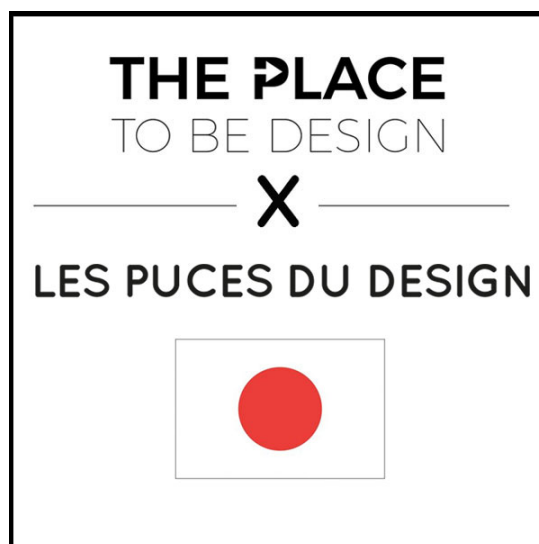


PRESS KIT



FROM NOVEMBER 10 TO 13 2022

PARIS EXPO PORTE DE VERSAILLES

**Unique place for purchases, meetings and exchanges
for all audiences around design**

-
- Present in Paris since 1999.
 - **10 to 15 000 visitors** on each edition.
 - 120 French and international professional exhibitors
 - A community of **+ than 60 K** design enthusiasts

An exhibition-event in 2022 :
Made in Japan

and entertainment around
Japanese culture : restaurant,
bookstore, conferences...



SUMMARY



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ILLUSTRATION OF THE CIRCULARE ECONOMY BEFORE TIME



Stand Maximum in Paris Expo Porte de Versailles in 2016
Since 2015, Maximum has been manufacturing furniture in series from offcuts, losses and scrap from industrial production.

The circular economy*, which intervenes upstream of production, at the various stages of consumption and then at the time of recycling, is on the rise with European consumers.

Because 85% of Europeans have a favorable view of the circular economy, attributing to it a positive impact on the environment, innovation and even on employment (see some figures from a Cetelem study on this subject on the next page), many brands are now adopting these values on their own.

* The circular economy can be defined as an economic system of exchange and production which, at all stages of the life cycle of products (goods and services), aims to increase the efficiency of the use of resources and to reduce the impact on the environment while developing the well-being of individuals.' Source www.ademe.fr/expertises/economie-circulaire

Many fashion brands invite their loyal customers to resell their branded pieces on their own site. Furniture manufacturers are also beginning to take this path and develop circular economy circuits: repairability, restoration, recycling, etc.

If this communication allows them to display their sustainable commitment, it is also an opportunity to show the quality of their products which, both in terms of solidity and design, can thus survive the years.

In 2022, the Cetelem Observer will carry out a study on the circular economy with 15,800 consumers in 17 European countries.

According to this study:

- 85% of Europeans have a favorable opinion on the circular economy.

- 85% think that the circular economy allows rather or completely to preserve the environment and resources.

- 82% think that it rather or completely enables the development of innovative products and manufacturing processes.

- 75% believe somewhat or completely that the circular economy creates jobs.

HISTORY OF THE EVENT AND ITS VALUES

These notions, not explicitly expressed at the time, were however already very present in 1999, when Fabien Bonillo* decided to create Les Puces du Design.

Why buy a piece of furniture from large retailers when the furniture and objects designed in past decades by designers, whose names were then often still unknown, are just waiting to invest contemporary interiors and mingle with each other; regardless of time.

The word vintage was then only known to a few wine lovers and the pieces of furniture related to it did not yet flourish in the pages of magazines.



Fabien BONILLO, **Founder of The Puces du Design**

Autodidact trained in photography, Fabien Bonillo is at the origin of the creation of the event : from the totally new concept in 1999 to all its developments for 23 years.

Installed in 1997 in the newly renovated and listed Passage du Grand Cerf in Paris 2°, it is one of the first to present, in this atypical place and until 2011, pieces of furniture dating from the 50s, 60s and 70s alongside of selected pieces of contemporary design and works of art.

In parallel with his original and pioneering activity, he is also a furniture and lighting editor. Under the brand La Corbeille Editions, he was the first publisher of objects designed by 100DRINE or 5.5 Design Studio. In addition, since 2003, he has offered his eclectic and original selection of objects for decoration on the online sales site LaCorbeille.fr.

From the first edition in 1999, which was also the first event in Europe exclusively dedicated to second-hand designer furniture, it was a success.

From year to year, Les Puces du Design, which for more than 10 years has been the only European event of this scale, has continued to develop.

The periods represented by antique dealers from all over Europe are expanding more and more. In the beginning, it is the years '50 to '70. Then began to appear pieces from the 80s to, more recently, also give visibility to creations from the 2000s.

As the years go by, the distinction between the selected eras becomes less and less meaningful and, in 2016, contemporary design makes a majestic entrance with the installation of the event at Paris Expo Porte de Versailles.

Among the first international brands to participate in the event, we note Moustache, Guffram and Tom Dixon; followed by Ligne Roset, Kartell, Lago, Les Editions Serge Mouille...

Because in the end buying a well-designed and well-made piece of today's design proceeds from the same approach as hunting for a vintage icon: it is indeed a question of acquiring an object which, beyond its functionality, will bring an extra soul to its decoration and will accompany you for a long time.

Illustrations of the circular economy before their time, these pieces can be restored, repaired, passed on from generation to generation or resold but, in no case thrown away!



Stand Moustache in Paris Expo Porte de Versailles 2017



La Rue des designers Makers in Paris Expo Porte de Versailles in 2017 - Art direction 5.5 Design Studio

The presence of Designers Makers in 2016, theorized by Studio 5.5, then artistic director of the event, stems from this same virtuous design; even if the latter come in the line of young designers present since the creation of the Puces du Design, Passage du Grand Cerf.

These creators indeed offer often local productions, in reduced quantities and in short circuits, which give pride of place to exchanges and encounters.

Visitors to the December 2021 edition were thus able to meet Simon Chéreau on site, founder of Atelier QDA, which produces furniture in Montauban combining solid wood and marble in the pure tradition of the Compagnons

du Devoir but with a resolutely contemporary aesthetic.



Stand Atelier QDA in Paris Expo Porte de Versailles in 2021

On the autumn 2022 edition of the event, the emphasis will really be placed on these dimensions of quality and timelessness which invite people to consume better.

For this next meeting, the event will take the more unifying name of The Place To Be Design X Les Puces du Design.

The vintage and contemporary distinctions will disappear to finally show only design pieces designed and manufactured, yesterday or today, to last !



Stand 15Dixième
in Paris Expo Porte de Versailles in 2021



Exhibition Génération Formes Utiles
Exhibition curator Thibault Lannuzel
in Paris Expo Porte de Versailles in 2021

EXHIBITION MADE IN JAPAN



Privileging quality, both in design and production, will also govern the selection of pieces for this year's exhibition-event. Devoted to Japanese design, it will endeavor to show, through pieces from different eras, from great designers, but also through everyday objects, how much design and production qualities can give rise to objects that it is a pleasure to use and be around.

Curated by Sabine Sautter (whose portrait you will find on p.12), this exhibition dedicated to Japanese design will be accompanied by activities - a bookshop, a restaurant, conferences - which will allow you to draw a subtle, if not exhaustive, portrait, creation in Japan.

*Akari lamps - Design Isamu Noguchi :
Akari lamps are a design icon, still produced
in the city of Gifu where they were born in
1951*

On the design side, the exhibition will endeavor to show the main characteristics of Japanese design, its specificities between design and tradition, its main actors, famous or anonymous, as well as its predilection for working with certain materials: lacquer, bamboo, wood, paper. ...

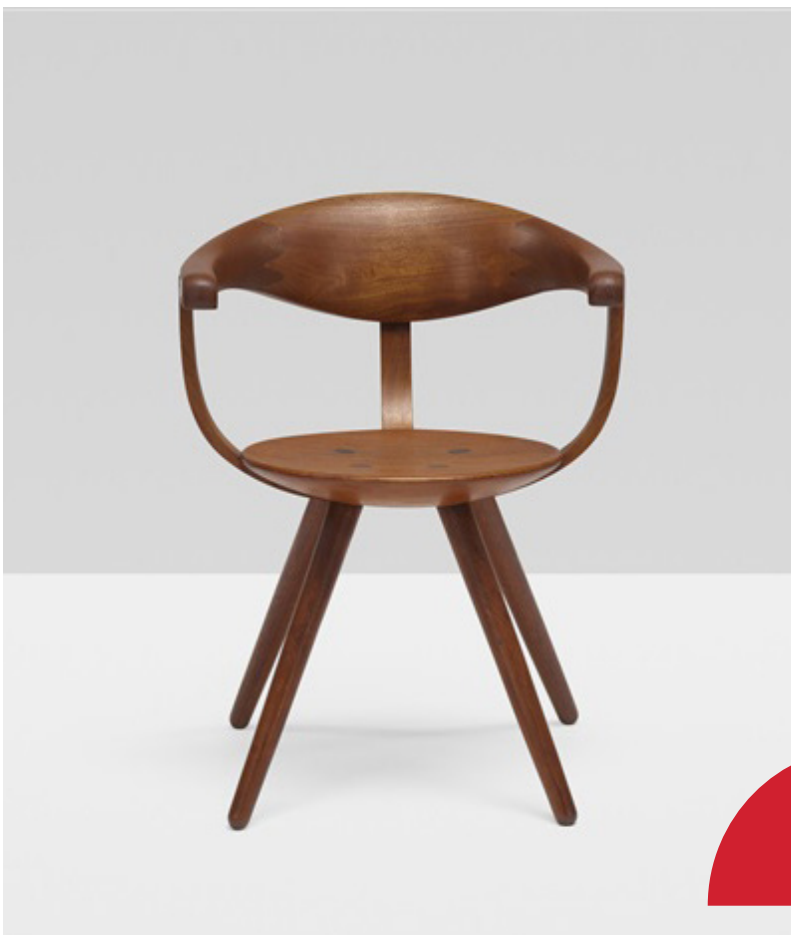
The appearance of design, a principle invented by the West, was made possible in Japan with the opening of the archipelago in the Meiji era (1868-1912) after years of almost total closure.

In Japan, the development of design is an important issue largely supported by the state. This involves the creation of schools and specific training centers from the end of the 19th century ; but also, in the years following the Second World War, by a proactive government policy which encourages and subsidizes the arrival of foreign creators on Japanese soil (Bruno Taut and Charlotte Perriand in particular) but also encourages its students to travel abroad .

Indeed, in Japan, before the appearance of design, creations intended to furnish interiors were extremely limited.

The country is rich in know-how and traditions, but the Japanese way of life where all daily life is done on the tatami does not use seats and very few decorative accessories*. Everything is therefore to be invented and, contacts and exchanges with the West, then have a capital role in the appropriation of new functions and new uses.

This is how Japanese design will feed on the ancestral traditions of the country and its know-how and, at the same time, on Western influence; first American at the end of the war, but very quickly also of the Scandinavian spirit where the omnipresence of nature and the refined forms will enter perfectly in resonance with the Japanese culture. In the 1960s, it was also the colors and the freedom of Italian design that brought a breath of fresh air to Japanese design.



* «In the West, the ground is a surface on which we walk; in Japan, it is a place to sit, eat or sleep...»

JAPANESE DESIGN since 1945 -

Naomie Pollock - French Editions de La Martinière - 2020



Chair by Sori Yanagi, 1978



Shiro Kuramata - How High the Moon armchair - 1986: Shiro Kuramata's creations, minimalist and poetic, give shape to what has never existed before through a subtle play with light and a singular audacity in choice and use materials.

These influences, as well as the skilful balance between tradition and innovation and the adaptation to the narrowness of Japanese living spaces which encourages miniaturization and modularity, will give rise to high quality designs. In certain fields, such as high technologies with Sony, Sharp and Canon..., or even the automobile, Japanese design will dominate the world scene for several decades. In any case, **Made in Japan** is always a guarantee of quality.

On the designers' side, foreign and local influences will find a specific balance in each designer which will give rise to as many different styles as there are personalities and backgrounds.

The exhibition will propose to discover the iconic works of emblematic designers such as **Isamu Nogushi** (1904-1988), **Sori Yanagi** (1914 - 2011), **Shiro Kuramata** (1934-1991) and **Issey Miyake** (born in 1938) and younger generations .

But beyond these recognized personalities, Japanese design is also distinguished by a discretion and elegance that are obvious...

As illustrated by the statement of **Naoto Fukasawa** (b. 1956): «**I like it when a project doesn't sell my name or my particularity, when it's just an object that is there... not anonymous, just natural...**»

And yet this purity and simplicity that characterizes many Japanese design creations, from **Muji** products to the **Kikkoman** bottle (designed by **Kenji Ekuan** more than 60 years ago), which fits so well in life and in Western interiors are also the result of designer work; not from a star but from a being who looks into the real needs and expectations of the user; which questions the most relevant modes of production.

Listening to man and in harmony with nature, rooted in tradition but looking to the future, Japanese design creations have a lot to teach us about the value of things and objects.

«When I draw things, the bond must be friendly»
Okii Sato (born 1977) from **Nendo**



Since 1983, the Muji brand has been offering ranges of functional products that perfectly reflect the typically Japanese search for discretion and efficiency.



The Kikkoman bottle designed in 1961 by Kenji Ekuan can be found, more than sixty years later, almost identically in French supermarkets and homes.



Nendo – Vase « Sakura – Manufacture de Sèvres

SABINE SAUTTER

EXHIBITION CURATOR

MADE IN JAPAN



Born in Brussels in 1950

University studies in Louvain – Belgium.

Commercial Director of the Center Georges Pompidou (1985-1991).

Manager of the High Definition Company, specializing in corporate communications (1992 to present).

Between 2001 and 2010, Sabine Sautter produced numerous exhibitions for the pleasure of showing and discovering :

- Ceramics, design, industry
- British design seen by its leaders
- Objects of necessity : popular design in Cuba
- Rapid prototyping : bring my object to life
- Base design, inventory of practices
- Bright light objects
- 18 vases 18 designers
- Design is yours, from kitchen to table
- Design and cuisine, gesture and food
- Design and heritage
- Design and archetypes
- Design by architects, micro-architectures
- Meet Enzo Mari
- Ettore Sottsass, Just for flowers
- Michele DeLucchi
- Andrea Branzi and Design Gallery Milano
- Marie-Christine Dorner : one Shape, one Shape
- Pierre Charpin, Ogetti Lenti Collection
- Pierre Charpin, Italian Encounters
- Toluca, a Photography and Design Editor

Her curiosity, her passion for design and architecture, as well as her constant search for quality objects, led her to bring together a plural and singular collection which she partially presented at the November 2019 edition of the Puces du Design at Paris Expo Porte de Versailles.

Knight of the Order of Arts and Letters since 2011

INFORMATIONS PRATIQUES



Stand Galerie Fabien Piglio in Paris Expo Porte de Versailles

DATES

Thursday, November 10 2022 - 14h to 22h.
Friday 11, Saturday 12 & Sunday 13 November 2022
10h - 19h.

SOIREE

Thursday, November 10 2022 from 18h to 22h.

PRICES

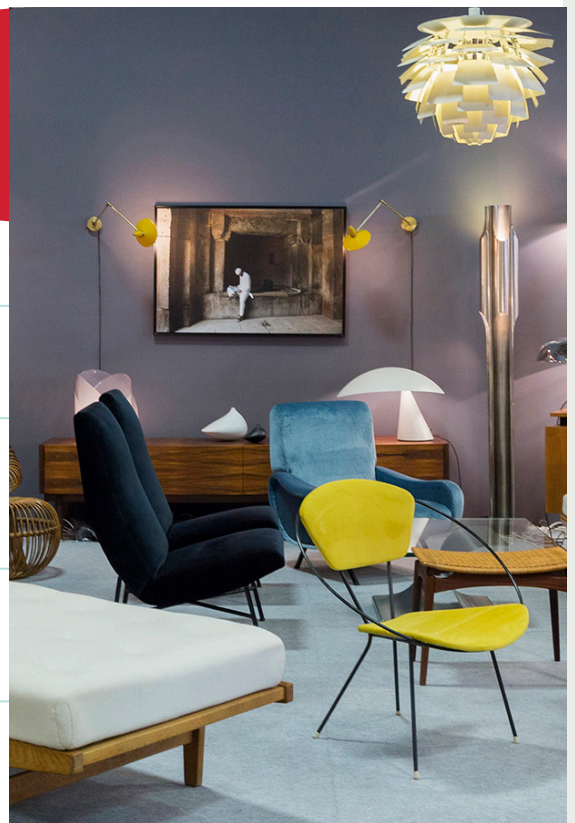
€10 on Thursday November 10 / €6 on Friday November 11
12€ on Saturday 12 or Sunday 13 November

ADRESS

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INFOS

www.pucesdudesign.com



Stand A Touch Of Design in Paris Expo Porte de Versailles
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