie, die hippe Schwesternveranstaltung der Art Basel in Miami Beach, Florida. Auch heuer wieder pilgern 75.000 Galeristen - aus Österreich sind neben Thaddaeus Ropac, Karin Handlbauer mit der Galerie Mezzanin und Rosemarie Schwarzwälder präsent -, Künstler, Sammler und Aficionados zum Hotspot der Kunstwelt, der zwischen Business und stargespickten Poolpartys auch allerlei kulturelle Side-Events bietet. Bereits am 2. 12. startet die Design Miami, die heuer ins zehnte Jahr geht und in einem Schwerpunkt den Architekten Peter Marino ehrt. Der gerne in Ganzkörper-Lederkluft gewandete 64-jährige Millionär gestaltet Häuser für die Reichsten der Welt und Geschäfte für Luxusmarken wie Louis Vuitton oder Chanel und wird heuer mit dem „Design Visionary Award“ ausgezeichnet.

## Playing with Shapes: Avantgardistische Möbel-Kollektion von Louis Vuitton

Soeben ging die Messe "Design Miami" zu Ende und bot auch dieses Jahr zahlreiche Highlights. Auch Louis Vuitton war dort vertreten und präsentierte eine von Pierre Paulin kreierte Möbel-Kollektion unter dem Titel "Playing with Shapes".



'Playing with Shapes' wurde zum ersten Mal vorgestellt.

Foto: Louis Vuitton & Julien Oppenheim

1972 entwarf Pierre Paulin ein Modell für den Möbelhersteller Herman Miller, welches allerdings niemals produziert wurde. Mit dem avantgardistischen Entwurf schuf Paulin ein visionäres Einrichtungssystem. Denn dank des modularen Aufbaus können die einzelnen Teile wie beispielsweise der Bücherkasten, Tisch oder **Sessel** beliebig arrangiert werden.



Bücherregal mit modularem Aufbau

Foto: Louis Vuitton & Julien Oppenheim

### Individuelle Gestaltung des Lebensraums

Dadurch wird eine Vielzahl an Raumaufteilungen in Wohnbereich, Schlafzimmer, Küche oder Bibliothek möglich. Die Idee dahinter: Der Mensch gestaltet seinen Lebensraum selbst und nicht umgekehrt. Das Originalmodell aus 1972 ist mittlerweile Teil der Sammlung des Centre Pompidou in Paris.



Das Originalmodell von 1972

Foto: Archives Pierre Paulin

Der Franzose Pierre Paulin zählt zu den einflussreichsten Möbel- und Interieur-Designern des 20. Jahrhunderts. Seine ergonomischen Stühle, wie z.B. der "Mushroom Chair", der "Ribbon Chair" oder der "Tongue Chair", machten ihn in den 1960er Jahren weltberühmt.



Liege von Pierre Paulin

Foto: Louis Vuitton & Julien Oppenheim

Auch als Innenausstatter war er sehr erfolgreich. In dieser Tätigkeit gestaltete er unter anderem die Privatresidenz von Georges Pimpidou im Elysées Palast.

Daneben gegriffen: [Tipps zur Vermeidung von Einrichtungsfehlern](#)

ART FAIR

## ***DESIGN MIAMI/ 2014: Additional Programming***



Architecting the Future: Buckminster Fuller & Norman Foster/ Design Miami/ 2010/ Image: Getty |  
Bildquelle: MCH Messe Schweiz

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**Themen:** Art, Design,  
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**27.11.2014**

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Design Miami/ to host Design Collaborations with Audi, Swarovski, Fendi and Perrier-Jouët as well as a Pacific Northwest-themed Collectors Lounge designed by Olson Kundig Architects

November 2014 – Displays by 35 leading design galleries from around the world will form the centerpiece of an inspiring celebration of creativity and collecting this December. Design Miami/ is delighted to announce details of talks, commissions and events taking place around the 2014 fair, including ZAHA HADID/ Ten Years On, a retrospective presented by Miami Design District that will take place on site. At the Pérez Art<sup>SM</sup> Museum Miami (PAMM), design fans will be able to enjoy a newly-commissioned version of Konstantin Grcic's Netscape (2010/14) and the restored 24-foot prototype of R. Buckminster Fuller's Fly's Eye Dome (1977), first presented as a Design Miami/ satellite exhibit in 2011. Other notable satellite events include the public unveiling of unrealized designs by Pierre Paulin for a modular living space, produced by Louis Vuitton.



**Pierre Paulin, Playing With Shapes (1972)/****presented by Louis Vuitton/**

Maison Louis Vuitton has brought to fruition an unrealized design project conceived in 1972 by the French designer Pierre Paulin for the American office furniture maker Herman Miller. Comprising 18 modular furniture designs aimed to be arranged in a multitude of configurations in grid-formatted living spaces, this one-of-a-kind project has not hitherto been produced.

The original maquette, which is now in the collection of the Centre Pompidou, presents six possible floor plans. Intended for serial production, level 0 (ground level) has a footprint that spans all the basic modules the occupant may assemble and disassemble to create a personal living space depending on the number of rooms desired, and with functional flexibility of use determined by the family's needs and how those might evolve over time. Bolstered by numerous sketches and preliminary floor plans, this mockup remains the manifestation of a visionary and prescient worldview, one that is particularly well captured in Paulin's furniture designs of the period.

Pierre Paulin, Playing with Shapes is showing in the Design District's Palm Court from December 2nd to the 7th.

<http://www.mds.cz/clanek/5717-louis-vuitton-playing-with-shapes>

## LOUIS VUITTON /Playing with Shapes/

*Louis Vuitton představuje dosud veřejnosti neviděný modulární design nábytku.*  
LOUIS VUITTON A KREATIVNÍ DESIGN

Luxus, funkčnost a inovace jsou hodnoty, které stojí za úspěchem značky Louis Vuitton již od poloviny devatenáctého století. Louis Vuitton, průkopník na poli designu, měl schopnost předvídat módu a formovat nové trendy v závislosti na měnícím se životním stylu a způsobech dopravy. Inovace a kreativita, které jsou pro značku typické, se odrážejí ve tvarech a materiálech, jež se staly zdrojem inspirace pro moderní design.

Letos se Louis Vuitton vrací k tématu funkčnosti realizací projektu Playing with Shapes (Hra s tvary), který v roce 1972 navrhl Pierre Paulin pro americkou nábytkářskou značku Herman Miller. V dané době to byl svého druhu první takový projekt v historii.

Tato reprodukce původního modelu v původním měřítku důmyslně kombinuje pohodlí, ergonomiku, svobodnou volbu uživatele, jednoduchost, přímocnost a modulární design. Je zhmotněním sdílené vize – zcela v duchu Paulinovy filosofie, že design by měl vycházet vstříc potřebám jeho uživatelů – ne existovat sám pro sebe.



### LA MAQUETTE

V roce 1969 Pierre Paulin vstoupil v jednání s výrobcem nábytku Herman Miller, firmou založenou rodinou De Pree již v roce 1923. Úměle byl učevěna historii této rodiny, zejména skutečnosti, že její podnik již v minulosti vyráběl nábytek podle návrhů Charlese a Raye Eamesových a George Nelsona. Paulin a Herman Miller začali společně pracovat na originálním a revolučním nábytkovém konceptu pro rodinná sídla. Součástí tohoto projektu, který svým charakterem předchěl dobu, je možnost uživatelské konfigurace prostorů a modulu v závislosti na osobní kultuře, psychologickém vnímání a estetických preferencích klienta. Uživatel si mohl doslova „napsat svůj příběh“ a odráží do něho

cen. I přes svůj úspěch Paulin zůstal vždy věrný lidem, jejich životním stylům – pro lidi a jejich životní styl navrhoval své praktické a ergonomické modely.

Šedesát let odvíhával Paulin interiérový design svým zaoblenými, velmi příjemnými liniemi, skulpturálními křesly a prostory, které se vlní jako dym; jeho objekty jsou tak inovativní, že převládají živými lidmi způsobem, kterého si ani neuvědomuje.

Pierre Paulin byl jedním z mála designérů, kteří vzeli z padesátých let minulého století, a kterí nikdy neztráceli relevanci v moderní době. Zemřel v červnu 2009, ale jeho kreativní a imaginativní síla je stále s námi.

### INTERVIEW S MAÍÁ PAULIN

**Proč jste se rozhodli oslovit s tímto projektem značku Louis Vuitton?**

Značka Louis Vuitton chtěla poslat do Osaky do Pierra Paulina jako součást scénického designu módní přehlídky kolekce Cruise 15 v Monaku – a my jsme jí rádi vyšli vstříc. Pak jsme si s Benjaminsim vzpomněli na projekt Perianid, který značka Louis Vuitton zastihla svým jménem loni.

Byl to nádherný projekt, jehož realizace však byla možná pouze díky silnému partnerovi. Projekt Herman Miller byl jedním z Pierrových největších profesních zážitků. Tak jsme si dali schůzku s týmem Louis Vuitton a to byl začátek svého dohodnutí. Hodnoty, které má Louis Vuitton a společně s Pierrm – inovace a dokonalost – dělají designéra a módní značky plynoucí partneri.

**Jak vznikla v roce 1972 idea La Maquette?**

Pierre lhalože obdivoval inteligenci, která byla patrná v návrzích nábytku značky Herman Miller, zejména nábytku určeného pro kanceláře a nemocnice. Výrobní proces, zjednodušení forem a neuvěřitelná variabilita ho fascinovaly. Oslovil Boba Blaicha, který byl v té době šéfdesignérem, se žádostí, zda by mohl navrhovat něco podobného pro běžné lidi. Bohužel však zasáhla ropná krize počátků sedmdesátých let a ta idea nebyla nikdy realizována.

**Co podle vás stojí za úspěchem tvorby Pierra Paulina?**

Věci od Pierra mají v sobě takovou povinnost. A jsou zároveň i velmi moderní. Již od sedesátých let minulého století jsou symbolem modernosti – a tím budou i ještě hodně dlouho. I přes zjevnou svobodu formy nesmíme automaticky předpokládat, že za tím stojí nějaký konkrétní smyslový názor – Pierrovi dlo zejména o funkčnost s akcentem poetiky. Jeho odhodlání a neupřeknost byly vykoupeny velkou citlivostí. To vše, podle mého názoru, stojí za jeho úspěchem.

**V čem spočívá síla návrhů Pierra Paulina?**

Pierre věděl, jak zkonstruovat svět tak, aby byl zároveň velkolepý a ochranný. Elegance a komfort jsou v jeho návrzích rukou v ruce. Věřím, že síla jeho díla nikdy nezemře. I když vyměníte třeba čalounění a kontext, tak si uvědomíte, že jeho tvary jsou prostě nadčasové.

**Jak byste popsala dílo Pierra Paulina?**

Socha. Modernost. Inovace. Poetivost. Odbodlání. Krivky. Nicolas Ghesquiere miluje estetiku Pierra Paulina.

**Mylíte si, že Pierre, kdyby žil, by ocenil dílo Nicolase?**

Nicolas a Pierre se několikrát před Pierrou smrtí dokonce potkali. Bylo to krásné setkání. Pierre a Nicolas měli velkou plodnou výměnu. Jsem si jista, že Pierre oceňoval cit, který Nicolas Ghesquiere má pro materiály, a péči, kterou věnuje svým kolekcím.

VÝSTAVA PLAYING WITH SHAPES – DESIGN MIAMI – 2.7.12. 2014

PIERRE PAULIN 1972

Značka Louis Vuitton zastihla realizaci díva nikdy nerealizovaného modulárního systému dle návrhů Pierra Paulina. 18 unikátních kousků. 18 nikdy dříve nerealizovaných návrhů.

- 1 – Sofa
- 2 – Křivový stolek
- 3 – Křeslo
- 4 – Sedací souprava A

vlastní životní zkušenosti. Cílem projektu je nabídnout uživateli možnost jít za hranice interiérového designu a získat kontrolu nad svým habitatem, stát se architektem prostorů pro práci a život.

Modely, které byly vyrobeny podle početných sítí a plánek, vyjadřují skutečné vizionářský koncept. Celá produkce vychází z dualního mřížkového půdorysu, kde modulární horizontální a vertikální prvky (podlahové a sedací, přičemž zde a úložné prostory) nabízejí exponenciální počet kombinací, z nichž je možné si složít svůj životní prostor (ložnice, obývací pokoj, knihovna, stůl, pracovní, kuchyň, jídelna).

La Maquette – nová součást širšího Centre Pompidou – zabírá šest pater. Model byl určen pro sériovou výrobu. Na úrovni 0 (přízemí) se nachází základní modulární systém skládající se z komponentů, jež si člověk může snoutovat nebo rozmnožovat dle svých preferencí a prostorových možností s ohledem na to, jak se jeho život a život jeho rodiny v čase vyvíjí... Na pěti dalších úrovních se nacházejí různé kompozice dle účelu využití – pro snadnější představení o tom, jak lze projekt upravit. Navíc si můžete popustit uzdu své fantazii – můžete se nechat inspirovat nebo si plánovat, jak by jeho vlastní soukromý životní prostor mohl vypadat.

Díky bezpečnosti skic a půdorysů plánek se tento model podalito zachovat do současnosti jako výraz vize, která předchělala svoji dobu – vize, která je vidět i v Paulinových návrzích, například v křesle Déclive nebo podlahové sedávce Tapis-siège, která je pokryta koberecem. Model také odráží Paulinovo studium různých prvků, poznátek pak byly využity při návrhu soukromé rezidence v Elýtě Palace. Jedná se zejména o originálně navrženou knihovnu, která slouží také jako příčka.

Paulin byl avantgardním designérem – uměl vystihnout vztahy mezi měnícím se světem, novými technologiemi a životním prostorem – místo k obývání je koncipováno jako útlak, intimní osobní koutek. U tohoto projektu je vztah k prostoru diktován tělem, a důraz je kladen na osobní využití okolního prostoru.

Značka Louis Vuitton, sama symbol příkopnického ducha v oblasti designu, se rozhodla představit veřejnosti dílo Pierra Paulina a oslovit tak jeho charakteristický styl, tvary a materiály. Projekt skládá část odzvědi designéra, který zůstal lojalní svým ideálům v době, kdy interiérový design byl daleko méně uznávanou disciplínou, než je tomu dnes.

### PIERRE PAULIN A LOUIS VUITTON

Dílo Pierra Paulina se vyznačuje svojí vlnou pro experiment a prvním skokem v minulosti. Tato charakteristická dualita je základním rysem Paulinovy tvorby. To samé platí i pro studium, které Paulin věnoval přípravě fázi svého tvůrčího procesu – zabýval se tvary lidí, novými způsoby soužití a popožitosti v rámci moderní společnosti... a v návaznosti na formující se životní styl mladých lidí Paulin navrhoval nábytkové systémy. Jeho křeslem byla maximální eleganc s minimem vynaložených nákladů.

Aby dosáhl svého cíle, navštívil začal pracovat s novými druhy materiálů (plasty, pryky, textil, střevy), které následně transformoval. Experimentoval s novými prostředky a tvary – zhrbil se tradičních noh od židli, například, což propůjčilo jeho návrhům originální vzhled.

Díky inovativním sedacím systémům a využití čalounických prvků ze střešového textilu v jasných barvách Paulin vytvářel formy, které příjemně objalny tělo – například křesla Musuroum, Ribbon a Tongue.

Inovace je jedna z hodnot, která již od roku 1854 definuje značku Louis Vuitton. Zakladatel značky Louis Vuitton sám vybral ty nejoblíbenější a zároveň nejelegantnější materiály pro své základy. Louis Vuitton také sentimentálně inovoval tvary a materiály svých výrobků – vypnul například glosky kufří, který dlo skládat na sebe, a potahované plátno odolné proti vodě a také třeba zámeč v pěti západkách, který představuje pro zloděje skutečný orůstek. Tvary, materiály a detaily – vše je poplně seazze vyhovět všem požadavkům.

Pechlivý smysl pro inovaci a důmyslnost nás inspirovat dodnes. Maison Louis Vuitton a Pierre Paulin sdíli stejnoú filosofii: že emoce krásy se rodí z dokonalé vyzáženého vztahu mezi objektem a jeho cílovým využitím – protože výtříbenost je nad precizním, elegancí a relevancí.

Louis Vuitton a Pierre Paulin také sdíli jeden princip – formovat každodenní život. Jasnými slovy: vytvářet praktické objekty s úměrnou hodnotou, odvíhání experimentování v tvary a funkcemi, aby výsledek objal i v době moderního nomádství... době, kdy si každý může najednou stlačit své věci a vydat se kamkoliv na světě.

### PIERRE PAULIN (1927 – 2009)

Vizionářský Francouz, návrhář nábytku Pierre Paulin je architekt oslavovaný pro svoji představivost a propačovnost techniku. Jeho dílo je známe po celém světě. Úroveň trendy, ale sám byl nepředvídatelný a samostatný. Navrhl interiér mnoha rezidence francouzského premiéra Georgea Pompidou a získal mnoho

5 – Sedací souprava B

6 – Petite Déclive 1970

7/8/9/10 – Tapis-siège 1970 (4): 1 se základnou a 3 se stolem

11 – Tatami

12 – U Bookshelf

13 – Pyramide

14 – Sedací souprava

15 – Module A

16 – Module B

17 – Stůl a židle

18 – La Vague

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## LV'S NEW INSTALLATION IN MIAMI DESIGN DISTRICT



All the more reason to love Louis Vuitton!

LV aims to resurface the design duo Pierre Paulin and Herman Miller's long-lost and unappreciated project that was thought up back in 1972, but was never brought to life. The French designer Paulin is vastly known for his unusual seating alternatives, including the Mushroom chair and the Ribbon chair. The installation envisaged as a satellite exhibition, is scheduled for demonstration between the 2<sup>nd</sup> and the 7<sup>th</sup> of December in Miami Design District.

Louis Vuitton, tasarım ikilisi Pierre Paulin ve Herman Miller'in 1972'den beri adından pek söz ettirmeyen ve hiç bir zaman gerçekleştirilememiş projesini hayata geçiriyor. Fransız tasarımcı Paulin'i alışılmadık sandalye ve koltuklarından tanıyor olabilirsiniz. Bir uyu sergisi olarak planlanan enstalasyon Aralık ayının 2'li ve 7'li arasında Miami Design District'te görülebilir.

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## Знаменитости на открытии выставки Louis Vuitton Playing with Shapes

04 ДЕКАБРЯ 2014

**На Art Basel Miami, которая продлится с 4 по 7 декабря, знаменитый французский бренд представил коллекцию модульной мебели авангардного дизайнера Пьера Полена.**

Увидеть коллекцию мебели француза Пьера Полена на Art Basel Miami пришли неравнодушные к современному искусству знаменитости: актрисы Кейт Хадсон и Мишель Уильямс и модель Миранда Керр. Все три девушки для ужина в честь открытия выставки выбрали наряды и аксессуары Louis Vuitton: Кейт Хадсон отдала предпочтение маленькому сексуальному платью из круизной коллекции 2015; Мишель Уильямс выбрала платье на змейке сезона весна-лето 2015, а Миранда Керр - юбку с разрезом и топ из той же коллекции.



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## Игра с формой: Louis Vuitton выпустили мебель по проекту 70-х годов

От культового дизайнера Пьера Полена

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**Louis Vuitton реанимировали проект 70-х годов Пьера Полена — авангардного французского дизайнера мебели. Результат представлен в выставочном пространстве The Palm Court в Дизайнерском квартале Майами**

Парижский архитектор и дизайнер мебели Пьер Полен прославился в свое время своими авангардными стульями и креслами из необычных материалов — пенополиуретана и эластичного трикотажа. Он создавал обтекаемую мебель для Елисейского дворца, приложил руку к реконструкции Лувра. В 2000-х, вплоть до самой смерти в 2009 году, плотно сотрудничал с известными дизайнерскими фирмами

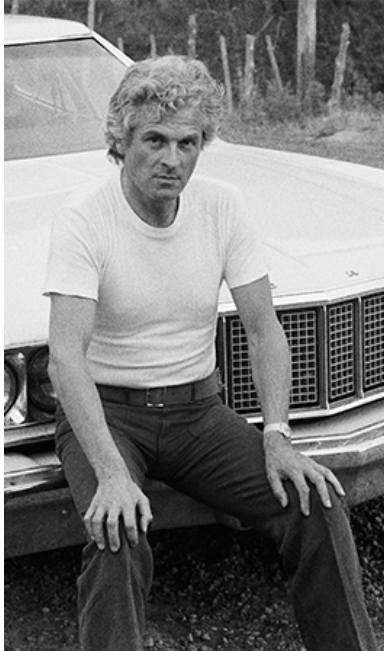
## LV'S NEW INSTALLATION IN MIAMI DESIGN DISTRICT



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## Playing with Shapes: Louis Vuitton shapes Pierre Paulin-Herman Miller installation at Design Miami

**26-11-2014**

*by Leonore Dicker*

From December 2<sup>nd</sup> until December 7<sup>th</sup>, at Design Miami, Louis Vuitton will unveil a never seen before exhibition: a long lost project, named Playing with Shapes, thought of in 1972 by French furniture designer Pierre Paulin and American furniture manufacturer Herman Miller.

18 never-created-before pieces of furniture will be edited by the French Fashion House and presented in a satellite exhibition, which coincides with the publication of Nadine Descendre's 240-page book "Pierre Paulin: l'homme et l'oeuvre" on Paulin's life and work.

Just like Louis Vuitton, who was an innovative designer, Paulin enjoyed reshaping everyday life by creating utility and addressing users' needs rather than serve style for its own sake.

The comfortable furniture pieces are speculated to be bold, retro and inviting.

*Watch the video below for an EXCLUSIVE teaser.*

## WATCH THE LOUIS VUITTON VIDEO FOR MIAMI DESIGN 2014



**Louis Vuitton** will unveil a new special project at **Design Miami 2014**, which will take place from December 3rd to 7th. Following last year's edition of a 1934 Charlotte Perriand design, "**La Maison au Bord de l'Eau**," the French fashion house has challenged itself yet again by producing an original design project that never came to fruition. This time, Louis Vuitton has undertaken "Playing with Shapes," an unreleased residential project conceived—but never produced by famed furniture and interior designer **Pierre Paulin** for the American office furniture manufacturer, **Herman Miller**, in 1972.

This full-scale replica of the original mock-up includes 18 pieces of furniture and mixes notions of comfort with modular design. With this new interior design project, Louis Vuitton continues its multidisciplinary cultural undertaking.



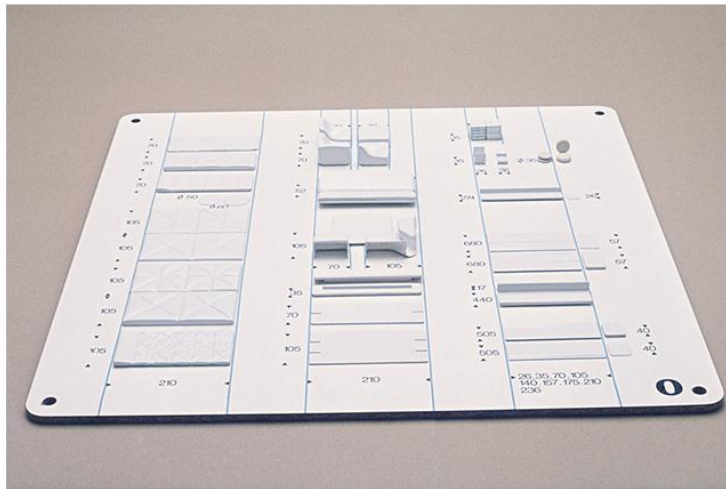
## A special Louis Vuitton exhibit to debut for the Miami Design District

*Harks back to the 70s*



**Louis Vuitton is planning to present Pierre Paulin and Herman Miller's long-lost, unrealised project, which the French designer and American furniture manufacturer thought up in 1972**

Conceived as a satellite exhibition for the Miami Design District, a new installation is scheduled for display from December 2 for five days this year. Pierre Paulin shot to stardom in the 50s and 60s, famous for his innovative seating options such as the 'Mushroom' chair and the 'Ribbon' chair, and the Vuitton exhibit is said to coincide with Nadine Descendre's book *Pierre Paulin: l'homme et l'oeuvre*, a 240-page piece on Paulin's life and work.



Vuitton continues its tradition of spreading the word about France's pioneering figures in architecture and design. In 2013, the luxury group unveiled Charlotte Perriand's *La maison au bord de l'eau*, a U-shaped beach house conceived in 1934 yet never realised until then, also in Miami.

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الرئيسية » ديكور و فنون » ديكور » لويس فيتون تغازل عالم الأثاث بتطوير تصاميم بيير باولين

## لويس فيتون تغازل عالم الأثاث بتطوير تصاميم بيير باولين



Pierre Paulin, 1970's

الترتيب: 03 ديسمبر 2014 إعداد: موقع هي - لمن اشترى

### مواضيع ذات صلة

أطلقت الدار الفرنسية الأشهر في عالم المنتجات الجلدية الفاخرة لويس فيتون Louis Vuitton مشروعاً جديداً مثيراً للاهتمام خاصة لعشاق التصميم الداخلي والأثاث. وتأتي هذه الخطوة المميزة ضمن معرض Design Miami لعام 2014م والذي يقام هذه الأسبوع؛ حيث طورت لويس فيتون 18 قطعة أثاث من نموذج كان خافياً عن الجماهير صممه بيير باولين Pierre Paulin وهيرمين ميلر Herman Miller عام 1972م.

وتحاكي تصاميم القطع رؤية الدار العريقة التي لطالما اشتهرت بصناعتها الفاخرة التي لم تواكب الموضة فقط بل و تنبأت بتوجهاتها أيضاً عن طريق حرصها على الابتكار والإبداع منذ منتصف القرن التاسع عشر. وتعود نماذج التصاميم التي ابتكرها

لويس فيتون تغازل عالم الأثاث بتطوير تصاميم بيير باولين

وتحاكي تصاميم القطع رؤية الدار العريقة التي لطالما اشتهرت بصناعتها الفاخرة التي لم تواكب الموضة فقط بل و تنبأت بتوجهاتها أيضاً عن طريق حرصها على الابتكار والإبداع منذ منتصف القرن التاسع عشر. وتعود نماذج التصاميم التي ابتكرها المبدع بيير باولين إلى عام 1972م حيث قدمها لصانع الأثاث المكتبي الأمريكي هيرمين ميلر.

وقد عُرف عن المصمم بيير باولين شغفه باستكشاف أبعاد جديدة في عالم التصميم ولكن ببساطة مبتكرة نابعة من عالمنا اليومي لخلق مفاهيم تصميم أكثر سلاسة بشكل مفيد وغير مسبوق.

**إلحظوا هذا الفيديو الذي يوضح المشروع الفريد الذي طوره دار لويس فيتون:**

الأميرة شارلين تتألق في عرض أزياء لويس فيتون

برعاية "هي" ... نجاح كبير لحفل Louis Vuitton بـ30 عاماً في الشرق الأوسط

بالصور: ديكوتا فانتج في عرض أزياء لويس فيتون

لويس فيتون تطلق موقعا الإلكتروني الأول باللغة العربية

## لويس فيتون تغازل عالم الأثاث بتطوير تصاميم بيير باولين



0:00 / 1:11

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**1 Mario Garcia Torres: R.R. and the Expansion of the Tropics.** O mexicano reuniu assuntos aparentemente não relacionados, como telas de Robert Rauschenberg e as alterações climáticas na Flórida, para formar questões políticas e conceituais. O museu é lindo e o artista, sensível. **PAMM - 1103 Biscayne Blvd.**

**2 Pierre Paulin: Playing with Shapes.** Promovida pela Louis Vuitton em conjunto com a Herman Miller, a exposição apresentará, pela primeira vez, um projeto residencial criado por Pierre Paulin em 1972. Entre os destaques da casa modular, a chaise Déclive e o tapete-assento *Tapis-siège*. De 2 a 7/12. **Palm Court - 140 NE 39th St. (Suíte 326).**

**3 Tim Burton: Big Eyes** O maior destaque do festival de cinema promovido pela Art Basel, com mais de 80 filmes, será a exibição inaugural de *Big Eyes*. No longa, o cineasta conta a história de Margaret Keane e uma das fraudes mais famosas do mundo das artes. Dia 5, às 20h30. **Colony Theatre - 1040 Lincoln Rd.**

**4 Projeto Cubos.** Felipe Barbosa, Estela Sokol (foto) e Pedro Varela são alguns dos artistas escolhidos por Paulo Bacchi para produzir esculturas que ficarão expostas na Artefacto até 15 de janeiro. De lá, elas seguirão para o 2º Leilão Beneficente da Brazil Foundation. **Artefacto - 17651 Biscayne Blvd.**



**5 Glenn Ligon.** O artista nova-iorquino fez toalhas de banho em parceria com o Art Production Fund, que estarão à venda por US\$ 95. **The Standard Spa - 40 Island Ave.**

**6 Casa Elyx.** O bar pop-up, na penthouse do Edition Hotel, será o mais badalado. Entre os eventos, a exibição de um filme de Renata Lucas – vencedora do prêmio Absolut – e o lançamento do livro *Feito Por Brasileiros (foto)*, que deu origem à mostra *Made by... Feito por brasileiros*. Dia 3/12, às 17h. **Edition Hotel - 2901, Collins Ave.**

**7 Arte pública no Design District.** Marc Newson, Buckminster Fuller, Konstantin Grcic, Zaha Hadid – estes são alguns dos autores das obras públicas, convidadas por Craig Robins para ocupar o bairro de luxo. Entre os *highlights*, o Le Corbusier facetado (foto) de Xavier Veilhan. **Na frente do Palm Court - 140 NE 39th St.**

**8 Kris Knight: Smell The Magic.** Inspiração para a última coleção da Gucci, os personagens do pintor oscilam entre a inocência e o erotismo. O mood é escapista – tudo a ver com a cidade. De 1 a 15/12. **Spinello Projects - 2930 NW 7th Ave.**

**9 Studio Job.** Alan Faena encomendou ao duo belga uma instalação unindo símbolos inerentes ao seu estilo de vida. O resultado é uma mistura de referências de luxo e estéticas kitsch. De 4 a 7/12. **Faena House - 3201 Collins Ave.**



3

4

5

6

7



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ASSINE

## Louis Vuitton dá vida a projeto residencial de Pierre Paulin no Miami Art Basel

Mais uma vez, a grife francesa marca presença na feira artsy. Nesta edição, apresenta projeto modular do designer francês concebido em 1972

02/12/2014 - 11h54 - Atualizado 11h54

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Pierre Paulin e o projeto que criou forma graças à Vuitton. (Foto: Divulgação)

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Louis Vuitton

Look at me: Osklen lança sua primeira linha de óculos

**A** Louis Vuitton nunca escondeu sua estreita relação com as artes, especialmente sua predileção pela arquitetura. Depois de convocar Frank Gehry para assinar o projeto da Louis Vuitton Foundation e das vitrines da marca, e criar uma coleção-cápsula inspirada no trabalho de Charlotte Perriand, a grife participa de

O trabalho residencial concebido em 1972 por Paulin para a movelaria americana **Herman Miller** nunca tinha sido produzido de fato, mas será revelado em grande estilo durante uma expo, que fica em cartaz entre os dias 02 e 07.12 no **Miami Design District** – e é, inclusive, um dos highlights da badalada feira.

Para quem não conhece o trabalho do designer vanguardista, Pierre Paulin foi um dos expoentes em colocar a constante mudança e novas técnicas na arquitetura. *La Maquette* – agora parte integrante do acervo do Centre Pompidou – conta com seis andares. Idealizado para produção em série, tem uma área que abrange o conjunto de módulos básicos que o ocupante pode montar e desmontar para criar um espaço de convivência pessoal dependendo da quantidade de cômodos desejados, incluindo móveis e cadeiras, além de poder ser adaptado em função das necessidades de uma família e em como isso pode evoluir com o passar do tempo.

Na galeria abaixo, você confere um pouco do que estará por lá e o projeto em miniatura assinado pelo designer:

---

Pierre Paulin e Louis Vuitton na Miami Art Basel

[abrir a galeria](#) 

1 de 11



Pierre Paulin e Louis Vuitton na Miami Art Basel

Pierre Paulin entre alguns dos objetos que criou

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TAMANHO DO TEXTO: VISUALIZAR MINUS - POR REDAÇÃO GLAMOUR

## Playing with Shapes: o projeto da Louis Vuitton na Art Basel

A expo, que acontece entre 02.12 e 07.12 em Miami, mostra o projeto de Pierre Paulin e Herman Miller. Vem ver!

1 viewer 2 Compartilhar 1 1 [Anote já!](#)



Uma das maquetes de Playing With Shapes (Foto: Divulgação)

### leia mais

+Munique, Milão, Miami... Alé Jordão arrasou com sua arte em 2014

+Arnaldo Dias Baptista inaugura exposição na galeria Emma Thomas

+O polêmico livro de Lena Dunham, roteirista de "Girls", está chegando ao Brasil!

Anote na agenda! Entre os dias 02.12 e 07.12, a **Art Basel** domina o Miami Design District. Por lá, obras roubam a cena e conquistam os amantes de arte e o destaque vai pro projeto **"Playing with Shapes"**, organizado pela **Louis Vuitton**, que apresenta móveis pensados e criados por Pierre Paulin e Herman Miller.

A ideia é apresentar um escritório com móveis adaptáveis e "montáveis" de acordo com cada um. A exposição mostra maquetes e croquis de 1972 e é imperdível. Se tiver de viagem marcada, vale a pena visitar. Confira

os cliques!

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Móveis adaptáveis (Foto: Divulgação)



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## PIERRE PAULIN: MOSTRA PARALELA NO ART BASEL MIAMI

Louise Vuitton patrocina a exposição que abre hoje no [Museum of Contemporary Art](#)



Foto: [Instagram](#)

Um espaço aberto, quando o artista se aperta ao espaço (não) deixado por ele para o espectador. É isso que Pierre Paulin faz no [Museum of Contemporary Art](#), em Miami, quando se apresenta o trabalho de referência da década.



Foto: [Instagram](#)

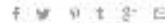
Desde sempre, o design, em qualquer meio, sempre se apresenta mais para o usuário do que para o espectador. É isso que Pierre Paulin faz no [Museum of Contemporary Art](#), em Miami, quando se apresenta o trabalho de referência da década, no espaço aberto do [Museum of Contemporary Art](#), em Miami, quando se apresenta o trabalho de referência da década.



Foto: [Instagram](#)



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## LOUIS VUITTON, ND E PIERRE PAULIN! #ARTE 03/12/14

Todo mundo na Miami Art Basel!

Né o próximo dia 7 de dezembro, Miami vai receber arte em suas mais diversas manifestações. É que por lá acontece o **Miami Art Basel** (umão do **Art Basel**) principal evento artístico do mundo que acontece na Suíça, que é uma mistura de exposições com uma série de programas e atividades culturais.

E quem decora o espaço para ver tudo de perto e receber convidados queridíssimos é a nossa diretora, **Natália Dornellas**. Um dos destaques desta edição é a participação da grife **Louis Vuitton**, que homenageia sempre aquele que **Pierre Paulin** colocamos em cima nos projetos na prática.

Naquandela, Pierre entrou em 2005 e é conhecido por usar linhas curvas em seus trabalhos, como o chamado "Playing With Shapes", que é um conjunto desmontável em EPL, mas nunca produzido - só uma estampa, que faz parte do acervo do **Centre Pompidou**.

Tais linhas que tanto se ambientam, servem a cafofo, podem ser adaptadas do acordo com a necessidade dos usuários do espaço/exibição. Corre até a nossa galeria e veja mais sobre o projeto do arquiteto que está no Miami Art Basel.

#MiamiArtBasel

**LOUIS VUITTON**  
**PIERRE PAULIN**

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**ROBBO VESTRE, JOHN GALLIANO, EM LONDRES**  
**UM PLUS DIGNO DE CHERY THOMAS LOS SEGOS**  
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## Instalação da Vuitton no Design District



A gigante francesa do luxo Louis Vuitton assinará uma instalação no Miami Design District entre os dias 2 e 7 de dezembro, em projeto que vai unir o designer francês de móveis Pierre Paulin e a empresa americana de mobiliário Herman Miller. A exposição coincide com o lançamento da biografia sobre o designer Pierre Paulin: *L'Homme et L'Oeuvre*, escrita por Nadine Descendre. Paulin ficou famoso por seus

designs em cadeiras contemporâneas na década de 60 (como a Mushroom Chair e a Ribbon Chair).

Já é tradição da Louis Vuitton promover personalidades francesas pioneiras em arquitetura e design. Em 2013, a grife revelou ao mundo a famosa casa de praia em formato da letra U, da arquiteta e designer francesa, Charlotte Perriand, projetada em 1934 e construída quase 80 anos depois, em South Beach, em Miami.

Veja mais na edição de novembro da Acontece Magazine: <http://www.acontece.com/?p=36069>

## Louis Vuitton dá vida a projeto de 1972 de Pierre Paulin

Projeto residencial nunca saiu do papel e foi desenvolvido para a movelaria Herman Miller



A "LA MARQUETTE" INTEGRA O ACERVO DO CENTRE POMPIDOU, EM PARIS (FOTO: DIVULGAÇÃO)

A Louis Vuitton dará vida a um projeto residencial de 1972 de Pierre Paulin, considerado um dos mais importantes designers franceses da metade do século XX, para Herman Miller, uma das grandes grifes de móveis do mundo.

A reedição da maison francesa é parte da *Art Basel Miami Beach*, evento realizado entre os dias 4 e 7 de dezembro e que reúne expositores e obras relacionadas ao mundo da artes, do design e da moda.



A *La Marquette* – que integra o acervo do Centre Pompidou, em Paris – tem seis andares. O térreo apresenta uma área que abrange o conjunto de módulos básicos, o que torna possível a montagem e desmontagem para criar um espaço de convivência pessoal.

Os demais níveis permitem o uso de uma imaginação livre. Ou seja, a potencial construção de um espaço privado a depender do momento em questão.

# Modulares inéditos com a Louis Vuitton na Art Basel

01.12.2014 - 11:32 | E MAIS... | PRAZERES | COMENTE!

DIVULGAÇÃO



*O projeto que saiu do papel: "Playing with Shapes" de Pierre Paulin*

Na Miami Art Basel do ano passado, a Louis Vuitton participou montando **um projeto de casa de praia de Charlotte Perriand que nunca havia saído do papel antes**. Em 2014, ela volta a fazer algo parecido, mas com outro nome e outras ideias. Dessa vez o escolhido é Pierre Paulin, designer de móveis que morreu em 2005, modernista que gostava de usar linhas curvas nos seus trabalhos.

**Relembre o trabalho de Sérgio Rodrigues, que morreu em setembro desse ano**

O projeto em si, "Playing with Shapes", é um conjunto desenvolvido em 1972 por Pierre Paulin para a Herman Miller, empresa americana que existe até hoje e é especializada em móveis para escritório. Mais uma vez se trata de um projeto inédito, que nunca entrou em produção – mas existe uma maquete, que hoje é parte da coleção do Centre Pompidou. Residencial, o "Playing with Shapes" é baseado em aspectos modulares e adaptáveis, para que cada um montasse sua casa da forma que lhe agradasse. Na galeria você vê imagens tanto da maquete quanto do projeto realizado pela Louis Vuitton em si, exibido na Art Basel de 2014 até 7/12. [Clica foto!](#)

**TAGS:** [Art Basel](#) [design](#) [design de interiores](#) [design de móvel](#) [Louis Vuitton](#) [Miami Art Basel](#) [móvel](#) [Pierre Paulin](#)

# Louis Vuitton reedita projeto de Pierre Paulin na Art Basel Miami Beach

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Mais uma edição da Art Basel Miami Beach dá start nesta semana - abre ao público entre 4 e 7 de dezembro - e, a partir desta segunda-feira, algumas atrações já começam a reunir culturesses na programação da vez. A Louis Vuitton, que participou no ano passado com a construção de uma casa flutuante projetada há décadas pela arquiteta Charlotte Perriand, e só em 2013 foi tirada do papel, traz outro projeto à vida nesta edição do evento.

A bola da vez é o designer de móveis francês Pierre Paulin, que em 1972 criou um projeto para a Herman Miler que nunca foi produzido de fato. Agora, foi reeditado pela Louis Vuitton e faz parte da mostra "Brincando com as Formas", que estará em cartaz entre 2 e 7 de dezembro no Design Miami, em Miami Beach. A exposição traz o projeto "La Maquette" de Paulin, que faz parte do acervo do Centre Pompidou. Abaixo, croquis e fotos das peças reeditadas pela LV - são 18, no total - que estarão por lá.



A mostra "Brincando com as Formas"

Créditos: Divulgação





JAPAN



## FURNITURE NEWS

一瞬で惚れる家具、一生付き合う家具

2014.12.05  

### LOUIS VUITTON | ルイ・ヴィトン

40年以上前に考案された、未来を見据えた先駆的なデザインを実現

Louis Vuitton unveils Pierre Paulin's unrealized modular furniture

ピエール・ポランの幻のモジュラーファニチャーをルイ・ヴィトンが制作

ルイ・ヴィトンは12月2日より開催されているDesign Miamiにて、インテリアデザイナー、ピエール・ポランが1972年に手がけた、未発表のモジュラーファニチャー18点を展示中。ポランの作品に対する考え方と共通する部分があることから、今回のプロジェクトが実現したという。

Text by KUROMYA Yuzu

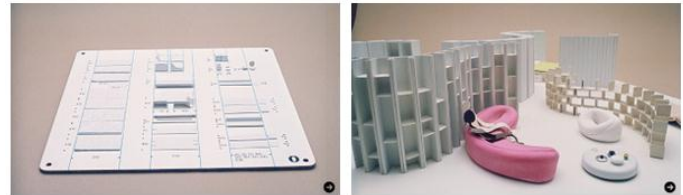
### 住む人ありき、人間が主導の快適な空間を提案

変わりゆく世界、あたらしいテクノロジー、そして居心地がよく安心できる隠れ家のような生活空間——これらをつなげる必要性を予見していたデザイナー、ピエール・ポラン。そんな先駆的なピエール・ポランとハーマンミラー社が1972年に考案した住宅用プロジェクトが、「P laying with Shapes」だ。

住む人のパーソナルな使用感を優先し、外の世界から過剰な量の情報が入り込んでくるのを適度に防ぎつつも、完全に遮断することはない、巧妙な提案。

だがその後実現することのなかった本プロジェクトが、本年、ルイ・ヴィトンによって実現された。

ポランの素晴らしいプロジェクトの心とつぎが生き返ると同時に、「均衡のとれた本質的なものを示す姿勢は大きな力を持つ」と語ったピエール・ポランと共通する価値観をもつというルイ・ヴィトンの美学が、十二分に表現されたかたちとなる。



現在、ポンドゥルー・センターのコレクションのひとつとしてラインナップしている本プロジェクトの「ラ・マケット(模型)」は、6つの階で構成。

階ごとにベーシックモジュール群となる基礎部分が並び、居住者がそれを自由に組み立て、あるいは分解し、パーソナルな生活空間を作り上げていく仕様だ。家族形態や、時の経過に伴って生じるニーズの変化にもフレキシブルに対応できる機能が配備されている。ついに将来の世界を見据えたピエール・ポランのクリエイティブティは、連結式のリクライナー「Déclive」やカーペット「Tapis-s'ège」などに顕著に現れている。

1階の6つのフロアは、多様な組み合わせの一例を紹介しながらプロジェクトの内容をより分かりやすく、見る人のイメージを自由に広げるような空間。この独創的なモジュラーリビングの典型となる各フロアは、統一性がありながらも、ファニチャーの備え付けかかんで無限の可能性をもたせているのが特徴。それはピエール・ポランの作品の基本に通じる部分であり、ここでもそれを示しているのだという。



ルイ・ヴィトン カスタマーサービス  
☎ 0120-00-1854  
<http://jp.louisvuitton.com/>



## ルイ・ヴィトン、ピエール・ボランの未発表プロジェクトを現在に復刻

Louis Vuitton unveils Pierre Paulin's unrealized project

Published : 2014/12/5(金) 22:00



「[ルイ・ヴィトン \(LOUIS VUITTON\)](#)」はデザイン・マイアミ2014で、家具デザイナーのピエール・ボランが手掛けたデザインを再現した家具を発表した。

フランスを代表する家具デザイナーのピエール・ボランは、72年にオフィス家具を手掛ける「ハーマンミラー」の住宅用プロジェクトに参加している。このプロジェクトでは人が周囲との関係を支配することで、よりパーソナルに利用出来るような空間構成を追及。外の世界から流入する情報について、その大部分を意図的に遮断することを目的としていた。

しかし、プロジェクトは結局一度も成果を見せることなく、現在ではパリの総合文化施設ポンピドゥーセンターに展示された模型にのみその姿を見ることが出来る。この模型は全6フロアに分けて配置されており、1階部分には基礎となるモジュール群を展示。その他、五つのフロアで家具の組み合わせ例が紹介され、自分なりのファニチャーの配置例を思い描けるような内容となっている。

そのプロジェクトを同ブランドが現代に再現。合わせて、イメージデザイナームービーも公開している。

Louis Vuitton - Playing with Shapes/ Pierre Paulin, 1972 teaser movie



《HEW》



2014/12/05 22:00

Louis Vuitton unveils Pierre Paulin's unrealized project

## ルイ・ヴィトン、ピエール・ポランの未発表プロジェクトを現在に復刻



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が紹介され、自分なりのファニチャーの配置例を思い描けるような内容となっている。

そのプロジェクトを同ブランドが現代に再現。合わせて、イメージティザームービーも公開している。

Louis Vuitton unveils Pierre Paulin's unrealized project

## ルイ・ヴィトン、ピエール・ポランの未発表プロジェクトを現在に復刻

FASHION HEADLINE 2014年12月5日 22時00分 (2014年12月8日 10時31分 更新)



[\[その他の写真を見る\]](#)

「ルイ・ヴィトン (LOUIS VUITTON)」はデザイン・マイアミ2014で、家具デザイナーの[ピエール・ポラン](#)が手掛けたデザインを再現した家具を発表した。

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## ルイ・ヴィトン、ピエール・ポランの未発表プロジェクトを現在に復刻

Louis Vuitton unveils Pierre Paulin's unrealized project

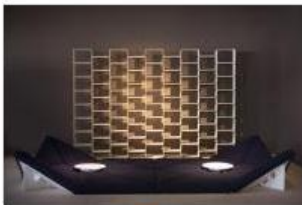
2014年12月5日 22時00分



[ 写真拡大 ]



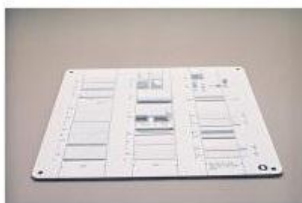
[ 写真拡大 ]



[ 写真拡大 ]



[ 写真拡大 ]



[ 写真拡大 ]

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しかし、プロジェクトは結局一度も成果を見せることなく、現在ではパリの総合文化施設ポンピドゥーセンターに展示された模型にのみその姿を見ることが出来る。この模型は全6フロアに分けて配置されており、1階部分には基礎となるモジュール群を展示。その他、五つのフロアで家具の組み合わせ例が紹介され、自分なりのファニチャーの配置例を思い描けるような内容となっている。

そのプロジェクトを同ブランドが現代に再現。合わせて、イメージティザームービーも公開している。

## ルイ・ヴィトン、ピエール・ポランの未発表プロジェクトを現在に復刻

2014年12月06日 22時00分配信 [FASHION HEADLINE](#)



ルイ・ヴィトン、ピエール・ポラ...

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しかし、プロジェクトは結局一度も成果を見せることなく、現在ではパリの総合文化施設ポンピドゥーセンターに展示された模型にのみその姿を見ることが出来る。この模型は全6フロアに分けて配置されており、1階部分には基礎となるモジュール群を展示。その他、五つのフロアで家具の組み合わせ例が紹介され、自分なりのファニチャーの配置例を思い描けるような内容となっている。

そのプロジェクトを同ブランドが現代に再現。合わせて、イメージティザームービーも公開している。

Louis Vuitton unveils Pierre Paulin's unrealized project

ルイ・ヴィトン、ピエール・ポランの未発表プロジェクトを現在に復刻- FASHION  
 HEADLINE(2014年12月5日22時00分)

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[拡大写真へ]

ルイ・ヴィトン、ピエール・ポランの未発表プロジェクトを現在に復刻

しかし、プロジェクトは結局一度も成果を見せることなく、現在ではバリの総合文化施設ボンビドゥーセンターに展示された模型にのみその姿を見ることが出来る。この模型は全6フロアに分けて配置されており、1階部分には基礎となるモジュール群を展示。その他、五つのフロアで家具の組み合わせ例が紹介され、自分なりのファニチャーの配置例を思い描けるような内容となっている。

そのプロジェクトを同ブランドが現代に再現。合わせて、イメージティザームービーも公開している。

Louis Vuitton unveils Pierre Paulin's unrealized project

## ルイ・ヴィトン、ピエール・ポランの未発表プロジェクトを現在に復刻

2014年12月5日 22時0分

FASHION HEADLINE

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している。このプロジェクトでは人が周囲との関係を支配することで、よりパーソナルに利用出来るような空間構成を追及。外の世界から流入する情報について、その大部分を意図的に遮断することを目的としていた。

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そのプロジェクトを同ブランドが現代に再現。合わせて、イメージティザームービーも公開している。



写真拡大

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## ルイ・ヴィトン、ピエール・ポランの未発表プロジェクトを現在に復刻

Louis Vuitton unveils Pierre Paulin's unrealized project

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2014年 12月05日



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しかし、プロジェクトは結局一度も成果を見せることなく、現在でもパリの総合文化施設ポンピドゥーセンターに展示された模型にのみその姿を見ることが出来る。この模型は全6フロアに分けて配置されており、1階部分には基礎となるモジュール群を展示。その他、五つのフロアで家具の組み合わせ例が紹介され、自分なりのファニチャーの配置例を思い描けるような内容となっている。

そのプロジェクトを同ブランドが現代に再現。合わせて、イメージビデオも公開している。



## ルイ・ヴィトン、ピエール・ポランの未発表家具デザインを再現

2014年12月07日 15:30 JST



画像: ©LOUIS VUITTON



カテゴリー: LOUIS VUITTON, 家具, 建築家

「ルイ・ヴィトン (LOUIS VUITTON)」が、米フロリダ州マイアミにて開催されるイベント「デザイン・マイアミ」で、家具デザイナーピエール・ポラン (Pierre Paulin) が1972年に手がけた未発表の家具デザインを再現した。ピエール・ポランが1972年にアメリカのオフィス家具メーカー「ハーマンミラー」のために構想した住宅用プロジェクトのデザインで、モジュラーファニチャー18点を展示している。

ピエール・ポランは住宅用プロジェクトにおいて、「変わりゆく世界」や「新しいテクノロジー」、「居心地がよく安心できる隠れ家のような生活空間」の3つを結びつける必要性を予見。パーソナルな利用を優先し、外の世界や、あらゆる過剰な量の情報が入り込んでくるのを防ぐことをめざした空間デザインを提案している。現在、デザインスケッチや初期のプランを元に再現された「La Maquette (ラ・マquette=「模型」の意)」はボンビドゥー・センターのコレクションの一部として展示されている。「ルイ・ヴィトン」は、「La

Maquette」に配されている連結式のリクライナー「Déclive」やカーペット「Tapis-siège」などを制作。また、「デザイン・マイアミ」の会場では、「La Maquette」も展示されている。「デザイン・マイアミ」は7日まで。

「ルイ・ヴィトン」は、2013年のデザイン・マイアミでは女性建築家シャルロット・ベリアンが構想した「水の家」を再現。合わせて、ルイ・ヴィトンのマイアミ・デザイン ディストリクトの店舗では、シャルロット・ベリアンとのポップアップ・ストアを展開した。

Louis Vuitton unveils Pierre Paulin's unrealized design

## ルイ・ヴィトン、ピエール・ポランの未発表家具デザインを再現

[Fashionsnap.com](http://Fashionsnap.com) 2014年12月7日 15時30分 (2014年12月8日 13時35分 更新)

「ルイ・ヴィトン (LOUIS VUITTON)」が、米フロリダ州マイアミにて開催されるイベント「デザイン・マイアミ」で、家具デザイナー**ピエール・ポラン** (Pierre Paulin) が1972年に手がけた未発表の家具デザインを再現した。ピエール・ポランが1972年にアメリカのオフィス家具メーカー「**ハーマンミラー**」のために構想した住宅用プロジェクトのデザインで、モジュラーファニチャー18点を展示している。

ピエール・ポランは住宅用プロジェクトにおいて、「変わりゆく世界」や「新しいテクノロジー」、「居心地がよく安心できる隠れ家のような生活空間」の3つを結びつける必要性を予見。パーソナルな利用を優先し、外の世界や、あらゆる過剰な量の情報が入り込んでくるのを防ぐことをめざした空間デザインを提案している。現在、デザインスケッチや初期のプランを元に再現された「La Maquette (ラ・マケット=「模型」の意)」はポンピドゥー・センターのコレクションの一部として展示されている。「ルイ・ヴィトン」は、「La Maquette」に配されている連結式のリクライナー「Déclive」やカーペット「Tapis-siège」などを制作。また、「デザイン・マイアミ」の会場では、「La Maquette」も展示されている。「デザイン・マイアミ」は7日まで。

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Louis Vuitton unveils Pierre Paulin's unrealized design

## ルイ・ヴィトン、ピエール・ポランの未発表家具デザインを再現

2014年12月07日 15:32 [Fashionsnap.com](http://Fashionsnap.com)



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[ルイ・ヴィトンピエール・ポラン作品を再現の画像を拡大](#)

ピエール・ポランは住宅用プロジェクトにおいて、「変わりゆく世界」や「新しいテクノロジー」、「居心地がよく安心できる隠れ家のような生活空間」の3つを結びつける必要性を予見。パーソナルな利用を優先し、外の世界や、あらゆる過剰な量の情報が入り込んでくるのを防ぐことをめざした空間デザインを提案している。現在、デザインスケッチや初期のプランを元に再現された「La Maquette(ラ・マケット=「模型」の意)」はポンピドゥー・センターのコレクションの一部として展示されている。「ルイ・ヴィトン」は、「La Maquette」に配されている連結式のリクライナー「Déclive」やカーペット「Tapis-siège」などを制作。また、「デザイン・マイアミ」の会場では、「La Maquette」も展示されている。「デザイン・マイアミ」は7日まで。

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Louis Vuitton unveils Pierre Paulin's unrealized design

## ルイ・ヴィトン、ピエール・ポランの未発表家具デザインを再現

2014年12月07日 15時30分 / 提供: [Fashionsnap.com](http://Fashionsnap.com)



「ルイ・ヴィトン (LOUIS VUITTON)」が、米フロリダ州マイアミにて開催されるイベント「デザイン・マイアミ」で、家具デザイナーピエール・ポラン (Pierre Paulin) が1972年に手がけた未発表の家具デザインを再現した。ピエール・ポランが1972年にアメリカのオフィス家具メーカー「ハーマンミラー」のために構想した住宅用ブ

プロジェクトのデザインで、モジュラーファニチャー18点を展示している。

ピエール・ポランは住宅用プロジェクトにおいて、「変わりゆく世界」や「新しいテクノロジー」、「居心地がよく安心できる隠れ家のような生活空間」の3つを結びつける必要性を予見。パーソナルな利用を優先し、外の世界や、あらゆる過剰な量の情報が入り込んでくるのを防ぐことをめざした空間デザインを提案している。現在、デザインスケッチや初期のプランを元に再現された「La Maquette (ラ・マケット=「模型」...

[ [続きを読む](#) ]

ニュース > ラグジュアリー  
2014年12月8日

Louis Vuitton unveils Pierre Paulin's unrealized design

## ルイ・ヴィトン、ピエール・ポランの未発表家具デザインを再現

「ルイ・ヴィトン(Louis Vuitton)」が、米フロリダ州マイアミにて開催されるイベント「デザイン・マイアミ」で、家具デザイナー ピエール・ポラン(Pierre Paulin)が1972年に手がけた未発表の家具デザインを再現した。ピエール・ポランが1972年にアメリカのオフィス家具メーカー「ハーマンミラー」のために構想した住宅用プロジェクトのデザインで、モジュラーファニチャー18点を展示している。



ピエール・ポランは住宅用プロジェクトにおいて、「変わりゆく世界」や「新しいテクノロジー」、「居心地がよく安心できる隠れ家のような生活空間」の3つを結びつける必要性を予見。パーソナルな利用を優先し、外の世界や、あらゆる過剰な量の情報が入り込んでくるのを防ぐことをめざした空間デザインを提案している。現在、デザインスケッチや初期のプランを元に再現された「La Maquette(ラ・マケット=「模型」の意)」はポンビドー・センターのコレクションの一部として展示されている。「ルイ・ヴィトン」は、「La Maquette」に配されている連結式のリクライナー「Déclive」やカーペット「Tapis-siège」などを制作。また、「デザイン・マイアミ」の会場では、「La Maquette」も展示されている。「デザイン・マイアミ」は7日まで。

「ルイ・ヴィトン」は、2013年のデザイン・マイアミでは女性建築家シャルロット・ベリアンが構想した「水の家」を再現。合わせて、ルイ・ヴィトンのマイアミ・デザイン・ディストリクトの店舗では、シャルロット・ベリアンとのポップアップ・ストアを展開した。

## ルイ・ヴィトン、ピエール・ポランの未発表家具デザインを再現

Louis Vuitton unveils Pierre Paulin's unrealized design

2014年12月7日 15時30分 Fashionsnap.com

「ルイ・ヴィトン (LOUIS VUITTON)」が、米フロリダ州マイアミにて開催されるイベント「デザイン・マイアミ」で、家具デザイナーピエール・ポラン (Pierre Paulin) が1972年に手がけた未発表の家具デザインを再現した。ピエール・ポランが1972年にアメリカのオフィス家具メーカー「ハーマンミラー」のために構想した住宅用プロジェクトのデザインで、モジュラーファニチャー18点を展示している。ルイ・ヴィトン ピエール・ポラン作品を再現の画像を拡大



写真拡大

ピエール・ポランは住宅用プロジェクトにおいて、「変わりゆく世界」や「新しいテクノロジー」、「居心地がよく安心できる隠れ家のような生活空間」の3つを結びつける必要性を予見。パーソナルな利用を優先し、外の世界や、あらゆる過剰な量の情報が入り込んでくるのを防ぐことをめざした空間デザインを提案している。現在、デザインスケッチや初期のプランを元に再現された「La Maquette (ラ・マケット=「模型」の意)」はポンピドゥー・センターのコレクションの一部として展示されている。「ルイ・ヴィトン」は、「La Maquette」に配されている連結式のリクライナー「Déclive」やカーペット「Tapis-siège」などを制作。また、「デザイン・マイアミ」の会場では、「La Maquette」も展示されている。「デザイン・マイアミ」は7日まで。「ルイ・ヴィトン」は、2013年のデザイン・マイアミでは女性建築家シャルロット・ペリアンが構想した「水の家」を再現。合わせて、ルイ・ヴィトンのマイアミ・デザイン ディストリクトの店舗では、シャルロット・ペリアンとのポップアップ・ストアを展開した。

## ピエール・ポランの未発表デザインをルイ・ヴィトンが再現 Louis Vuitton unveils Pierre Paulin's unrealized design

【ArtBeatNews】米デザイン・マイアミ2014で住宅用プロジェクトの模型を発表

IN ニュースより BY ART BEAT NEWS 2014-12-08

ルイ・ヴィトンは米フロリダ州マイアミにて開催された「デザイン・マイアミ2014」にて、フランスを代表するインテリアデザイナーであるピエール・ポランの未発表デザインを再現した。

今回発表されたモジュラーファニチャーデザインは、ピエール・ポランが1972年にアメリカのオフィス家具メーカーのハーマンミラー社のために構想を描いた住宅用プロジェクトの一部だったが、これまで制作されたことがなかった。



©LOUIS VUITTON



©LOUIS VUITTON

「La Maquette (ラ・マケット=模型)」として再現されたデザインは、ボンビドゥー・センターのコレクションの一部として展示されている。これらの模型は連結式のリクライナー「Déclive」やカーベット「Tapis-siège」などを始め、多数のスケッチや初期のフロアプランを土台に制作された。

同コレクションは6つの階に分かれており、レベル0（1階）にはベーシックモジュール群が並び、自由に組み立て、パーソナルな生活空間を自ら作り上げることが可能。その他5つの階においても、モジュールの多様な組み合わせが紹介されている。



©LOUIS VUITTON



Maquette Herman Miller, 1972. Level 5. ©Archives Pierre Paulin

1953年にデビューしたピエール・ポランは、独創的な思想による先駆的なデザインを多数制作。当時から、変わりゆく世界、新しいテクノロジー、そして居心地が良く安心できる生活空間の3つを結びつけ、人間が周囲との関係をコントロールできる空間の必要性を予見していた。

ストレッチ素材の布を使用した新しいフォルムのデザインを多数手掛け、「リボンチェア」や「タンチェア」などの作品は今もなお高く評価されている。

Text: 玉田光史郎 (Koushiro Tamada)

## 「ルイ・ヴィトン」ピエール・ボランの未発表家具を制作

2014年12月08日 20:02 発信地:東京

Louis Vuitton unveils Pierre Paulin's unrealized design



「デザイン・マイアミ」で開催された「ルイ・ヴィトン (Louis Vuitton)」のエキシビション。(c)LOUIS VUITTON

【12月8日 marie claire style】「ルイ・ヴィトン (Louis Vuitton)」が、ピエール・ボラン (Pierre Paulin) がデザインした未発表のファニチャーを制作し、「デザイン・マイアミ2014」で発表した。

ピエールは1972年にアメリカのオフィス家具「ハーマンミラー (Herman Miller)」のための住宅用プロジェクトに参加し、構想を立てたが、実際には実現にいたらなかった。仏ポンピドゥー・センターには現在、ピエールが当時デザインした6フロアから成る同プロジェクトの模型「ラ・マケット」が展示されており、「ルイ・ヴィトン」はこの模型に含まれる18点の家具を今回実際に制作した。

「デザイン・マイアミ」で開催された「ルイ・ヴィトン」のエキシビションでもこの「ラ・マケット (La Maquette)」を展示。レベル0 (一階部分) には、基礎となるモジュールが並べられており、他の5フロアではそれらを実際に組み合わせた一例が紹介されている。居住者は希望する部屋数やファニチャー、チェアの数に合わせてこれらのモジュールを自由に組み立て、分解することができ、自分のライフスタイルに合った生活空間を作ることができる。また今回制作された家具のもとになった模型もこのモジュールを使用して作られており、家族の形態や時の経過に伴って生じるニーズの変化にも対応できる画期的なスタイルになっている。「ルイ・ヴィトン」が制作した家具が展示されていることで、そのクリエイティブなデザインや優れた機能性を改めて実感できる。

また、エキシビションを記念し開催されたディナーにはミランダ・カー (Miranda Kerr) やケイト・ハドソン (Kate Hudson)、ミッシェル・ウィリアムズ (Michelle Williams) など多くのセレブが出席し、会場を華やかに彩った。

■ルイ・ヴィトン 公式HP: <http://jp.louisvuitton.com/>

(c)marie claire style



Louis Vuitton unveils Pierre Paulin's unrealized design

## ○ ピエール・ポランの未発表デザインをルイ・ヴィトンが再現

2014年12月08日 17時34分 / 提供: [東京アートビート「TABlog」](#)



ルイ・ヴィトンは米フロリダ州マイアミにて開催された「デザイン・マイアミ2014」にて、フランスを代表するインテリアデザイナーであるピエール・ポランの未発表デザインを再現した。

今回発表されたモジュラーファニチャーデザインは、ピエール・ポランが1972年にアメリカのオフィス家具メーカーのハーマンミラー社のために構想を描いた住宅用プロジェクトの一部だったが、これまで制作されたことがなかった。

## 「ルイ・ヴィトン」ピエール・ポランの未発表家具を制作

2014年12月08日 21:30 発信地：東京/その他

ファッション

Louis Vuitton unveils Pierre Paulin's unrealized project



【12月8日 MODE PRESS WATCH】「ルイ・ヴィトン (Louis Vuitton)」が、ピエール・ポラン (Pierre Paulin) がデザインした未発表のファニチャーを制作し、「デザイン・マイアミ2014」で発表した。

ピエールは1972年にアメリカのオフィス家具「ハーマンミラー (Herman Miller)」のための住宅用プロジェクトに参加し、構想を立てたが、実際には実現にいたらなかった。仏ボンポドゥー・センターには現在、ピエールが当時デザインした6フロアから成る同プロジェクトの模型「ラ・マケット」が展示されており、「ルイ・ヴィトン」はこの模型に含まれる18点の家具を今回実際に制作した。

「デザイン・マイアミ」で開催された「ルイ・ヴィトン」のエキシビションでもこの「ラ・マケット (La Maquette)」を展示。レベル0 (一階部分) には、基礎となるモジュールが並べられており、他の5フロアではそれらを実際に組み合わせた一例が紹介されている。居住者は希望する部屋数やファニチャー、チェアの数に合わせてこれらのモジュールを自由に組み立て、分解することができ、自分のライフスタイルに合った生活空間を作ることができる。また今回制作された家具のもとになった模型もこのモジュールを使用して作られており、家族の形態や時の経過に伴って生じるニーズの変化にも対応できる画期的なスタイルになっている。「ルイ・ヴィトン」が制作した家具が展示されていることで、そのクリエイティブなデザインや優れた機能性を改めて実感できる。

また、エキシビションを記念し開催されたディナーにはミランダ・カー (Miranda Kerr) やケイト・ハドソン (Kate Hudson)、ミッシェル・ウィリアムズ (Michelle Williams) など多くのセレブが出席し、会場を華やかに彩った。

■ルイ・ヴィトン 公式HP : <http://jp.louisvuitton.com/>

(c)MODE PRESS

## 「ルイ・ヴィトン」ピエール・ボランの未発表家具を制作

2014年12月08日 21:30 発信地：東京/その他

Louis Vuitton unveils Pierre Paulin's unrealized project



「デザイン・マイアミ」で開催された「ルイ・ヴィトン (Louis Vuitton) 」のエキシビション。(c)LOUIS VUITTON



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■ルイ・ヴィトン 公式HP : <http://jp.louisvuitton.com/>  
(c)MODE PRESS

FASHION  
NEWS

## 「ルイ・ヴィトン」ピエール・ポランの未発表家具を制作

2014年12月8日  

Louis Vuitton unveils Pierre Paulin's unrealized project



「デザイン・マイアミ」で開催された「ルイ・ヴィトン(Louis Vuitton)」のエキシション。(c)LOUIS VUITTON



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■ルイ・ヴィトン 公式HP: <http://jp.louisvuitton.com/>

Louis Vuitton unveils Pierre Paulin's unrealized project

## 「ルイ・ヴィトン」ピエール・ポランの未発表家具を制作

2014年12月08日



「デザイン・マイアミ」で開催された「ルイ・ヴィトン (Louis Vuitton)」のエキシビション。(c)LOUIS VUITTON

【12月8日 MODE PRESS WATCH】「ルイ・ヴィトン (Louis Vuitton)」が、ピエール・ポラン (Pierre Paulin) がデザインした未発表のファニチャーを制作し、「デザイン・マイアミ2014」で発表した。

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おり、「ルイ・ヴィトン」はこの模型に含まれる18点の家具を今回実際に制作した。

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■ルイ・ヴィトン 公式HP: <http://jp.louisvuitton.com/>

(c)MODE PRESS

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## 「ルイ・ヴィトン」ピエール・ポランの未発表家具を制作

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Louis Vuitton unveils Pierre Paulin's unrealized project



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■ルイ・ヴィトン 公式HP: <http://jp.louisvuitton.com/>

## ピエール・ポランによる幻の家具をルイ・ヴィトンが復刻！

Louis Vuitton unveils legendary furniture designed by Pierre Paulin!

December 9, 2014 | Design | casabrutus.com | editor: Akio Mitomi

フランスのモダンデザイン界を牽引したピエール・ポラン。その未製品化作品の中に、ハーマンミラー社のため1972年にデザインした住宅用モジュラー家具のプロジェクト「Playing with Shapes」があったことはあまり知られていない。



©LOUIS VUITTON

残念ながらプロジェクトはオイルショックの影響で中止となったが、現在ボンビドーセンターに収蔵されている当時の模型を忠実に再現することにより、世界で初めて原寸大の家具として製作、12月2日から7日まで開催された「デザイン・マイアミ2014」で発表された。

再現されたのはモジュラー家具以外にもダイニングセットやソファ、本棚など一挙18点。この展示を行ったルイ・ヴィトンは「デザイン・マイアミ2013」でもカッシーナの協力によりシャルロット・ペリアンの〈限りなく水に近い家〉を再現している。今後も暮らしや住まいにまつわるモダンデザイン復刻の担い手として、ますます存在感を高めることだろう。



Maquette Herman Miller, 1972. Level 5. © ARCHIVES PIERRE PAULIN



Pierre Paulin

1927年パリ生まれ。1950年代よりデザイナーとして活躍、代表作に「リボンチェア」「タンチェア」などがある。ボンビドー大統領公邸のインテリアデザインを手がけたことでも知られる。2009年没。 Portrait of Pierre Paulin in his Parisian workshop, 1960 s. ©ARCHIVES PIERRE PAULIN

KOREA





DESIGN

16



출판 디자인의 끝판 '서재'가 현대에 돌아왔다

천만 독자에게 사랑받은 정지영은 책을 읽고 싶어하는 사람이다. 천만 독자에게 사랑받은 정지영은 책을 읽고 싶어하는 사람이다.

출판사 100주년 기념 디자인 전시회 모습. (출처: 한국출판문화산업진흥원)

책이란 그 깊은 우물은 글에 의거한다. 책에도 문장의 기록...

책이란 그 깊은 우물은 글에 의거한다. 책에도 문장의 기록...

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노정을 꾸는 물방울처럼, 정지영은 정지영으로 정지영하게 온갖...

출판은 정지영 '사람들은 디자인이 아니라 디자인의 힘을...



정지영의 100주년 기념 디자인 전시회 모습. (출처: 한국출판문화산업진흥원)

DESIGN

17



출판사 100주년 기념 디자인 전시회 모습. (출처: 한국출판문화산업진흥원)

17과 모양이 다르니 그 모습을 자세히 살펴 하나의 책으로도 구별...

책이란 그 깊은 우물은 글에 의거한다. 책에도 문장의 기록...

책이란 그 깊은 우물은 글에 의거한다. 책에도 문장의 기록...

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ART



루이 비통이 구현한 피에르 폴랑의 주택 프로젝트.

집을 생각한다

조각, 모던함, 혁신, 정직함, 결연함, 곡선미, 프랑스 모더니즘 가구의 명장, 피에르 폴랑의 디자인에 대해 그의 아내 마야 폴랑이 내린 여섯 가지 정의다. 루이 비통 메종이 과거에 제작된 적 없는 폴랑의 모듈 주거 공간 디자인을 18개의 유니크 피스로 재현했다. 에디터 강보라

루이 비통 메종의 예상 밖 행보는 어제오늘 일이 아니다. 2012년에는 잘나가는 그래피티 아티스트에게 팝업 스토어의 외관 벽화를 의뢰했고, 2013년에는 20세기 모더니즘 건축가 사를로트 페리안이 설계한 별장 '물가 위의 집'을 실물로 재현해 디자인 마이애미에 출품했다. 루이 비통 메종의 새로운 프로젝트는 단순히 아티스트를 후원하는 것을 넘어, 작고한 디자이너의 작품을 대신 완성해줄 정도로 그 스케일을 더해가고 있다. 루이 비통 메종이 낙점한 올해의 작가는 1950년대 모더니즘을 견인한 프랑스의 혁신적인 가구 디자이너 피에르 폴랑(Pierre Paulin, 1927~2009). 예측 불가능한 상상력의 소유자였던 그는 지난 60년 동안 특유의 편안한 형태, 조각을 연상케 하는 의자, 모래 언덕처럼 물결치는 공간 등 자신만의 스타일을 정립하며 인테리어 디자인의 역사에 진한 인장을 남겼다. 루이 비통 메종은 1972년 폴랑이 미국 사무 가구 제작자 허먼 밀러(Herman Miller)를 위해 고안한 주거 프로젝트 '형태의 유희(Playing with Shapes)'를 실현하기 위해 팔을 걷어붙였다. 당시 구성 단계에만 머물렀던 전설의 프로젝트를 18개의 유니크 피스를 통해 실물로 부활시키는 작업이었다. 작가가 살아생전 남긴 여러 장의 스케치와 초기 평면도 그리고 오늘날 톱피두센터 소장 컬렉션의 일환이 된 6층짜리 라 마케트(La Maquette, 모형)가 있었기에 가능한 작업이었다. 침실, 거실, 서재, 드레스룸, 사무실, 부엌, 다이닝룸 등 오리지널의 모습을 실사이즈로 재현한 이 미래 지향적 주택은 스타일에 함몰된 디자인이 아닌, 사용자의 요구를 만족시키는 디자인을 추구했던 폴랑의 비전을 직관적으로 보여준다. 루이 비통 메종이 복원한 '형태의 유희'는 오는 12월 2일부터 7일까지 디자인 마이애미에서 선보일 예정이다.



폴랑이 1972년에 만든 라 마케트.

피에르 폴랑의 부인, 마야 폴랑(Maia Paulin)과의 인터뷰



이 프로젝트를 루이 비통과 함께 진행한 특별한 이유가 있나? 일전에 루이 비통이 남편의 오사카 소파(Osaka Sofa)를 모나코에서 열리는 2015년 크루즈 컬렉션 쇼에서 사용할길 원한 바 있다. 물론 기쁘게 동의했다. 그리고 나서 아들(벤자민 폴랑 Benjamin Paulin)과 나는 루이 비통이 작년에 진두지휘한 사를로트 페리앙 프로젝트를

떠올렸다. 그 프로젝트는 정말 멋졌다. 루이 비통처럼 대담한 추진력을 가진 파트너가 할 수 있는 작업이었다. 허먼 밀러 프로젝트는 남편이 일생에 가장 아쉬워했던 프로젝트였고, 논의 끝에 루이 비통과의 본격적인 모험이 시작됐다. 1972년에 어떻게 라 마케트(La Maquette)에 대한 아이디어가 나왔는지 기억하나? 피에르는 허먼 밀러의 디자인이 가진 실용적이고 인체공학적인 측면과 그 뒤에 숨어 있는 가발함을 사랑했다. 그는 당시 디자인 디렉터였던 밥 블리아치에게 허먼 밀러의 회사와 비슷한 시스템을 주거 공간에 적용할 수 있는지 제안했다. 안타깝게도 1970년대 초반 석유 파동으로 실현되지 못했지만, 피에르 폴랑의 작품이 지닌 힘은 무엇일까? 피에르는 거대한 동시에 인력한 세계를 만드는 법을 알고 있었다. 그의 작품에는 우아함과 편안함이 공존한다. 나는 그의 작품이 절대 나이 들지 않는 힘을 지니고 있다고 믿는다. 실내 장식과 배경이 바뀌어도 그 특유의 선(Line)에는 시간을 초월하는 힘이 담겨 있다.



**루이 비통 가구 전시회, '형태의 유희' 공개**

프랑스 가구 디자이너 피에르 폴랑 작품 집과, 공간과 가구에 대한 개념적 노골

최종편집 2014.12.08 19:56:35 | 최은혜 러브뷰티 기자의 다른 기사 보기  
 eun@lovesbeauty.co.kr



<루이 비통>이 1972년, 프랑스 대표 가구 디자이너 피에르 폴랑(1927-2009)이 미국 사무가구 제작업자 허만 밀러(Herman Miller)를 위해 고안한 주거 프로젝트 <형태의 유희 Playing with shapes>를 공개했다.

디자인 마이애미 프로그램의 일환으로 진행되는 이번 전시를 위해 루이 비통은 과거에 제작된 적 없는 피에르 폴랑의 모놀 주거 공간 디자인과 18개의 디자인을 처음으로 선보였다.



총 6층에 걸쳐 이루어진 전시에서 지상층은 거주자가 조립과 해체를 통해 일하는 방, 수, 가구, 의자, 가족 요구에 맞는 기능, 시간이 흐르면서 어떻게 진화할지 등에 따라 다르게 개안 거주 공간을 만들 수 있도록 했다.

나머지 5개 층은 프로젝트를 이해하기 쉽도록 하고 각각의 관객이 자유롭게 돌아 다니는 상상을 펼칠 수 있도록 하는 다양한 용도의 생활실로 구성했다.

오리진날의 모습을 실 사이즈로 재현해낸 이 작품은 편안함, 인체 공학적 요소, 사용자의 선택의 자유, 단순하고 직관적인 방법, 그리고 모듈 디자인을 쉽게 조화시킨 것이 특징이다.

디자인은 스타일 그 자체로서의 디자인이 아니라 사용자의 요구를 만족시켜야 한다고 믿었던 폴랑의 비전을 그대로 담아냈다.



특히 이번 전시의 공식 프리뷰 행사에는 케이트 헤드슨, 미란다 커, 미셸 윌리엄스 등이 참석해 눈길을 끌었다.

[사진 = 루이 비통]

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주최: 주조복사 | 디자인: 마이에미

### CREDIT

메디터 : 최선 메디터/김신하(JIM SHIN AE)  
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▶ 주소책사 ▶ [이메일](#)

### CREDIT

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마이애미 속 루어 베통 전시

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루어 베통이 또 타트했다. 지난 12월 2일부터 7일까지 거구 디자인의 명작으로 불리는 피에르 폴라치와 함께 거구 전시를 선보인 것. 이번 프로젝트를 통해 우리는 그가 1972년 미국 사무가구 제작업자인 헨리 밀러를 위해 고안했던 '헨리의 유혹' 실체를 볼 수 있게 됐다. 구상 단계에만 머물러 있던 그의 작업이 루어 베통과의 조우로 세상에 구현된 것이다. 총 6층에 걸쳐 진행된 이번 전시는 조명과 재료를 통해 거주자가 원하는 대로 거주 공간을 만들 수 있도록 설계했다는 점에 주목해야 한다. 즉, 모든 주거 공간 디자인을 통해 사용자의 요구를 만족시켜야 한다는 그의 스타일 가치관이 전설화했다는 얘기다.

주소: 서울특별시 강남구 테헤란로 122

### CREDIT

에디터 : 김진 혜디/김성희(M SHIN AE)  
출처 : Vogue Girl website

[화보] 하의실종에 블랙 워커힐... 에지가 살아있는 미셸 윌리엄스

이현정 기자 | tomato@newsj.com

2014.12.05 17:46:10



▲ 하의실종에 블랙 워커힐... 에지가 살아있는 미셸 윌리엄스. (사진제공: 루이비통)

[천지일보=이현정 기자] 루이비통이 선사하는 새로운 주거의 전환 '형태의 유희',

설립 이래 장인정신과 노하우를 혁신에 접목시키며 전통을 발전시켜 온 루이비통. 1972년 프랑스 대표 디자이너 피에르 폴랑(1927-2009)이 미국 사무가구 제작업자 허만 밀러(Herman Miller)를 위해 고안한 주거 프로젝트 '형태의 유희(Playing with shapes)'를 현실화했다.

구상 단계에만 머물던 피에르 폴랑의 이 독특한 프로젝트가 실제로 구현된 것은 이번이 처음이다.

'디자인 마이애미' 프로그램의 일환으로 진행되는 이번 전시에 루이 비통은 과거에 제작된 적 없는 피에르 폴랑의 모놀 주거 공간 디자인과 18개의 디자인을 처음으로 선보였다.

아방가르드 디자이너였던 피에르 폴랑은 새로운 기술의 출현과 변화하는 세계 속에서 때로는 은신처 또는 천막한 마지트 같이 구상된 주거 공간이 서로 조화를 이루는데 이 프로젝트가 필수적인 역할을 할 것으로 기대했다.

한편 지난 2일 저녁(마이애미 현지시각)에서 열린 공식 프리뷰 행사에는 미란다 커, 케이트 허드슨, 미셸 윌리엄스 등이 프랑스 대표 디자이너 피에르 폴랑의 정신을 기리는 자리에 참석해 자리를 빛냈다.

[화보] 루이비통 행사에 미란다 커, 과감하고 시크한 패션

이현경 기자 | tomato@newsj.com

2014.12.05 17:42:46



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▲ 루이비통 행사에 미란다 커, 과감하고 시크한 패션. (사진제공: 루이비통)

[현지일보=이현경 기자] 루이비통이 전시하는 새로운 주거의 전환 '형태의 유희',

설립 이래 장인정신과 노후우물 혁신에 정목시키며 전통을 발전시켜 온 루이비통. 1972년 프랑스 대표 디자이너 피에르 폴랑(1927-2009)이 미국 사무가구 제작업자 허만 밀러(Herman Miller)를 위해 고안한 주거 프로젝트 '형태의 유희(Playing with shapes)'를 현실화했다.

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마방가르드 디자이너였던 피에르 폴랑은 새로운 기술의 출현과 변화하는 세계 속에서 태로는 은 신처 또는 친밀한 아지트 같이 구상된 주거 공간이 서로 조화를 이루는데 이 프로젝트가 필수적인 역할을 할 것으로 기대했다.

한편 지난 2일 저녁(마이애미 현지시각)에서 열린 공식 프리뷰 행사에는 미란다 커, 케이트 허드슨, 미셸 윌리엄스 등이 프랑스 대표 디자이너 피에르 폴랑의 정신을 기리는 자리에 참석해 자리를 빛냈다.

## [화보] 루이비통 '형태의 유희'에서 과감한 원피스 '케이트 허드슨'

이현정 기자 | tomato@newsj.com

2014.12.05 17:58:55



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▲ 루이비통 '형태의 유희'에서 과감한 원피스 '케이트 허드슨'.  
(사진제공: 루이비통)

[천지일보=이현정 기자] 루이비통이 선사하는 새로운 주거의 전환 '형태의 유희'.

설립 이래 장인정신과 노하우를 혁신에 접목시키며 전통을 발전시켜 온 루이비통. 1972년 프랑스 대표 디자이너 피에르 폴랑(1927-2009)이 미국 사무가구 제작업자 허만 밀러(Herman Miller)를 위해 고안한 주거 프로젝트 '형태의 유희(Playing with shapes)'를 현실화했다.

구상 단계에만 머물던 피에르 폴랑의 이 독특한 프로젝트가 실제로 구현된 것은 이번이 처음이다.

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아방가르드 디자이너였던 피에르 폴랑은 새로운 기술의 출현과 변화하는 세계 속에서 때로는 은신처 또는 천막한 마지트 같이 구상된 주거 공간이 서로 조화를 이루는데 이 프로젝트가 필수적인 역할을 할 것으로 기대했다.

한편 지난 2일 저녁(마이애미 현지시각)에서 열린 공식 프리뷰 행사에는 미란다 커, 케이트 허드슨, 미셸 윌리엄스 등이 프랑스 대표 디자이너 피에르 폴랑의 정신을 기리는 자리에 참석해 자리를 빛냈다.

루이 비통, 폴랑의 조립식 가구 디자인 공개 HTML LINK

[Category] 최신해피 [Date] 2014. 12. 04. 18:48 [kath@naver.com]

오늘 더와 정명정신의 노하우를 확실히 접목시키는 전통을 발전시켜 온 루이 비통은 1972년, 프랑스 대표 디자이너 피에르 폴랑 (1927-2009)이 미국 서우가구 제작업자 워런 알리(Warren Allen)를 위해 고안한 주가 프로토타입 "플레이팅 유피(playing with shapes)"를 현실화하였다. 구상 단계에만 머물러 피에르 폴랑의 이 독특한 프로토타입이 실제로 구현된 것은 이번이 처음이다.

디자이너 다이애나(2014년 12월 2일-3일) 프로그램의 일환으로 진행되는 이번 전시를 위해 루이 비통은 과거에 제작된 적 없는 피에르 폴랑의 모을 주가 공간 디자인과 18개의 디자인을 처음으로 선보인다.

다들가르드 디자이너였던 피에르 폴랑은 새로운 기술의 출현과 변화하는 세계 속에서 새로운 정신과 또는 창의력 아직도 많이 구상할 주가 공간이 서로 조화를 이루는데 이 프로토타입이 필수적인 역할을 할 것으로 기대한다.



▲ 전시 외부 건물 (사진제공 : 루이 비통)



▲ 전시 내부 건물 (사진제공 : 루이 비통)



▲ 2014년 5월 루이 비통 프로토타입 전시에서 쓰인 폴랑이 디자인한 소파 (사진제공 : 루이 비통)

오늘날 좀더두센더 수작업 제작의 일환이 된 'La Maquette'는 총 6층에 걸쳐 이루어진다. 이를 지상층(ground level)은 시피즈 계획 을 앞두고 루이 비통과 폴랑이 함께 설계한 방 수, 가구, 의자, 가구 요구에 맞는 기능, 시간이 흐르면서 어떻게 진화할지 등 에 따라 다르게 개인 거주 공간을 만들 수 있도록 하는 기본 모듈이 합쳐져 있는 공간이다.

다양한 스케치와 초기 모델링이 포함된 이 모형(mockup)은 편지 시에주(apsis-jeu, '아프릭 시프'라는 뜻) 같은 폴랑의 작품에서 특 히 잘 포착되고 있는 환상적인 미래 세상의 상상력을 자취하고 있다.

나이지 5개 층은 프로토타입을 이해하기 쉽도록 하고 각각의 공간이 자유롭게 걸어 다니는 상상을 펼칠 수 있도록 하는 다양한 종류의 생활형으로 구성되어 있다. 대체로 폴랑을 덕분에 누구나 열정을 얻어 어느 때든지 무엇이 되었든지 개인 주거 공간에 잠재적인 품 도를 구축하는 것이 가능하다.

유리벽의 모습을 실 라이프를 재현하는 데 작품은 명백한, 전체 공학의 요소, 사용자에 대한 자유, 단순하고 직관적인 방법, 그리고 모을 디자인을 함께 조화시킨 것이 특징이다. 디자인은 스티브 그 자베르사의 디자인이 아니라 사용자에 요구를 만족시켜야 한다고 믿었던 폴랑의 의견을 그대로 담은 것이다.

루이 비통 제품은 허우스의 가치를 따르면서 동시에 폴랑이 가장 좋아하는 프로토타입은 자신을 부활시키는 방식으로 폴랑 자신이 일했던 것처럼 문을 열고, 전설되기 때문에 강력한 움직임(gesture that are powerful because they are balanced and true)을 위한 영 호적인 참여를 모으는 데 기여하고자 하였다.

한편 12월 2일 저녁(다이애나) 전시(간)에서 열린 공식 프레젠테이션에는 미란다 커, 제이슨 에드슨, 마셜 블러임스 등이 프랑스 대표 디자이너 피에르 폴랑의 정신을 기리는 자리에 참석하였다.

해외셀럽들의 남다른 포토월, 과감함부터 은근함까지 `섹시의 변주`

기사입력 2014. 12.05 10:34: 19

f 0 t 0 + 0 보내기



미셸 윌리엄스, 미란다 커, 케이트 허드슨

[시크뉴스 박혜란 기자] 해외 스타들이 과감하고 은근한 섹시함을 의상으로 나타내 눈길을 끈다.

지난 2일 마이애미에서 열린 한 럭셔리 브랜드의 공식 프리뷰 행사에 미란다 커, 케이트 허드슨, 미셸 윌리엄스가 참석해 독특한 스타일을 뽐냈다.

미셸 윌리엄스는 넥 라인이 가슴 끝까지 깊게 파인 민소매 원피스를 입고 등장했다. 그의 의상은 짙은 회색을 바탕으로 분홍색과 파랑색이 섞인 나뭇가지 모양과 밝은 색의 작은 무늬가 사이사이 들어간 화려한 형태의 의상을 착용했다. 또한 원피스 끝부분이 동글게 처리되지 않고 특이한 모양이 그대로 커팅 돼 세련된 매력을 풍겼다.

미란다 커는 연두색과 바탕에 짙은 초록색이 사선 스포라이트로 들어간 니트를 착용했다. 색 때문에 더워 보이지만 워밍이 출출하지 않고 얇아 속옷이 살짝 비치는 시스루 형태로 섹시한 분위기를 연출했다.

치마는 무릎 아래까지 오는 롱스커트에 부츠를 신어 노출이라고 전혀 보이지 않는 답답한 스타일을 연출했다. 하지만 치마 중심에 허벅지 안쪽 까지 커팅 돼서 걸을 때마다 틈사이로 다리 라인이 보여 과감한 매력을 선보였다.

미셸 윌리엄스는 회색, 흰색, 검은색이 직선이 구부러진 형태로 독특하고 귀여운 매력의 원피스를 착용했다. 긴팔에 초미니 원피스로 치마 밑 부분과 가슴 부분의 주머니에는 호피 무늬가 포인트로 들어가 있다.

원피스의 가운데 부분에는 금색의 지퍼가 달려 있어 섹시한 매력을 뽐냈다. 화려한 의상에 호피무늬와 새를 닮은 갈색의 클러치 백을 손에 들었고 하이힐을 신는 대신 발목까지 오는 부츠를 착용해 세련된 스타일을 완성했다.

[박혜란 기자 news@fashionmk.co.kr/사진= 루미비통 제공]

루이 비통, '형태의 유희' 현실화...마이애미서 공개



[편집팀] 루이 비통이 1972년, 프랑스 대표 디자이너 피에르 폴랑이 미국 사무가구 제작업자 허만 밀러(Herman Miller)를 위해 고안한 주거 프로젝트 "형태의 유희(Playing with shapes)"를 현실화했다. 구상 단계에만 머물던 피에르 폴랑의 이 독특한 프로젝트가 실제로 구현된 것은 이번이 처음이다.

디자인 마이애미 프로그램의 일환으로 진행되는 이번 전시를 위해 루이 비통은 과거에 제작된 적 없는 피에르 폴랑의 모듈 주거 공간 디자인과 18개의 디자인을 처음으로 선보인다. 마방가르드 디자이너였던 피에르 폴랑은 새로운 기술의 출현과 변화하는 세계 속에서 때로는 은신처 또는 천막한 아지드 같이 구상된 주거 공간이 서로 조화를 이루는데 이 프로젝트가 필수적인 역할을 할 것으로 기대했다.



오늘날 '종피두센터 소장 컬렉션'의 일환이 된 'La Maquette'는 총 6층에 걸쳐 이루어진다. 미중 지상층(ground level)은 시리즈 제작을 염두에 두고, 거주자가 조립과 해체를 통해 원하는 방 수, 가구, 의자, 가죽 요구에 맞는 기능, 시간이 흐르면서 어떻게 진화할지 등에 따라 다르게 개인 거주 공간을 만들 수 있도록 하는 기본 모듈이 합쳐져 있는 공간이다.

다양한 스케치와 초기 평면도가 담긴 이 모형(mockup)은 타피시예주(Tapis-siège, '카펫의 시트라는 뜻) 같은 폴랑의 작품에서 특히 잘 포착되고 있는 환상적인 미래 세상의 상징물로 자리하고 있다.

나머지 5개 층은 프로젝트를 이해하기 쉽도록 하고 각각의 관객이 자유롭게 걸어 다니는 상상을 펼칠 수 있도록 하는 다양한 용도의 샘플링으로 구성되어 있다. 다채로운 플랫폼 덕분에 누구나 영감을 얻어 어느 때든지 무엇이 되었는지 개인 주거 공간의 잠재적인 용도를 구축하는 것이 가능하다.

오리지널의 모습을 실 사이즈로 재현해낸 이 작품은 편안함, 인체 공학적 요소, 사용자의 선택의 자유, 단순하고 직관적인 방법, 그리고 모듈 디자인을 함께 조화시킨 것이 특징이다. 디자인은 스타일 그 자체로서의 디자인이 아니라 사용자의 요구를 만족시켜야 한다고 믿었던 폴랑의 비전을 그대로 담아낸 것이다.

루이 비통 매장은 하우스의 가치를 높여주면서 동시에 폴랑이 가장 좋아한 프로젝트 중 하나를 부활시키는 방식으로 폴랑 자신이 말했던 것처럼 '균형 잡히고 진실 되기 때문에 강력한 몸짓'을 위한 상호적인 합력을 보려는데 기여하고자 하였다. (사진제공: 루이 비통)

한걸닷컴 w스타뉴스 기사제보 news@wstarnews.com



## 루이 비통의 폴랑의 조립식 가구 디자인 전시, 헐리우드 스타들이 빛내



[양완선 기자] 설립 이래 장신정신과 노하우를 혁신에 접목시키는 전통을 발전시켜 온 루이 비통이 프랑스 대표 디자이너 피에르 폴랑의 조립식 가구 디자인을 마이애미에서 공개해 화제다.

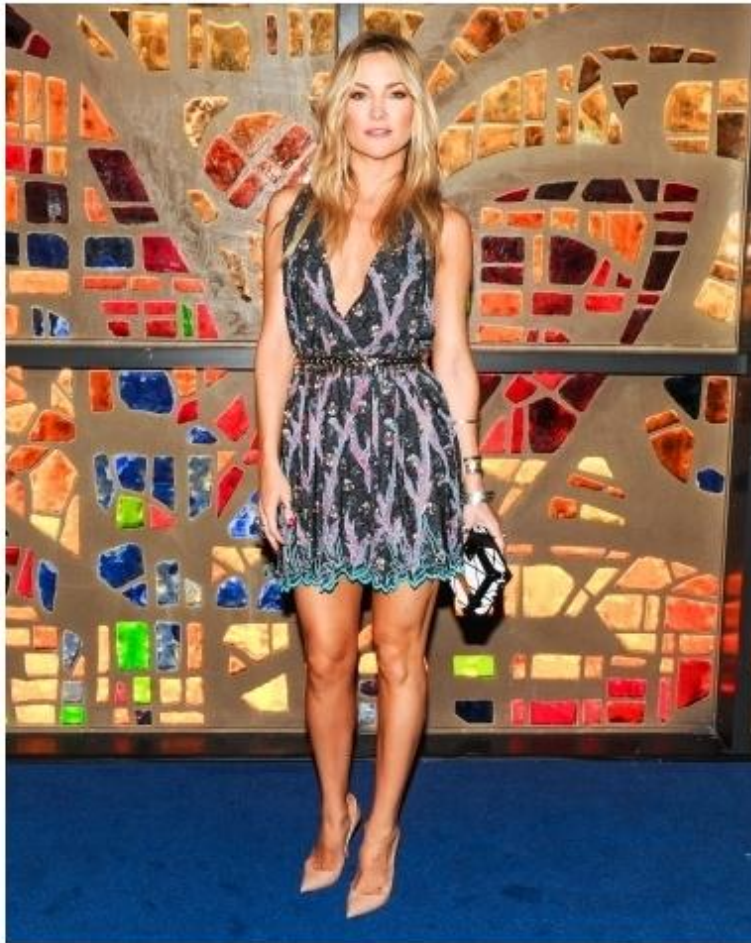
디자인 마이애미 프로그램의 일환으로 진행되는 이번 전시를 위해 루이 비통은 과거에 제작된 적 없는 주거 공간 디자인과 18개의 디자인을 처음으로 선보였다.

한편 12월2일 저녁(마이애미 현지시간) 열린 공식 프리뷰 행사에는 미란다 커, 케이트 허드슨, 미셸 윌리엄스 등이 피에르 폴랑의 정신을 기리는 자리에 참석하여 주목을 받기도 했다.

이들은 각각 독특한 프린트의 티셔츠, 블랙 스커트, 트로피컬 프린트 원피스와 셔츠 등으로 스타일링 하여 헐리우드 패셔니스타 다운 면모를 과시했다. (사진제공: 루이 비통)

## 케이트 허드슨, 보일 듯 말 듯 노출 패션

셀럽 스타일   셀럽 스타일   등록일 : 2014-12-05 09:36:42



배우 케이트 허드슨이 미국 플로리다주에 있는 도시 마이애미에 소매가 없는 원피스를 입고 나타났다.

마이애미는 한겨울에도 17℃를 맴도는 따뜻한 도시다. 그녀는 따뜻한 기후에 어울리는 원피스를 입고 피부색과 비슷한 하이힐, 뱅글을 착용한 스타일을 보여줬다.

케이트 허드슨이 참석한 행사에서는 루이비통이 '형태의 유희'라는 콘셉트로 진행한 주거 프로젝트를 공개했다. 디자인 마이애미 프로그램의 목적으로 진행되는 이번 전시는 피에르 폴랑의 모듈 주거 공간 디자인과 19개의 디자인을 처음으로 선보인다.

## 미란다 커, 스커트 휘날리며 모델 포스

셀럽스타일   셀럽스타일   등록일 : 2014-12-05 09:29:57



미란다 커가 치마 슬릿이 깊숙이 파인 스커트를 입고 루미비통 행사장을 찾았다.

그녀는 가죽 룡 부츠와 사각형 모양의 루미비통 백을 들고 시크한 모습으로 전시장을 둘러봤다.

미란다 커가 참석한 행사에서는 루미비통이 '형태의 유희'라는 콘셉트로 진행한 주거 프로젝트를 공개했다. 디자인 마이애미 프로그램의 목적으로 진행되는 이번 전시는 피에르 폴랑의 모듈 주거 공간 디자인과 19개의 디자인을 처음으로 선보인다.

[사진=루미비통]

[셀럽스타일=셀럽스타일 뉴스팀 celebstylekorea@gmail.com]

HOME > CELEB

**[SNS] "이것이, 앤젤 라선데"--마란다 케, 다리 클로즈업**  
기사입력 : 2014-12-04 09:27



**[S]tar :** '홍모달' 피란다 케(32).

**IN]ow :** 케가 지난 3일(한국시간) 오후 브랜드 '푸어비플' 디너 파티에 참석. 아찔한 줄개 스커트를 입고, 국제사 각선미를 드러냄. 여기에 뇌쇄적인 눈빛으로 복시미를 더함.

**[S]ay :** "이것이 정말 각선미"

**> D-point**

- Ⓜ 케의 각선미 인공신.
- Ⓜ 홍모달다운 요절한 포즈.
- Ⓜ 교묘이같은 뇌쇄적인 눈빛.

<사진출처=마란다 케 인스타그램>



## 미란다 커, 명품보다 빛나는 몸매... "아름다운 디자인"

기사입력 2014-12-05 11:08:28



[TV리포트=조준영 기자] 미란다 커가 명품보다 빛나는 몸매를 과시한 사진을 공개했다.

미란다 커는 3일 자신의 인스타그램에 "아름다운 디자인, 피에르 폴랑, 루이 비통"이라는 글과 함께 사진을 게재했다.

공개된 사진 속 미란다 커는 디자이너 아름다운 침대에 앉아 카메라를 응시하고 있다. 특히 각선미가 드러나는 의상으로 섹시미를 뽐내 눈길을 사로잡았다.

한편 미란다 커는 지난 2010년 6월 배우 올랜도 블룸과 결혼해 다음 해 아들 플린을 낳았으나 이혼했다.

<사진출처=미란다 커 인스타그램>

**패션뷰티** **미란다 커, 허벅지 끝까지 보이는 스커트 입어**  
 엘리본리더 | 편집 조인 fashion@chosun.com

기사 100자평 (0) | 페이스북 | 트위터 | 조선일보로그

입력 2014.12.04 12:30 / 수정 2014.12.04 12:33 | 스크랩 | 댓글 | 인쇄 | +크게 -작게



(사진제공: 루미비주얼)

미란다 커가 차마 숨기지 깊숙이 파인 스커트를 입고 루이비통 협사장을 찾았다.  
 그녀는 가죽 룬 무늬와 사각형 모양의 루이비통 백을 들고 시크한 모습으로 전시장을 둘러봤다.  
 미란다 커가 참석한 행사에서는 루이비통이 '형태의 유희'라는 콘셉트로 진행된 주거 프로젝트를 공개했다. 디자인 데이(DDI) 프로젝트의 목적으로 진행되는 이번 전시는 파넬 토크와 모뎀 주거 공간 디자인과 19개의 디자인을 처음으로 선보인다.  
 파넬 토크의 작품 La Masette는 총 6층에 걸쳐 만날 수 있다. 거주자가 조명과 해체를 통해 원하는 방수, 가구, 의자, 가죽 요구에 맞는 거실을 만들고, 시간이 흐름에 맞게 개인 거주 공간을 만들 수 있도록 모듈이 합쳐져 있다.  
 나머지 5개 층은 프로젝트를 이해하기 쉽도록 관객이 자유롭게 걸어 다니는 상상을 펼칠 수 있는 볼륨감으로 구성했다.



(사진제공: 루미비주얼)

(패션 조선 미디어 오가물 (fashion@chosun.com))

**패션뷰티** 미셸 윌리엄스, 겹겹이 입은 하의 실종 포착돼

패션 조진 fashion@chosun.com

기사 100자평 (0)

2014.12.04 12:04 / 수정 : 2014.12.04 16:19

스크랩 | 댓글 | 인쇄 | 크기 조절



(사진제공: 루이비통)

배우 미셸 윌리엄스가 자퍼가 달린 컴퓨터 모니터를 입고 포도밭에서 포즈를 취했다.

그녀는 미국적인 느낌의 패턴 원피스에 맥스 클러처 액슬 벨트와 디자인 마이애미 견시장을 찾았다.

미셸 윌리엄스가 참석한 행사에서는 루이비통이 '행어의 유혹'이라는 콘셉트로 진행한 주거 프로젝트를 소개했다. 디자인 마이애미 프로그램의 목적으로 진행되는 이번 전시는 미메르 플랫폼의 모듈 주거 공간 디자인과 19개의 디자인을 처음으로 선보인다.

미메르 플랫폼의 작품 Le Maquette는 총 6층에 걸쳐 만날 수 있다. 거주자가 조립과 해체를 통해 원하는 벽, 가구, 외장, 가격 요구에 맞는 기능을 따르고, 시간에 흐름에 맞게 개인 거주 공간을 만들 수 있도록 모듈이 합쳐져 있다.

다만 5개 층은 프로젝트를 이해하기 쉽도록 관객이 자유롭게 걸어 다니는 상상을 펼칠 수 있는 방문객으로 구성됐다.



(전시 외부 견관 시공간은 루이비통)

패션 조진 에디터 오거훈 (fashion@chosun.com)

**패션뷰티** | **케이트 허드슨, 한겨울에 원피스 패션**  
 패션조선 fashion.chosun.com

기사 100자망 (0) | 페이스북 | 트위터 | 조선블로그

일어 : 2014.12.04 12:24 / 무료 : 2014.12.04 12:40 | 스크랩 | 댓글 | 인쇄 | \*크게 \*작게



(사진제공: 루미비행)

배우 케이트 허드슨이 미국 플로리다주에 있는 도시 마이애미에 소매가 없는 원피스를 입고 나타났다. 마이애미는 한겨울에도 17도를 넘는 따뜻한 도시다. 그녀는 따뜻한 기후에 어울리는 원피스를 입고 피 부력과 비슷한 하이힐, 발걸음 각오했던 스타일을 보여줬다.

케이트 허드슨이 참석한 행사에서는 루미비행이 '행태의 유희'라는 콘셉트로 진행한 주거 프로젝트를 공개했다. 디자인 마이애미 프로그램의 목적으로 진행되는 이번 전시는 피에르 폴랑의 모듈 주거 공간 디자인과 19개의 디자인을 처음으로 선보인다.

피에르 폴랑의 작품 La Mquette는 총 6층에 걸쳐 만날 수 있다. 거주자가 조립과 해체를 통해 원하는 방 수, 가구, 의자, 가전 요구에 맞는 기능을 따르고, 시간이 흐름에 맞게 개인 거주 공간을 만들 수 있도록 모듈이 탑재져 있다.

나머지 5개 층은 프로젝트를 이해하기 쉽도록 관객이 자유롭게 걸어 다니는 상상할 만한 수 있는 생활실로 구성됐다.



(사진제공: 루미비행)

/패션 조선 (패션) 오가름 (fashion@chosun.com)



TAIWAN

## WOW OF THE YEAR



## 16 LV用文明說服這世界

在全球精品業競爭不餒的2014年，許多大品牌紛紛把鎗花在刀口，但僅Louis Vuitton在歲末年終時節大動作擴精，讓人驚嘆聲連連，而且幾乎都返銷舊壘。

10月初，Louis Vuitton基金會美術展覽，在巴黎與國際建築界獲得一片好評。過去一年Louis Vuitton的義大利競爭者，如Tod's、Verace、Ferragamo、Prada等紛紛投入數百萬美金翻修義大利古蹟時，同屬LVH集團的Fendi也不例外，展現身為精品業巨頭的Louis Vuitton送給巴黎人一個全新的大禮，Frank Gehry主導的全新建築施工超過10年，耗資超過10億美金，50年後將移交給巴黎市政府。基金會美術展才開幕不到一個月，已被讚譽為繼羅浮宮美術館之後巴黎最偉大的現代建築。

同時間，Louis Vuitton更邀請了建築設計師Frank Gehry、Marc Newson以及Karl Lagerfeld等6位大師來發揮天馬行空創意，將品牌約經典Monogram皮件變成藝術創作。Louis Vuitton過往不是沒有與大師合作過，但不諱於上座或草率便生，都是以藝術之名來買奢侈品，6位大師此次的作品總是也標上價，仔細研是當成藝術創作來向世人昭示，Louis Vuitton不是只講長髮生意，對於當代文化也非常有自己的觀點。

此外，Louis Vuitton去年在舊時代創作工具的邁阿密Art Base展中，將法國建築師Charlotte Perriand於1934年設計的海邊小屋概念圖，首次打造成實體空間，大獲好評，甚至後來還將一些設計元素融入今年新裝設計。因此讓人期待在今年邁阿密會有什麼突破之舉。果然，在12月初，該品牌選擇向法國家具設計大師Eero Saarinen致敬，將他在1971年為Herman Miller以移動式安全屋概念設計而成的摺疊式摺疊家具，首度製作成實物產品展出，而且選材料質創新，讓40年後的折疊家具具有了非常摩登又實用的風貌，這種概念不只與Louis Vuitton品牌一向追求的「極致」概念非常契合，更多了人文與藝術的美感。

在此冷淡的市場中，Louis Vuitton齊集推出讓人聯想到與眾不同的表演或化設計，有人會嘲諷實在太有錢了，但它們應該都是基於LVH集團近年



(左起) Delphine Arnaut、設計師Zoei Darsachler、Frank Gehry、Karl Lagerfeld、藝術師 Gray Pinner、CEO Christian Lacroix、Marc Newson

力圖提升集團名聲的策略。Louis Vuitton的確是個非常經典的品牌，但歸到LVH集團時，就有其爭議性，畢竟該集團20年來在全球精品產業出了名的強盜案，總裁Bernard Arnaut更被形容成「掠奪者」，老本人不在乎，但是當他的30多歲的女兒Delphine與兒子Antoine參與集團經營後，便開始扭轉形象。

Antoine於2011年舉辦集團「開放日」活動，讓近10萬人藉由報名得以參觀旗下各品牌技藝精湛的工坊，拉近集團與社會的距離，Delphine更是進一步結合文化與藝術的活動：LVH所設設計師大獎，參與或創製在展覽與Art Basel，今年更與法國職業學校合作，開設了一系列專業實習的學位課程，培養新一代手藝工匠。

或許這種印象的區轉，正如Karl Lagerfeld此次在Monogram皮革上的創意，將一種人覺得乾巴巴的拳擊運動器具，轉化成一種非常藝術性又略帶幽默感的作品。這象徵了Louis Vuitton與LVH集團真正在進化，不再只是一個擅長用商業策略征服市場的品牌，更是一個用藝術與家人關文的作品。 (文·黃乃健)

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### GQ獨家! LOUIS VUITTON路易威登傢俱設計成品與草圖 睽違42年終於曝光

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PREVIOUS PAUSE 1 / 4 NEXT



Louis Vuitton(132), 路易威登(103), LV(86), 傢俱(13)

Louis Vuitton路易威登這次計畫將知名設計師Pierre Paulin生前替美國傢俱公司Herman Miller, 在1972年提案後就一直沒有生產的傢俱製造出來, 路易威登當時與Pierre Paulin Studio合作, 一共設計出18件的傢俱, 終於在42年後將首度在12/3-12/7號的Design Miami發表。

Pierre Paulin是法國相當知名的傢俱設計師, 在60、70年代頗為盛名, 尤其是椅子設計, 被譽為是相當現代的作品, 甚至影響日後不少傢俱設計師。他最著名的椅子設計包含Mushroom chair、Rib bon chair、Tongue chair等。今年Louis Vuitton計畫將Pierre Paulin在1972替美國傢俱公司Herman Miller所設計的傢俱製造出來, GQ獨家搶先曝光這些家具的設計草圖, 詳細內容請密切鎖定GQ 12月號雜誌!



Louis Vuitton Art Basel from CONDE NAST DIGITAL TAIWAN CO on Vimeo.