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# Tech & Savoir-faire, an escape into the future

In 2024, Maison&Objet celebrates its thirtieth anniversary! For this anniversary edition, the Rising Talent Awards are adopting a new format. Instead of singling out emerging talent from a single country, the selection looks to the future by honouring young designers and researchers who are responding with relevance to the “new frontier” of digital technology that is shaking up our way of doing things.

## High Tech and Savoir-faire, a new format for an avant-garde edition

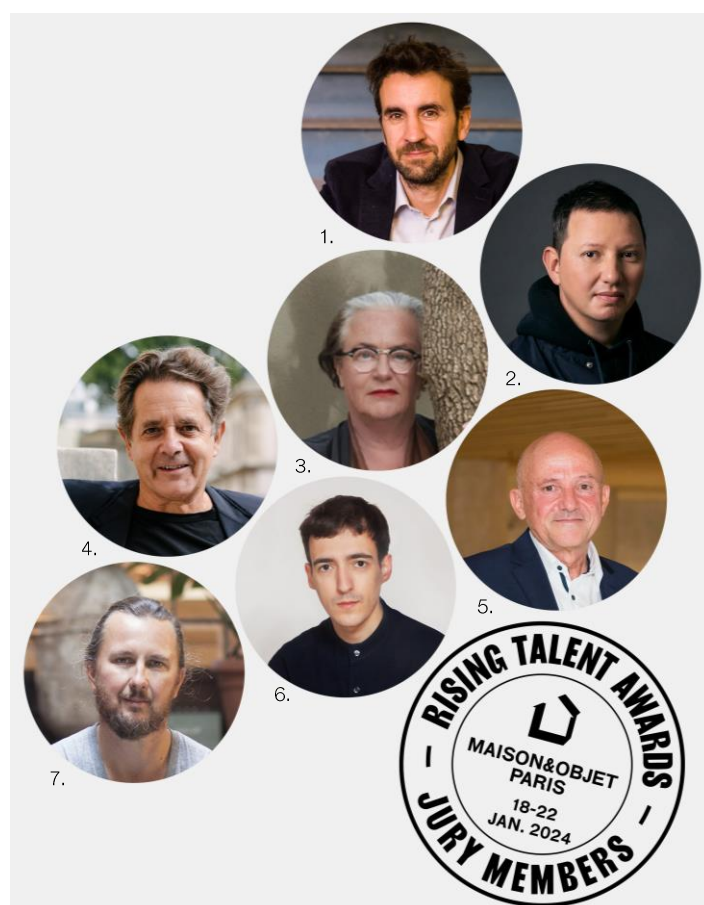
"Two words stood out for us: High Tech and Savoir-faire, comments Dereen O'Sullivan, head of the Rising Talent Awards at Maison&Objet. The recent emergence of new processes, such as artificial intelligence and 3D printing, has opened up a whole new world of adventure for designers. This revolution raises a number of questions: isn't the excellence of the art of the hand being called into question? Finally, will the machine replace man? ". Far from these concerns, emerging talents see in the dialogue between traditional know-how and digital performance an infinite field of action that increases their creativity tenfold. This fertile and promising fusion of know-how and digital innovation is at the heart of the general theme of Maison&Objet 2024: TECH EDEN.

## Culture(s) and design, an exceptional jury

"This year, the composition of the Rising Talent Awards Jury illustrates a marked trend in design: the porosity between different universes, opening up the field of design to quasi-philosophical and metaphysical values, continues Dereen O'Sullivan. For example, we drew on the artistic vision of **Jean de Loisy**, curator and President of the Jury for the Liliane Bettencourt Prize *pour l'intelligence de la main* in 2021, and former Director of the École des Beaux-Arts after having been Director of the Palais de Tokyo. But also, from that of a trend-spotter like **Li Edelkoort**, a leading figure in fashion and design. In Belgium, we asked **Lionel Jadot**, interior architect, decorator, artist, filmmaker and founder of Zaventem Ateliers, and in the Netherlands, **Joseph Grima**, Director of the Design Academy Eindhoven. Each one plays a key role in promoting and developing the skills of the young creative scene. For the first time, we are extending the dialogue with one of the Rising Talents from our previous edition, **Athime de Crécy**, selected by Philippe Starck in September 2023. **Ramy Fischler**, Designer of the Year 2020, has been chosen for his futuristic outlook." "Technology multiplies creativity and innovation in the craft industry, he says. But above all, they are giving rise to a new generation of craftsmen who are combining techniques and materials, and in so doing are helping us designers to move forward."



Wild fibers Duchess – Aurélie Hoegy  
©BrunoPélarin



1. Joseph Grima – 2. Ramy Fischler – 3. Li Edelkoort – 4. Jean de Loisy ©AdrienThibault  
5. Stéphane Galerneau ©AlexGallosi – 6. Athime de Crécy ©QuentinFrichet  
7. Lionel Jadot

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Finally, **Stéphane Galerneau**, President of Ateliers d'Art de France, has chosen the Rising Talent Craft.

“New technologies open up tremendous opportunities for research into materials, techniques and shapes, says Stéphane Galerneau. On the other hand, human intervention remains essential in the arts and crafts. That's what makes it so special! Behind an object, there is a man or woman with a history, know-how that is long to acquire, sometimes ancestral, and an artistic universe of their own. Whether it is the feather worker, the goldsmith, the ceramist, the cabinet maker or the glass blower... the craftsman has never stopped innovating, exploring new materials and tools. It is all about striking the right balance, as long as the machine does not overtake the human being.”



Wild fibers Duchess – Aurélie Hoegy  
©BrunoPellarin



Etoile table – Line & Raphaël

# Tech talents



# Audrey Large,

chosen by Joseph Grima, Creative director of the  
Design Academy Eindhoven

## A fusion of design

Audrey Large was born in Bordeaux, in France, in 1994. She graduated with a Masters in Social Design from the Design Academy Eindhoven, the Netherlands in 2017 after studying at the École Supérieure d'Art et de Design de Reims (ESAD). In 2020, she received the Dutch Design Award for young talent. Since 2019, she has been exhibiting her work at Milan's prestigious Galerie Nilufar. Between art and design, Audrey Large's work experiments with the fusion between the moving image and the static object. What is more, the creations she makes herself in her Rotterdam workshop are halfway between the tangible and the intangible, as if straight out of a digitised universe.



Audrey Large  
©AlaaAbuAsad



Celestial Proceedings, 2023 – Audrey Large  
©FedericoFloriani



Audrey Large x IN Residence, 2023 – Audrey Large  
©UniversPlaza

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**Maison&Objet:** What is the philosophy behind your work?

**Audrey Large:** My research tends to show that the world of images and material are linked. My final year dissertation was on the subject of special effects in cinema, where reality is already being crafted. I think it is no longer relevant to distinguish between the design of objects and the design of images. There is a tendency to think that the immaterial is misleading and to place the real at the top of the hierarchy. This separation no longer represents life, where everything is now linked in our daily lives. We are very afraid of digital dematerialisation, whereas it would be more interesting to use it as a lens without being caught between two realities.

**M&O:** How does this 'materialise' in your work?

**A.L.:** My aesthetic choices disturb perception. They have to be read on two levels: the image and the material. I try to materialise the perceptive properties of the image, with blurred, iridescent contours and constantly changing surfaces. My objects are not immediately useful, even if they are tables or chandeliers. The shapes are never completely abstract. They seem unreal. I like to play with these contradictions.

**M&O:** Where do you stand between know-how and high technology?

**A.L.:** 3D sculpture gives me infinite freedom of form, with an incredible complexity of detail. I do everything in my studio, it's a geek activity. I learn online by connecting with communities and open-source software. Unlike craft, which is taught by masters, this learning is very horizontal and participative, with total freedom. You work on your own.



Some Vibrant Things, 2020 – Audrey Large  
©PimTop



# WINT Design Lab,

chosen by Athime de Crécy, Designer & Rising Talent France September 2023

## Breaking down the boundaries of technology

Felix Rasehorn and Robin Hoske were both born in 1992. They met while studying design at the Weißensee Art Academy in Berlin, where they graduated with a Master's degree in 2019 and 2020 respectively. Together, they founded WINT Design Lab in 2019, a studio-laboratory that enables researchers of all disciplines to envisage real-life scenarios based on state-of-the-art research.

"WINT creates an extremely fertile synthesis between the most demanding technology and the most contemporary lifestyles," says designer Athime de Crécy, who selected the lab. "They explore the essential questions of our time. Whether they're dealing with biomaterials, paperless interfaces or the physicality of algorithmic tools, their proposals are the most pertinent I've seen since these issues started becoming relevant to design. What makes them even more unique is that their approach as independent design researchers absolutely sets WINT apart and allows them to invent and create truly original categories of object."



Felix Rasehorn and Robin Hoske – WINT Design Lab



GOLD - Future-proof regenerative clothing – WINT Design Lab



Robotic Paper Sculpting – WINT Design Lab

**Maison&Objet:** So where does this insatiable hunger for technology come from?

**Felix Rasehorn:** From university onwards, we have both basically been a bit geeky. As designers, we started off playing around a lot with new tools. Then we looked for scientists who didn't know where their research might be applied, so that we could help them put it into context. A designer's approach opens up a world of possibilities. We work with technicians, biochemists, software developers and materials scientists to find practical ways of building a more desirable and ethical future.

**M&O:** Could you describe one of your projects?

**WINT:** The textile industry relies heavily on synthetic materials, especially plastics. We have developed a bio-based running jacket in partnership with Mimotype Technologies. The material is a natural collagen found in cows' intestinal tissue and our project aims at the biotechnological reproduction of this tissue. Collagen is already used in the food and pharmaceutical industry. Its material properties in the field of clothing and furniture are under explored. But we were fascinated by the very thin, waterproof and lightweight, recyclable material and therefore designed a jacket that demonstrates these material qualities.

**M&O:** You are also interested in NFTs...

**WINT:** When NFTs first arrived, there was this extraordinary craze. We started asking ourselves how this technology could be useful and collaborated with SPACE10, an innovation laboratory that has worked with IKEA to invent a better future for the planet. At Maison&Objet, we will be presenting our proposal of coupling furniture with a digital twin to augment the physical object. By personalizing the digital twin over time, people become attached to and care more about their objects instead of throwing them away. Because the most sustainable objects are the ones that stay in use.



CARBON BANKS – Furniture Circularity through NFT's – WINT Design Lab  
©ZuncStudio



# Index Office,

**chosen by Ramy Fischler, Interior Architect  
& Designer, Founder of RF Studio**

## High-tech Design

Nelson Fossey, born in 1989, graduated in Interior Architecture and Design from École Camondo (2014) and holds a Master's degree in Neo-Industrial Design from ENSCI - Les Ateliers " in Paris (2017). He was then a resident at Les Ateliers de Paris, a talent incubator that enabled him to set up Index Office (IO), his design studio, in 2019. Nelson Fossey's practice aims to build bridges between industry and know-how. His clients are institutions, brands and manufacturers. For Lexon, IO has just designed the Orbe lamp, a magnetic assembly of a cylindrical base on which a spherical luminous swivel head sits like a whirligig. The studio has also created Cell, a vase made using 3D printing and guided by a digital programme that reproduces the growth of a stem by superimposing cells, allowing infinite variations.



Nelson Fossey – Index Office



Orbe – Index Office – Nelson Fossey  
©IndexOffice



Cells – Index Office – Nelson Fossey  
©Jean-BaptisteThiriet

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**Maison&Objet:** How do you reconcile your work with know-how and new technologies?

**Nelson Fossey:** The studio's ambition is to use contemporary modelling and manufacturing tools to integrate them into industrial or craft design processes. Thanks to technology, we can simplify the life of the craftsman at every stage of the manufacturing process. What's more, the tools available in all the studios mean that projects can be tested very quickly, increasing the creative potential tenfold by stepping up experimentation. But what I like is when the result doesn't show the use of these tools. I necessarily draw by hand, and then I design a programme that generates formal versions, making the project as malleable as clay. Sometimes there are fortunate accidents.

**M&O:** Could you give us an example that combines know-how and high-tech?

**N.F.:** We designed and produced the "Paris Innove" trophies for the Ville de Paris. They were sculpted and shaped from a block of dry clay using a CNC machine, then glazed and annealed in the traditional way.

**M&O:** You also edit your own creations...

**N.F:** We designed the IO Lamp, a lighting system that can be easily dismantled and recycled using PLA, a bio-plastic material derived from plants. Each piece is printed in our workshop, on demand. Being able to manufacture simply changes values. Today's tools make it possible to imagine made-to-measure solutions. Instead of sending materials to the other side of the world, we could, for example, send a simple digital file, giving new meaning to local manufacturing.



IO Lamp Suspension – Index Office – Nelson Fossey  
©IndexOffice

# Savoir-faire talents



# Aurélie Hoegy,

chosen by Li Edelkoort, Trend Forecaster

## The choreography of vines

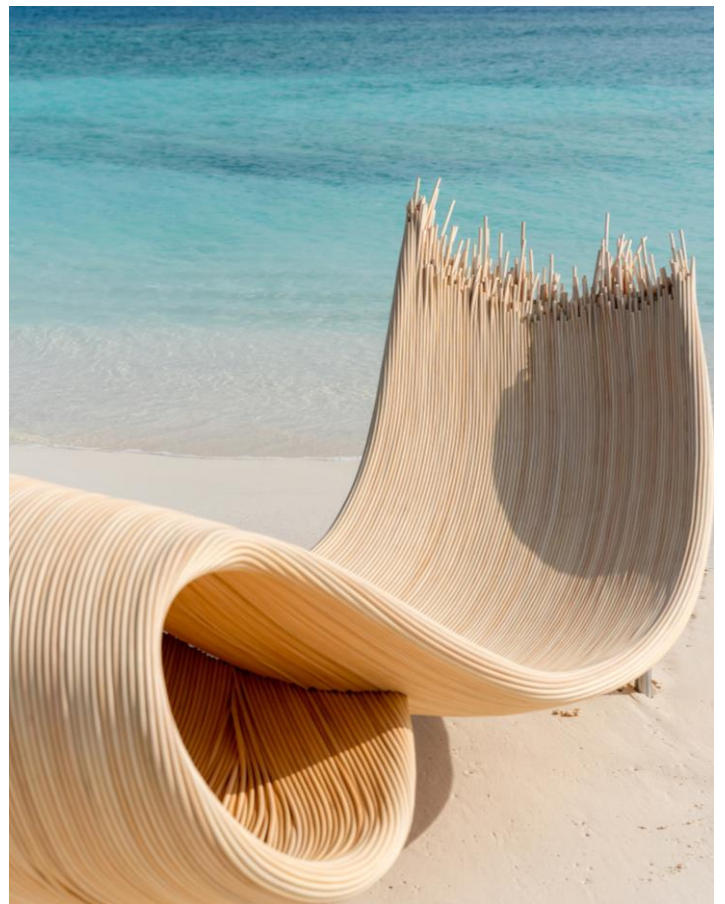
Born in 1989, Aurélie Hoegy graduated in Object Design from the École Supérieure d'Art et de Design in Reims, France, and went on to complete a Master's degree in Contextual Design at the Design Academy Eindhoven, in the Netherlands, in 2013. She then set up her studio in Paris, where she designs furniture that straddles the border between art and design. Following in the footsteps of her work in cotton and latex, Aurélie Hoegy now works in rattan, sculpting pieces of furniture that are veritable functional works of art, with movement as their common thread, creating an osmosis between the object, the body and its environment. Li Edelkoort, who nominated her as a Rising Talent, praises her ability to promote a responsible, circular future, ethical practice and organic aesthetics. Her award-winning work has already been acquired by the Centre National des Arts Plastiques (CNAP) in Paris, the Musée National d'Art Moderne at the Centre Pompidou, and the Museum of Fine Arts in Houston, USA.



Aurélie Hoegy  
©BrunoPellarin



Wild Fibers Duchess detail – Aurélie Hoegy  
©AurélieHoegy



Wild Fibers Hammock – Aurélie Hoegy  
©Joali



**Maison&Objet:** Where did you learn to work with rattan?

**Aurélie Hoegy:** I went to Indonesia, where I spent a month in a traditional craft workshop. There are incredibly long rattan vines over there. I started to get to know it and work with it in Bali. I was fascinated by the gestures of the craftsmen: they work with their whole body, even their feet. They dance with the fibre. It's a refined piece of work, and they were delighted to pass on to me their know-how, which they know is under threat.

**M&O:** What were your founding works?

**A.H.:** The "MacGuffin lamp, Borders between Normality and Abnormality" in 2013, was my final year project. It was a hanging lamp with 700 metres of electric wire and a latex shade that already spoke of movement. Then in 2016, the Dancers chairs collection was the subject of a performance at the Palais de Tokyo in Paris, where dancers and fibres moved in symbiosis. It won me recognition from the design community. Wild Fibres is the sequel. This time it is the dialogue with the natural movement of the fibre itself that guides my gestures in creating the pieces.

**M&O:** Where do you stand between know-how and technology?

**A.H.:** I make the pieces entirely by hand in my workshop, sometimes working with engineers, choreographers and even hairdressers. Before sculpting each piece, I make models, but in a traditional manner. I use a 3D printer to design or adapt my tools to the specific nature of the material and my parts. When I go to scale 1, I take into account both the natural and mechanical reactions of the fibre, letting it live and express itself. It is a collaboration! She creates a living design: the hand and the unexpected reactions of the rattan give it a special vibrancy.



Wild Fibers Tapestry –permanent collection Museum of Fine art Houston – Aurélie Hoegy  
©Joali

# Jenna Kaës,

chosen by Jean de Loisy, Art Critic & Curator

## The power of spirituality

Born in 1987, French artist Jenna Kaës graduated from the Haute École des Arts du Rhin in Strasbourg in 2012 and then from the École Cantonale d'Art de Lausanne (ECAL) in 2016. In 2018 and 2019, she was also a resident at Les Ateliers de Paris before embarking on self-publishing. She regularly exhibits with Galerie Southway Studio in Marseille, responds to public calls for tenders, and is one of the collectible design talents, on the border of art, published by French Cliché. Jenna Kaës wants to follow in the tradition of the decorative arts, with a predilection for funerary art, a theme that is still taboo and little explored today. Beyond this, Jenna Kaës studies the spiritual dimension of objects. She has just completed the colombarium at the historic La Chartreuse cemetery in Bordeaux, in collaboration with architect Martial Marquet and landscape architect Renan Rousselot.



Jenna Kaës  
©NoelManalili



Grave Keepers rings – Jenna Kaës  
©LysianeBollenbach



Night Thoughts II – Jenna Kaës  
©AnnaKaraseva



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**Maison&Objet:** Why did you decide to focus on funerary art?

**Jenna Kaës:** During my studies, I questioned the use of objects. It is always tangible with a table or a chair. Couldn't objects help us to deal with grief? I set out on a theme that is still taboo and where there is a lot to be done. The real question was to disengage these objects from the religious to focus on the universal and spiritual aspect. I believe that symbolism and aesthetics can provide real help when it comes to the grieving process.

**M&O:** What works will you be presenting at Maison&Objet?

**J.K.:** I am thinking of exhibiting Grave Keepers, bronze rings inspired by those found in Egyptian and Chinese tombs, designed to accompany and protect the dead in the afterlife. I'll also be showing Night Thoughts I and II, blankets made in collaboration with the Carmelite sisters from the convent in Verdun, France. There is a beautiful text by Saint Teresa of Avila, the nun who reformed the Carmelite order in the 16th century, called The Interior Castle. The architecture of the body is a castle inhabited by seven dwellings that must be crossed gradually to reach true spirituality. With the Carmelite nuns, we embroidered these successive rooms to evoke the passage from reality to dreams.

**M&O:** Where do you stand between know-how and technology?

**J.K.:** I have a real interest in technique. I often work with craftsmen and women, using their skills in my studio. For example, I asked a pleater to work with the tanned gut used by the Inuit in the Arctic to make their windows. At the moment, I'm working with two other designers on a possible reinterpretation of the Rococco style, using plants that we stretch using 3D software to give them ethereal, fanciful shapes.



Ethereal Swann – Jenna Kaës  
©EmileBarret

# Emma Cogné,

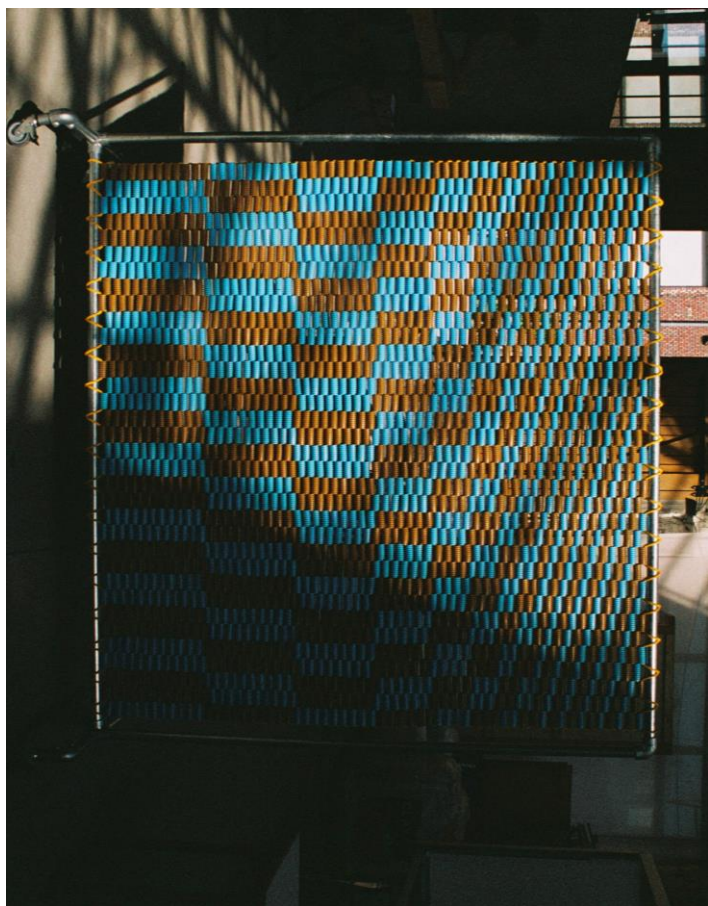
chosen by Lionel Jadot, Founder of Zaventem Ateliers

## Weaving together industrial waste

Born in 1993, Emma Cogné holds a Master's degree in Textile Design from the École Nationale Supérieure des Arts Visuels de La Cambre (ENSAV) in Belgium. Originally from France, she works in a former factory in Zaventem, near Brussels, in one of the workshops made available to a community of craftsmen by designer and interior architect Lionel Jadot. Emma Cogné weaves plastic tubes, initially collected from the street or from building sites, and increasingly from factories.



Emma Cogné  
©StefanCeunen



Système T, mobile screen – Emma Cogné  
©EmmaCogné



Tuborama – Emma Cogné  
©JacqueminBenoit



**Maison&Objet:** What is the philosophy behind your work?

**Emma Cogné:** The polypropylene sheaths I use are designed to protect the electrical wires in our homes. They are part of invisible elements, hidden in walls and floors. I reintegrate them into interiors by giving them an ornamental dimension. My weavings serve as dividing walls to create zones of isolation and intimacy. I saw in the very bold, industrial colours of the pipes multiple possibilities for developing rhythms and patterns. I'm reintroducing subtlety and emotion into this very down-to-earth and functional industrial material. In the same way, I've designed four-poster beds using lorry tarpaulins.

**M&O:** Where do you stand between know-how and high technology?

**E.C.:** By weaving recycled pipes that I cut up to make beads, I've chosen a basic material and a process that doesn't require any machinery, not even a loom. You could say that my production method is low-tech. It's a process of technology in reverse, because I only work with mass-produced materials, giving them a different narrative. I develop my own tools, which are essentially very simple kitchen knives.

**M&O:** What will you be exhibiting at Maison&Objet?

**E.C.:** Since my graduation, I've been developing my Système T, for Tuyau (Pipe), Textile, Tapis (Carpet), etc. I'll be exhibiting various objects and textile walls developed around this research, which explores a material of invisible spaces in the interstices of our homes. I'll be showing "Turborama", a partition that unfolds like a curtain and is designed using bead-weaving and assembly techniques traditionally used to create jewellery and ornaments. This artisanal technique opens a host of variations and personal appropriations, while the change in scale of the material brings a more architectural dimension to my creations.



100 Watts – Emma Cogné  
©EmmaCogné



# Line & Raphaël,

Rising Talent Craft winner chosen by Stéphane Galerneau, President of Ateliers d'Art de France

## Marquetry enhanced in 3D

Raphaël Cuevas, born in 1994, is a craftsman who qualified in joinery in 2014 and cabinet-making in 2015. He then went on to manufacture made-to-measure fittings and one-off or limited series of furniture pieces. Studio Line & Raphaël was conceived when he met Line Pierron. Born in 1978, she graduated in product design from the École Supérieure d'art et de design de Reims in 2001. As a designer, Line is passionate about 3D printing. She already had her own brand of decorative accessories, "Imprime-moi un mouton", a nod to Saint-Exupéry to emphasise the impossible-to-make shapes she manages to squeeze out of her printer. Combining design, craftsmanship and new technologies, Line & Raphaël design and hand-make futuristic and innovative 3D marquetry furniture and ornaments in their workshop.



Line & Raphaël



Astral console – Line & Raphaël



Polygonal corner cabinet – Line & Raphaël

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**Maison&Objet:** The two of you combine a very old craft, cabinet-making, with a very contemporary technology, 3D printing. How did you go about combining your expertise?

**Line:** I was looking to produce larger pieces than the door handles or jewellery I was designing on my own. I came to graft 3D ornaments onto Raphaël's furniture.

**Raphaël:** Marquetry is a very old technique, but our approach is very new. We've taken it from 2D to 3D, in volume, with more complex shapes. Our furniture is like a painting in relief. Since then, we've been making one-off pieces for private individuals and professionals, which we produce by hand in our workshop. Once the motif has been established, Line codes everything to make a digital cut, which saves us time and allows us to duplicate the models.

**M&O:** What will you be exhibiting at Maison&Objet?

**Line & Raphaël:** Among other things, we'll be exhibiting the Ecaille entrance console, a piece of furniture in Sycamore with an oak and elm marquetry, with a 3D-printed relief in white nylon. We'll be showing several samples of our materials, with patterns and designs in marquetry presented like paintings.

**M&O:** What are your areas of research?

**Line:** 3D liberates drawing. It opens up a whole new world of possibilities. We still have a lot to explore.

**Raphaël:** We'd like to play with all the qualities of wood. At the moment, we're inlaying nylon, which we can stain, but we'd like to move towards assemblies with metal and lacquer, with even more complex volumes and plays of light.



Ecaille entrance console – Line & Raphaël

# About Maison&Objet

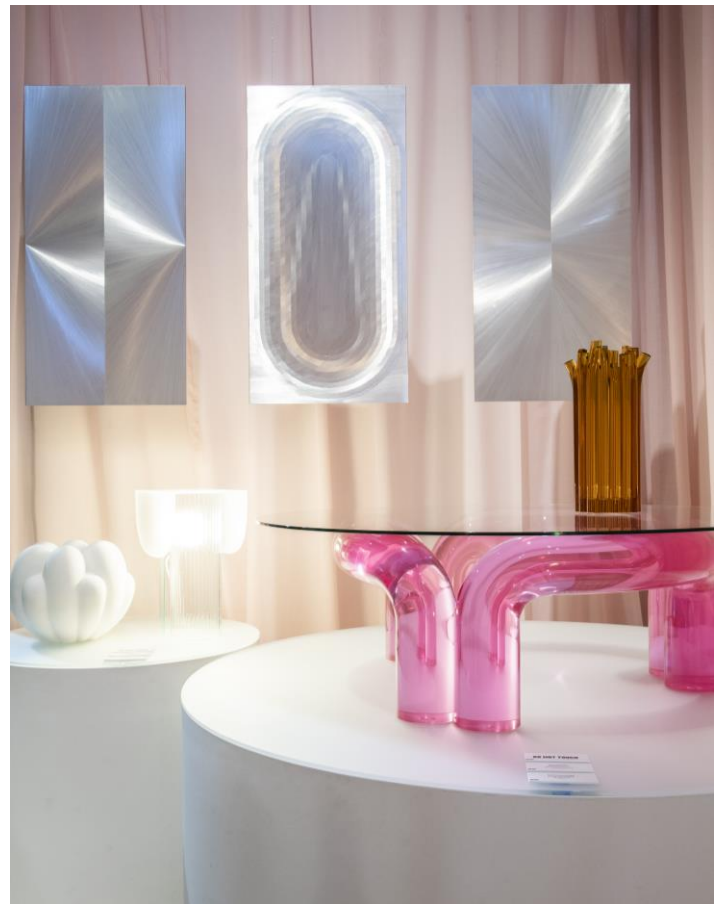
Since 1994, Maison&Objet (SAFI, a subsidiary of Ateliers d'Art de France and RX France) has been animating and federating the international community of decoration, design, and lifestyle.

Its trademark? The ability to provoke fertile international encounters, to accelerate the visibility of the brands that join its shows or its digital platform, but also a singular instinct to promote the trends that will make the heart of the decoration planet beat. Maison&Objet's mission is to reveal talents, offer opportunities for online and offline exchanges and inspiration, and facilitate the development of companies.

With two annual trade shows for professionals and Paris Design Week, which takes place in September, Maison&Objet is an essential industry barometer. Online and year-round since 2016, MOM (Maison&Objet and More) allows buyers and brands to continue their exchanges, launch new collections, or make contacts beyond physical meetings. Weekly new products showcases continuously stimulate the sector's activity. In 2023, Maison&Objet deploys new digital services and MOM becomes a marketplace.

On social networks, discoveries continue on a daily basis for a community of nearly two millions of professionals on Facebook, Instagram (+1M of followers), Twitter, LinkedIn, Xing, WeChat and now TikTok.

Spearheading the Paris Capitale de la Création label, Maison&Objet is a catalyst for positioning Paris as a major magnet for international creative talent.



©Anne-Emmanuelle Thion



©Anne-Emmanuelle Thion





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All press information in "press" section at

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Use the password "MOPRESS"  
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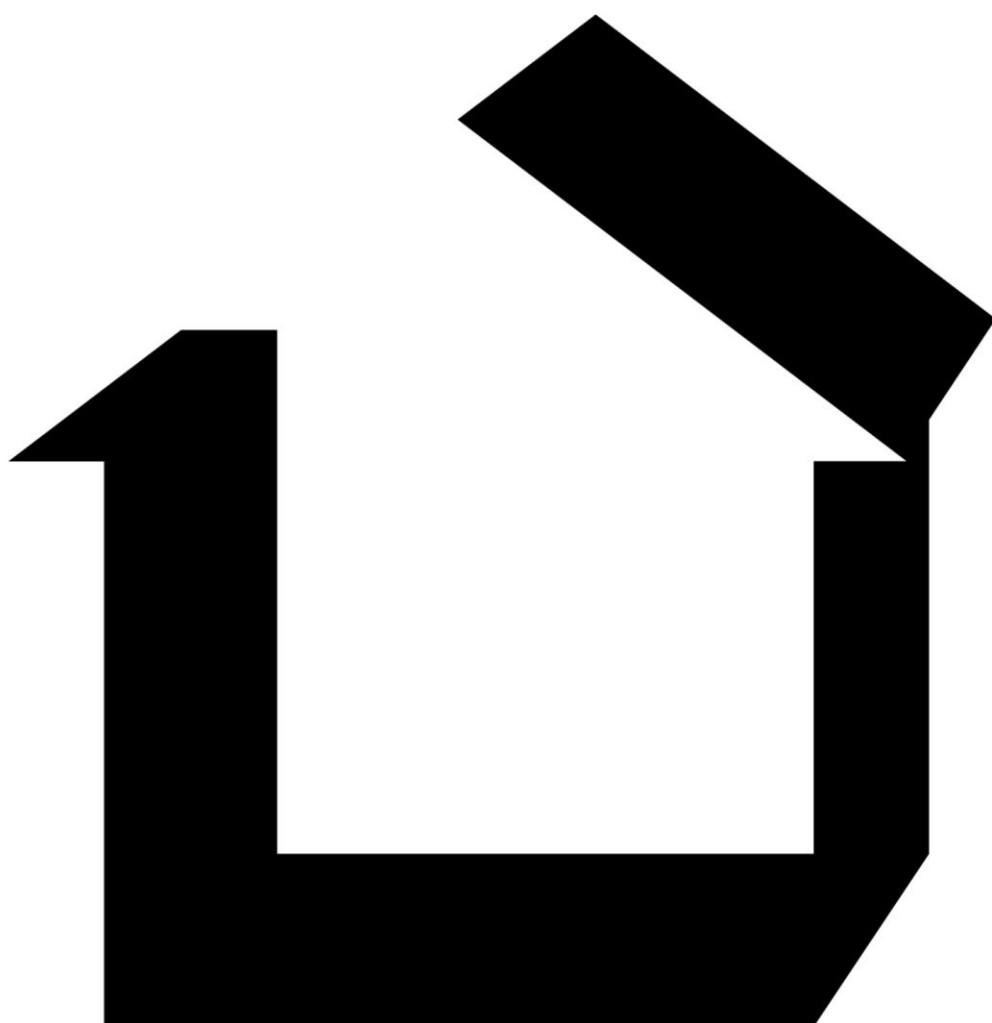
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