

THE INNOVATIVE LIFESTYLE RENDEZ-VOUS

# PRESS KIT



16-20 JAN. 2025  
PARIS

[maison-objet.com](https://www.maison-objet.com)

Gummy Armchair & Palette Coffee Table © D.R.

# MAISON & OBJET

NEW & NOW



# FAYE TOOGOOD DESIGNER OF THE YEAR JAN. 2025



Toogood Showroom,  
Milan Design Week 2024  
© Federico Ciamei

# FAYE TOOGOOD, DESIGNER OF THE YEAR

Maison&Objet is honoured to announce Faye Toogood as Designer of the Year 2025. An iconic figure in British design, Faye Toogood stands out because of her polymorphous and unique creative career, a source of inspiration for the international design and interior design community.

A visionary in her field, Faye Toogood has instinctively expanded her creative horizons, effortlessly navigating between design and fashion, showcasing the many dimensions of her boundless creativity. Uninhibited, she skillfully adjusts the dial of boldness, amplifying it for her collectible designs – her experimental playground – while tempering it for the broader public editions that stem from it.

As a consummate artist, Faye Toogood is the perfect embodiment of the January edition of Maison&Objet, which celebrates extraordinary encounters, avant-garde movements, and artistic worlds. Her work serves as a wellspring of inspiration for premium projects, whether in residential or hospitality contexts. By integrating fashion into her global lifestyle, she opens up new realms of possibility, crafting a vision that is both diverse and cohesive. One of the few female design signatures in her country, Faye Toogood stands as a trailblazer in championing women's representation on an international stage – a core focus of Maison&Objet's Women&Design initiative.

**Join us from 16 to 20 January 2025 to discover the most surreal aspects of grey matter.**



© Genevieve Lutkin



# BELIEVING IN THE POWER OF THE MIND

Design, fashion, sculpture, drawing, interior decoration: Faye Toogood can't bring herself to choose between these different ways of expressing her creativity. Brought up in the English countryside without the distraction of television, surrounded by the natural world, she marvels at the power of imagination. Instead of using technology, she prefers to let her mind wander and daydream. Her first collection, *Assemblage 1*, was a combination of simple shapes, dedicated to raw materials and English know-how.



Roly-Poly Chair © Matthew Donaldson

Faye Toogood sculpts shapes and celebrates raw materials. In 2014, she achieved worldwide success with Roly-Poly, a curved seat on four sturdy legs.

The design of limited-series collections is for her an opportunity for experimentation. In New York, she is represented by the Friedman Benda gallery, and her works are included in the permanent collections of several museums around the world. She has collaborated with a number of design brands including Italian rug makers cc-tapis, Maison Matisse, New York wallpaper designers Calico, and furniture brands Tacchini and Poltrona Frau. Driade makes a mass-produced version of the Roly-Poly chair which is also sold as a hand-made product by the studio. Her most recent collection, *Assemblage 8*, consists of furniture assembled like a children's construction set.

*"Give them pieces of a puzzle and let them figure it out," she says. "Creativity is at the heart of who we all are, where we come from and who we could be one day."*



# HER KEY DATES:

**1977:** born in the United Kingdom.

**1998:** graduated in Art History from the University of Bristol.

**1999-2007:** interior design editor, *World of Interiors* magazine, Condé Nast Group, London.

**2008:** founded Studio Toogood in London.

**2010:** founded the Faye Toogood brand in London. Presented *Assemblage 1*, her first collection, at the London Festival.

**2012:** founded the Toogood clothing brand with her sister Erica.

**2014:** her *Assemblage 4* was presented in Milan, including the Roly-Poly Chair.

**2020:** *Assemblage 6*, 'Unlearning', was presented in New York at the Friedman Benda gallery.

**2022:** publication by Phaidon of the book 'Faye Toogood: Drawing, Material, Sculpture, Landscape'.

**2024:** *Assemblage 8*, 'Back & Forth' by Faye Toogood.



© Toogood





©D.R.



© Toogood



Puffy Chair © courtesy of Hem



**FREEDOM, EQUALITY, CREATIVITY!**  
THIS COULD WELL BE FAYE TOOGOOD'S MOTTO, WHOSE UNCONVENTIONAL JOURNEY HAS TAKEN HER FROM ART TO PUBLISHING, ULTIMATELY REINVENTING HOW DESIGN CAN ELEVATE EVERYDAY LIFE.

## BORN IN THE ENGLISH COUNTRYSIDE

Faye Toogood : *"I was born in the UK to a very English family, and we lived in the countryside. My mother was a florist, and my father loved ornithology. We didn't have television, so I read, drew and we got up early to watch the birds. Nature was our playground, I collected all sort of things and then spent time arranging them. This still influences my work in the way I use materials. My colour palette is inspired by those landscapes."*

## STARTING OUT IN JOURNALISM

*"After studying Art and Art History, I started at World of Interiors magazine as an assistant, then a stylist and finally as Decoration Editor. I organised photoshoots in houses all over the world. I saw a lot of objects and furniture from all periods, spanning several centuries. This gave me a very detailed knowledge of the history of design and styles. This experience gave me breadth and depth. Every month, we had to find a new concept and come up with an idea that could be realised with very little money. From that time, I still have the ability to make sets using simple, inexpensive materials. It's easy to work with gold and marble, but it's more interesting to make something good out of a tin can."*



© Matthew Donaldson



© Andrea Ferrari

## THE CALL OF DESIGN

*"After several years in journalism, I was frustrated with producing ephemeral two-dimensional images. I wanted to create something more lasting, more tangible, in three dimensions. I invited people into my sets. In the beginning, I tried everything – food, fashion, perfume – I explored all directions."*

## A 360° PRACTICE

*"Just as an artist can choose different media – photography, painting, video installation – I express myself through fashion, design and sculpture. It's a toolbox from which I draw to communicate my creativity. A coat or a chair are just different ways of telling my story. I find it liberating to move from one practice to another. It's my alphabet, my A to Z, my language."*



## ONE KEY WORD: "ASSEMBLAGE"

*"When I started out, I didn't have any training in design, just art. I'm at the intersection of several practices and I have no preconceptions. For my first collection, I was still taking the approach of an editor of materials and geometries. My aim was to bring together the past and the present, the masculine and the feminine, the rough and the smooth, the luxurious and the ordinary. That's why the first and subsequent collections were called Assemblage."*

## COLLECTIBLE DESIGN

*"For the last 10 years alongside my made-to-order furniture collections, I've been producing limited edition pieces for collectors. This practice has been widely criticised for being too expensive and not functional enough. Like haute couture, it's the purest part of my artistic expression. The freest. It has an impact on everything I do. Roly-Poly would not have existed without this research. It's a liberation. Are the pieces expensive? Yes."*

*Are they aimed at museums or collectors? Yes. But it's an essential part of my practice."*

## AN ICON, ROLY-POLY

*"This chair is better known than I am. For two years, no one was interested. It was an alien. Some see in it the curves of Art Deco, others a primitive African style with elephant feet. It was so different from the marble and brass we were seeing at the time. Roly-Poly was a turning point for me. I'd just had my first child and everything became softer, rounder and bouncier. Before, I produced dark things, with angles, steel and welding. I find that when a piece of work is linked to real emotions, it hits home. It conveys an intuition and feelings that go far beyond aesthetics and form. If we design objects in this way, they take off. Roly-Poly is also a child's approach to the world. Picasso said: "Every child is an artist. The problem is how to remain an artist as you grow up." I believe successful creatives have not lost that connection."*



Roly Poly Chair © D.R.





© Toogood



© Toogood



© Toogood



© Toogood



## A WOMAN AMONG MEN

*“I think Roly-Poly helped me to understand what a woman designer is. I’m approaching 50. Let’s face it, when I started out, there were very few recognised women in this profession. It was a male environment and it still is, including in the industry. Zaha Hadid and Patricia Urquiola were role models for me. The feminism of my generation made a point of not worrying about the distinction between men and women, in order to move forward. That’s how it was: not taking account of the fact of being a woman. Now, the third generation of feminists is asserting its difference, which is very interesting.”*

## COMPANY DIRECTOR

*“My studio employs 25 people, no more. That’s the right size because I can work alongside everyone, have my hands on the projects and not lose touch with what I love doing. It may look like control, but it’s more about enjoyment. The entrepreneurial side can very quickly disconnect you from your original profession. I like to get my hands dirty. That’s what makes me happy and makes me a better leader. I see the studio as a family, some people have been here for a very long time, some have left, some have come back. Elsewhere, they were dissatisfied with doing the same thing all day. With me, you have to be flexible and move from one practice to another. Without them I wouldn’t be able to create as much. It’s a real studio in the artistic sense of the word.”*



© Andrea Ferrari



© William Waterworth

## FASHION WITHOUT BOUNDARIES

*“The clothing collection is designed with my sister Erica. I think about the concept; she cuts, she’s an excellent tailor. I interrogate the design, the fabrics, the colours; she sculpts. Fashion represents the major part of my business, and we have about a hundred distributors around the world. It’s easier to sell coats! These are clothes designed for everyone, with consideration for sizes, ages and genders. We often take our inspiration from professional clothing: photographer, carpenter, magician, and so on. You wear them as you like: over-size or fitted. I focus on sustainable, socially responsible materials. There are volumes, the idea is to change the appearance of the body.”*



© Genevieve Lutkin

## AN ASPIRATION

*“My driving force is the desire to make our lives less ordinary. Whether through clothes, furniture or objects, I try to make people’s lives more beautiful, more interesting, more sculptural. It’s always a question of geometry, sculpture and materials.”*

## A RAW MATERIAL

*“Grace is about making something beautiful with something simple. With clay, yarn, rope, paper or canvas. Even if it would be wonderful in cashmere or bronze.”*

## INTERIOR DESIGNER

*“When I go somewhere, I listen to what the place has to say. At the same time, I’m attentive to the needs of the people who will be living there. It’s about the connection between a home and its inhabitants, or between a brand and its chosen location. I pick what I need from my toolbox, addressing issues of light, colour and how to move around the place. That’s why none of my projects are alike. I never copy and paste. It’s quite experimental, but that’s because I listen.”*

## BRITISH FOREVER

*“We’re very playful. We have a particular sensitivity to colour, it’s never very bright, it’s like our landscapes. I’m not afraid of the past, I like to play with it and I love historic wallpapers. Flowers too. Nature is the key strand in my DNA. It runs right through me.”*

## TOOGOOD IS HER REAL NAME

*“This is a very old surname in the United Kingdom. When I was a child, it was a nightmare. I was shy and it was an embarrassment to me. Teachers made puns on it, and my classmates made fun of it: not good enough, too bad, not too good, and so on. It wasn’t until I was 20, when I became a journalist, that this signature revealed its power: everyone remembers it, whatever their nationality. Now I have more confidence in it, it suits me. Toogood has become a brand. In the studio, I’m always amused when someone says: this isn’t Toogood enough! Well, Toogood, that’s me!”*

# THE AUDACITY OF FREEDOM

*“If I had to define what the avant-garde is today, I would always come back to the notion of freedom. The freedom to be unique, now more than ever. This world of social networks is tending towards uniformity. Technology is fun, but destructive to the brain. The mind can no longer concentrate, wander, dream or invent. The creative community has grown from a workshop to a global scale. Being constantly fed what others are doing can be paralyzing. The avant-garde is about being absolutely true to yourself, from the depths of your being. Reclaiming our humanity is the challenge facing designers today.”*



© Matthew Donaldson



© D.R.

## SURREALITY, THE THEME OF THE YEAR AT MAISON&OBJET

*“Surreality is the human ability to take creativity beyond the usual boundaries. It’s a very creative theme! Concerning the pavilion project that I’m currently thinking about, I can tell you that the welcome into Surrealism will be very warm. I’m going to delve deeply into my eccentric side. Beyond the objects, I’m going to show a creative process.”*



# WOMANIFESTO: TAKE A TRIP INSIDE FAYE TOOGOOD'S "WALNUT HEAD" !

Step into the immersive world of Faye Toogood, the celebrated English designer and artist, as she invites you to explore what she calls her "walnut head". Unpack the layers of her creative process in this dreamlike maze, where imagery branches out like a three-dimensional exquisite corpse. Allow yourself to be swept away in this fantastical journey, unveiling the whimsical and profound stages of Toogood's visionary mind.

*"This is my womanifesto. Self portrait of the brain as an artist. Squishy. Surreal. Sensual. Sexual. Spontaneous. Turning the studio of my subconscious inside out."*

Faye Toogood

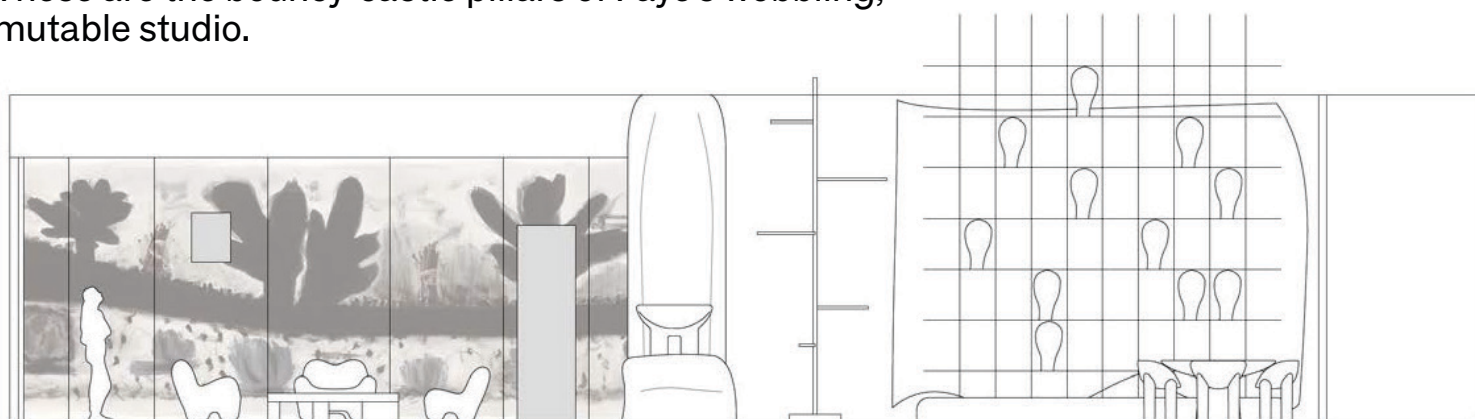
## "WOMANIFESTO : CECI N'EST PAS UNE CHAISE !"

**Faye Toogood crashes into Maison&Objet 2025 with a playful, profound and polemic installation.**

**Take a trip inside Faye Toogood's "walnut head".**

The exhibition is disorganised into four collapsing chapters: DRAWING. MATERIAL. SCULPTURE. LANDSCAPE.

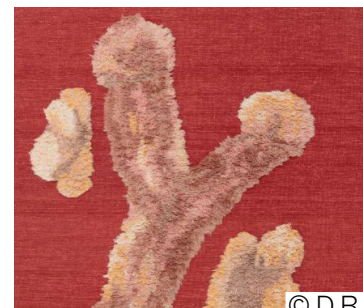
These are the bouncy-castle pillars of Faye's wobbling, mutable studio.



*Drawing*

*Sculpture*

*Material*



© D.R.



# ABOUT MAISON&OBJET



© Anne-Emmanuelle Thion

Maison&Objet (SAFI, a joint subsidiary of Ateliers d'Art de France and RX France) has been leading and bringing together the international decoration, design, and lifestyle community since 1994.

Its trademark is its ability to elicit productive international meetings, to drive the visibility of the brands that join its exhibitions and its digital platform, but also its singular instinct for highlighting the trends that will set the heart of the interior design planet racing. Maison&Objet's mission is to reveal talent, to offer opportunities for discussion and inspiration both online and offline, and to facilitate the development of businesses.

With two annual exhibitions and Paris Design Week in September, Maison&Objet serves as an indispensable barometer for the entire sector. Online since 2016, MOM (Maison&Objet and More) allows buyers and brands to continue their exchanges, launch new collections, and make contacts beyond physical meetings. Weekly launches of new products provide an ongoing boost to the industry. In 2023, Maison&Objet rolled out new digital services, and MOM also became a marketplace.

On social networks, discoveries are made on a daily basis by a community of almost 2 million active professionals on Facebook, Instagram (+1M followers), Twitter/X, 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 talents.



© Anne-Emmanuelle Thion



FIND MORE PRESS INFORMATION

AT [www.maison-objet.com/en/paris/press](http://www.maison-objet.com/en/paris/press)

USE THE PASSWORD **MOPRESS**  
TO DOWNLOAD THE IMAGES.

# CONTACT

## PRESS

S2H Communication

T: +33 (0)1 70 22 58 55

[maisonobjet@s2hcommunication.com](mailto:maisonobjet@s2hcommunication.com)

Sarah Hamon

[sarah@s2hcommunication.com](mailto:sarah@s2hcommunication.com)

## ORGANISATION

SAFI

Joint subsidiary of Ateliers d'Art de France  
and RX France

T. +33 (0)1 44 29 02 00

Philippe Delhomme

President of SAFI

Mélanie Leroy

Managing Director of SAFI



16-20 JAN. 2025

PARIS

[maison-objet.com](http://maison-objet.com)

# MAISON & OBJET

NEW & NOW