

Press Release  
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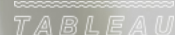
# Resurgences

## Reissues of French Design Icons

Scenography by BERENICE CURT ARCHITECTURE

French Embassy in Denmark  
June 9-12, 2026

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# Lyrical Design, the Long Arc

**Le FRENCH DESIGN** and the **Mobilier national** present a new iteration of the exhibition **RESURGENCES**, hosted at the French Embassy in Denmark on the occasion of **3daysofdesign**.

Building on its success in Paris, this travelling exhibition offers Danish audiences a selection of iconic works by leading French designers of the 20th century, reissued by major houses.

By placing their work alongside pieces of rare distinction, the approach both celebrates these companies' craftsmanship and deepens the story of who they are.

Presented with the support of **Institut français in Denmark**, the exhibition brings together outstanding expertise in the service of a common cause, projecting the heritage and contemporary vitality of French design onto the international stage.

These reissues embody what the exhibition's curator, Jean-Paul Bath, defines as "*Lyrical Design*": his term for a distinctly French sensibility that fuses elegance, poetry and extraordinary craftsmanship.

RESURGENCES explores this growing phenomenon through a selection of over twenty-seven pieces by houses committed to rediscovering French design and preserving its standards of quality, brought together in a scenography by BERENICE CURT ARCHITECTURE.

French furniture manufacturers, from major houses to more specialist players, have recently embraced the reissue of twentieth-century design classics.

The practice does more than celebrate craftsmanship: it reinforces each company's credentials and places their work within a lineage of remarkable pieces.

In doing so, they contribute to the emergence of a form of long-lasting design, rooted in a living heritage and engaged in a dynamic dialogue with contemporary creation.

Playing the long arc, *Lyrical Design* is here to stay.



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# I. Reissue as Renaissance: a Commercial and Cultural Phenomenon

## Between Memory and Craftsmanship, Transmission and Innovation

Reissue is not a frozen “museum gesture”: it connects memory and future. Creations reappear with the force of heritage while adapting to current uses: without the specific know-how of each French manufacturer, the feat would remain out of reach.

The **G10** armchair, designed in 1953 by **Pierre Guariche** and reissued by **Cinna** in 2024, offers a telling example. In its original version, the chair stood out for its central pedestal - a stylistic choice asserting its singularity. For the reissue, the furniture editor simplified the structure by removing this element. Far from being a betrayal, the move combines fidelity to Guariche’s modernist line with adaptation to contemporary demands of ergonomics and production.



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Pierre Guariche

The tilt of the seat, the use of webbing in the backrest, and the enrichment of materials illustrate the drive to preserve the spirit while adjusting the product to today's demand.

Through this kind of approach, furniture editors affirm their role as go-betweens. They ensure the transmission of a formal language

(that of a sober, functional modernity) while projecting the object into the present. Reissue thus becomes a way of extending history; updating a heritage to keep it durably relevant while enabling manufacturers and furniture editors to win new markets and strengthen their credibility with specifiers.

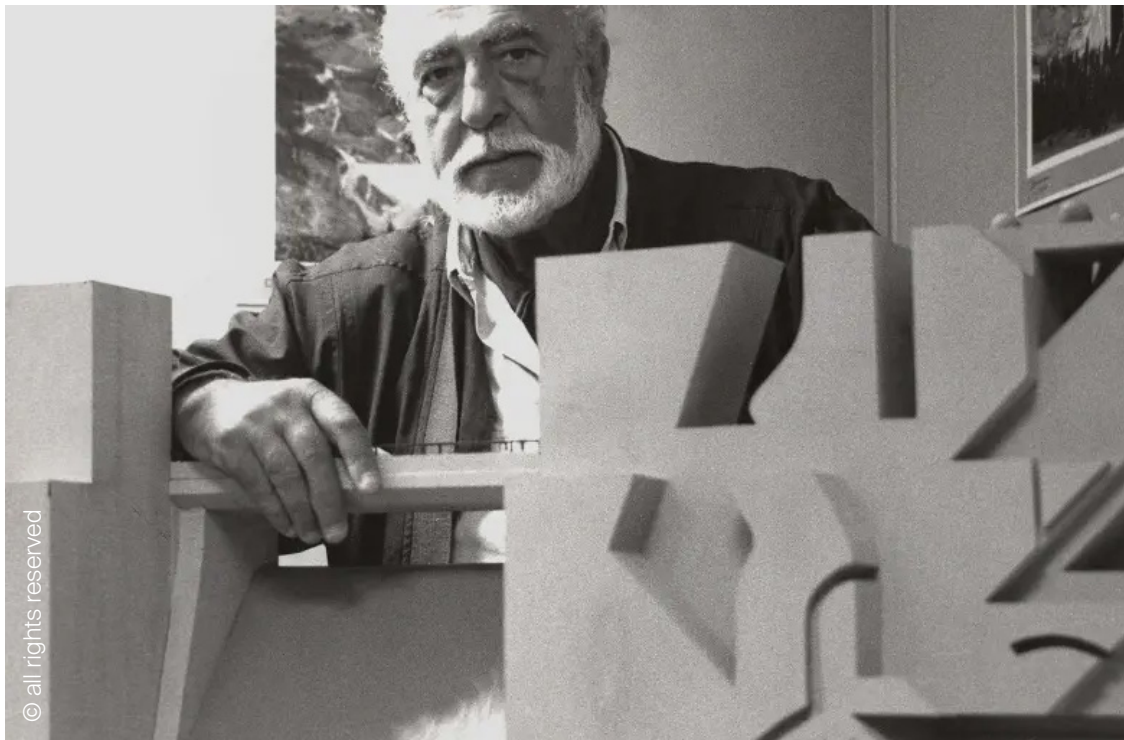


G10 armchair, 2024, Pierre Guariche, Cinna

## Dialogues Between Past and Present: Parallels Between Twentieth-Century Creators and Today's Furniture Editors

Each reissue establishes a fertile dialogue between twentieth-century creators and today's furniture editors - a shared language, a bridge between creators' memory and furniture editors' innovation. The reissue of the **Uhin** seat by **Néstor Basterretxea**, published by

**Alki** in 2025, is a striking illustration. Designed in 1961, this seat takes its name from the Basque word meaning "wave." For Basterretxea, the wave is a metaphor for design: unchanging in nature yet ever-changing in form.



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Néstor Basterretxea



Uhin, 2025, Néstor Basterretxea, Alki

By revisiting this piece, the Alki cooperative does more than put an icon back on the market: it reasserts its own identity. Rooted in the Basque Country and committed to social and environmental responsibility, the company updates a 1960s design by associating it with a contemporary vision of sustainable development and

the cultural role of furniture. The piece retains its fluid, graphic drawing, yet its meaning expands. It becomes a vector of continuity between a historical avant-garde and today's responsible economy.

## “Long-Arc Design”: Why Do We Reissue?

To reissue is to experience the “long arc of time”: to reveal how certain forms, conceived decades ago, still resonate with contemporary needs and sensibilities.

The case of **Élise Djo-Bourgeois** illustrates this perfectly. Active in the 1920s, she designed geometric, colorful textiles that accompanied the modernist momentum of her era. Her renown then stood as firmly as that of her contemporary Sonia Delaunay. Much less active from 1937 onward, her work gradually fell into oblivion.

The resurgence came thanks to the heritage holdings of **Maison Pierre Frey**, whose imprint books from the 1920s gathered prestigious signatures - René Lalique, Jules Leleu, Robert Prou, Pingusson - and also revealed Élise Djo-Bourgeois’s motifs.

To these imprints were added original drawings and printed canvases, unearthed and studied with the help of curators and researchers.



Montréal fabric, 2023, Élise Djo-Bourgeois, © Pierre Frey



This rediscovery made possible faithful reissues of her works, restoring their true colors and materials.

Here, reissue is not nostalgia but rebirth, showing that design lives more by continuity than rupture.

Beyond mere reproduction, it is a posthumous recognition: the decision to restore an overlooked creator to the history of French design and to highlight the vitality of a heritage that resurfaces to inspire our interiors.



Élise Djo-Bourgeois

## II. The Market Players

The current trend toward reissuing iconic design pieces is taking firm hold in French publishing: twentieth-century masterpieces are reborn, championed by major houses or more specialized furniture editors.

The exhibition RESURGENCES highlights the extraordinary talent of some of them, who have chosen to rekindle the torches of French creative heritage. Among them, Le FRENCH DESIGN shines a spotlight on **Alki, Cinna, Duvivier Canapés, Edition Serge Mouille, Eurosit, Fermob, Ligne Roset, Mobilier national, Philippe Hurel, Pierre Frey, RDAI, Rinck or Source Édition.**

This approach reveals their mastery of exceptional know-how, bolsters their legitimacy, and extends their history by inscribing their creations among the signed exceptional pieces of :

**Néstor Basterretxea, René-Jean Caillette, Turenne Chevallereau, Élise Djo-Bourgeois, Rena Dumas, Pierre Guariche, Christian Liaigre, Joseph-André Motte, Serge Mouille, Pierre Paulin, and Roger Tallon.**



## In Their Own Words: The “Re-Editors”

**Fermob** (founded in 1953) continues its vocation as an outdoor-furniture editor by revisiting the **Trèfle** chair by **René-Jean Caillette**, in co-edition with the **Mobilier national**. This partnership illustrates the company’s ability to combine democratic design, industrial innovation, and heritage recognition. “When we rediscovered the Trèfle, the link with our know-how in working metal seemed obvious,” explains **Bernard Reybier**, President of Fermob and of the association Le FRENCH DESIGN.

Beyond the technical challenges and significant investment, the chair’s positioning raised many questions.

“In the Fermob collection - where signatures like **Pascal Mourgue**, **Patrick Jouin**, or today’s young talents coexist - this unique piece will have to find its place.

That won’t be easy: paradoxically, it risks getting lost in an already very large catalogue.”

“But this “solitary product” could also open a breach by becoming “the first object in a new, coherent collection of reissues centered on metal and functional design,” confides Bernard Reybier, who adds that two other projects are under discussion.



Trèfle chair, 2025, René-Jean Caillette, Fermob × Mobilier national

**Eurosit** (founded in 1948) chose to celebrate its 75th anniversary by resurrecting **Roger Tallon's Série C**, , designed in 1979 and left unpublished for nearly forty years.

The company then developed new molds, switched the original choice of materials to more eco-responsible ones, and favored 100% French production.

Rediscovered during the Musée des Arts Décoratifs retrospective in 2016, this modular range (armless sofa, sofa with back, and quarter circle) has regained full relevance.

It was Tallon's own estate that revealed the existence of this sleeping treasure to MAD curators. True to its tradition of creativity and engineering, Eurosit quickly built a prototype, greeted with enthusiasm.



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Roger Tallon

## Standard-Bearers of Twentieth-Century French Design

From **Rena Dumas** to **Pierre Paulin**, from **Serge Mouille** to **Élise Djo-Bourgeois**, the diversity of reissued creators sketches a living map of twentieth-century French design. **Paulin** and **Roger Tallon** express a sculptural, visionary audacity: iconic organic forms for the former; enduring industrial modularity with the **Série C** for the latter.

In a more experimental register, **Néstor Basterretxea** anchored his **Uhin** seat in Basque identity, while **Turenne Chevallereau** explored luminous and architectural forms.

Light is an essential field of this heritage, illustrated by the technical poetry of **Serge Mouille** or the research of **Chevallereau**. Others, like **Pierre Guariche**, **René-Jean Caillette** or **Joseph-André Motte**,

embodied the pursuit of functional, sober, accessible design, conceived to accompany daily life in the 1950s and 1960s.

Transmission continues today with more contemporary signatures such as **Christian Liaigre**, who extend this demand for elegance and constructive rigor.

Finally, the rediscovery of **Élise Djo-Bourgeois's** colorful, geometric textiles through the **Pierre Frey**, archives, or the discreet, functional modernity of **Rena Dumas**, reminds us that this creative heritage is expressed as much in material, color, and artisanal gesture as in formal invention.



TU-TU, 2025, Turenne Chevallereau, Source Édition

## Spotlight on the ARC, the Research and Creation Workshop of the Mobilier national

Created in 1964 at the initiative of André Malraux, then Minister of Cultural Affairs, the **Atelier de Recherche et de Création** (ARC) was born of a strong state ambition: to make design a lever for artistic expression, innovation, and cultural influence. A veritable public incubator of contemporary creation, the ARC has, for over sixty years, provided an incomparable showcase for French design in the service of public commissions and major national projects.

ARC has established itself as a structuring force in French design, developing - in close collaboration with creators - furniture prototypes of great formal and technical rigor. From the outset it surrounded itself with major figures such as **Pierre Paulin, Andrée Putman, Jean Nouvel,** and **Philippe Starck**, all of whom created emblematic pieces. Today it continues to bring forth new generations of talent, such as **Inga Sempé, matali crasset,** and **Noé Duchaufour-Lawrance.**

Once prototyped, the pieces **enter the national collections** and go on to furnish the Republic's high institutions, thus contributing to the presence of French design in places of power and representation.

Since ARC is not a serial-production workshop but a **place of research and experimentation** its aim is not to produce many copies but to offer creators the opportunity to prototype ambitious, innovative pieces that implement excellence in craftsmanship. Prototypes can then find commercial life thanks to partner furniture editors who manufacture and distribute them under the "**ARC / Mobilier national**", label - a guarantee of quality and fidelity to the initial prototype.



© Sophie Tard

Réserve Perret, Mobilier national

## Institut français in Denmark: A Landmark for French Culture in Copenhagen

The **French Embassy in Denmark** is located in the Thott Palace, a remarkable 17th century historical building on Kongens Nytorv, in the heart of Copenhagen. The palace has housed the embassy for a century, and has since its origins been a symbol of the strong ties between France and Denmark. All year round, the Embassy opens its doors to the public on the occasion of various cultural events and has showcased French

designers as part of **3daysofdesign** every year since the festival began. **Institut français** is the French cultural center in Denmark, and also functions as the French Embassy's cultural department. The institute's mission is to promote French culture, language and research to the Danish public.



# III. Scenography

## RESURGENCES at 3daysofdesign

As part of the 3daysofdesign, the scenography of **RESURGENCES**, conceived by **BERENICE CURT ARCHITECTURE**, unfolds within the salons of Institut français in Copenhagen. It proposes a contextual reading of the travelling collection, rather than fixing the pieces within a static, museum-like display in a site marked by a strong heritage.

Within this historic setting, the pieces are not isolated but **staged**, like fragments of a domestic narrative in the process of recomposition.

Echoing Jean-Michel Frank, who wrote, “One can furnish a room very luxuriously by emptying it”, the scenography invents presence through absence: it does not construct a décor, but **suggests uses, directs the gaze, and reveals perceptions.**



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## Reflections of Domestic Life

Architect and designer Bérénice Curt conceives the scenography as an **extension of her research into living spaces and the use of objects.**

The project draws on a vocabulary of domestic archetypes – screen, ottoman, cheval mirror, chair, drapery – reduced to their essential structure. Transformed into reflective devices, they engage in dialogue with the exhibited pieces on an equal footing, within a complementary relationship.

The scenography is thus based on reflective surfaces and ghost-like volumes that extend uses and suggest situations rather than impose them. Polished stainless steel, acrylic mirrors, and reflective textiles form a non-uniform landscape, generating a multiplicity of perceptions and inscribing the pieces within a spatial continuity.

The visitor no longer perceives a single object alone, but **its reflection, its variation, its extension** inhabiting the space.

A restrained, local botanical presence is woven into this ensemble, introducing a fleeting breath: a living material, in contrast with the reflective surfaces, capturing and diffusing light.

The scenography becomes a form of **minimal architecture**, in which the exhibited pieces find their place not as isolated objects, but as living presences, in relation to space, light, and the gaze.

The installation unfolds across four salons, composing **eight vignettes** that evoke as many domestic moments, both familiar and reinterpreted.



## THE RED SALON – Complementarities

**The reader:** The G10 armchair (Cinna x Pierre Guariche, 1953) meets its mirrored ottoman, forming a minimal, almost solitary scene in which the seat finds its extension.

**The writing:** The Tanis desk (Ligne Roset x Pierre Paulin, 1954) dialogues with its polished stainless-steel chair, sketching a complementarity of uses in which one cannot function without the other.

## THE DOUBLE SALON – Extensions

**The boudoir:** The Série C bench modules (Eurosit x Roger Tallon, 1979) extend into a wall of mirrored screens, amplifying their perception and revealing an almost infinite quality.

**The dressing table:** The Wallis Bridge chair (Philippe Hurel x Christian Liaigre, c. 1985) is placed facing a mirror, in a play of vis-à-vis where reflection becomes a second presence. The Marseille fabric (Pierre Frey x Elise Djo-Bourgeois, 1927) traces its train and prolongs the materiality.

## THE DINING ROOM – Doublings

**The feast:** The Uhin stool, Trèfle chairs, and TR-73 chairs are doubled around the table like twin presences in suspended symmetry. Draped in textiles from the Pierre Frey by Elise Djo-Bourgeois collection (1927), the table extends this theatricality, where lines and patterns continue through mirrored textile panels.

## THE MUSIC SALON – Compositions

**The conversation:** The S3T4 sofa modules and coffee table (Duvivier x Joseph-André Motte, 1967) are arranged in an open, almost floating geometry, where relationships are recomposed.

**Tête-à-tête:** The Okeanis table (RDAI x Rena Dumas, 1988) organises a face-to-face between two chairs, whose dialogue of bases establishes an intimate confrontation.

**The musical score:** The Signal floor lamp (Serge Mouille, 1962) and the TU-TU pouf (Source Édition x Turenne Chevallereau, 1968) accompany the piano like silent echoes, where light extends the music.

# Uhin

Manufacturer/Editor: Alki

Designer: Néstor Basterretxea

Creation: 1961

Reissue: 2025

Materials: Beech plywood, oak veneer

Dimensions: 44.5W×35.4D×44.7H cm

**Piece:** In 2025, Alki reissues a 1960s icon: the **Uhin** seat (“the wave” in Basque). Basterretxea loved this metaphor: “Like a wave, which does not change in nature but constantly varies in form, furniture must preserve its essential qualities.” Here, fluid curves and lightness combine to create a graphic yet comfortable piece, where the wave becomes object.

**Manufacturer/Editor:** Rooted in the Basque Country where it was born, the **Alki** cooperative goes beyond production to embed its work in social, environmental, and cultural responsibility. True to its roots, it engages in the vitality of its territory while drawing from that energy an openness to the world that fuels its reach. Its ambition: to unite cultural and commercial projects in the service of collective fulfilment.

**Designer:** Painter, advertiser, sculptor, filmmaker, industrial designer, and co-founder of the avant-garde group Gaur, **Nestor Basterretxea** embodied multifaceted creativity. In the 1960s, he modernized Basque art and gave it international scope, inscribing his work in major contemporary currents without ever renouncing his culture of origin.



© Alki

# G10

Manufacturer/Editor: Cinna

Designer: Pierre Guariche

Creation: 1953

Reissue: 2024

Materials: Multi-ply with polyurethane foam and polyester wadding;  
satin black epoxy; beech plywood

Dimensions: 84W×84D×77H cm



© Cinna

**Piece:** Designed in 1953, the **G10** model is distinguished in its reissued version by the removal of its central pedestal - an aesthetic and technical choice. The inclined seat, moving from 44 cm at the front to 38 cm at the back, enhances remarkable ergonomics. Webbing in the backrest ensures optimal comfort, combining constructive precision and formal elegance.

**Manufacturer/Editor:** Founded in 1975 in the wake of the turbulent May '68 events, **Cinna** champions an anti-conformist, forward-looking design. Rejecting rigid marketing codes, the editor favors intuition, curiosity, and experimentation, collaborating with nearly 70 international designers in an open, collaborative approach. Attuned to changes in how we live, Cinna celebrates creative freedom, positioning itself as a true laboratory of ideas.

**Designer:** Born in 1926, **Pierre Guariche** graduated from the École nationale supérieure des Arts décoratifs in 1949. After a stint with Marcel Gascoin, he exhibited his first models at the Salons des Artistes Décorateurs and the Arts Ménagers. In 1953 he created the famous Tonneau chair (Steiner), first in plastic then in plywood. Co-founder of the Atelier de Recherche Plastique in 1954 and art director at Meurop from 1957, he reconciled aesthetics with series production. A teacher in Tournai and at ENSAD, his functional, modern, accessible vision left a lasting mark on French design.

# S3T4

Manufacturer/Editor: Duvivier Canapés, in collaboration with the Mobilier national

Designer: Joseph-André Motte

Creation: 1967

Reissue: 2025

Materials: Solid beech; ebony-stained oak; Lelièvre Paris fabric or leather

Dimensions: 70W×70D×54H cm

**Piece:** Designed in 1967 by Joseph-André Motte, the **S3T4** range long existed only as plans preserved in the archives of the Mobilier national. Comprising an easy chair and a modular coffee table, it proves strikingly current today: timeless aesthetics, forward-looking functionality, and adaptable uses suited to both public spaces and private interiors. More than a legacy, S3T4 illustrates a vision of design that anticipates needs and offers an elegant answer to contemporary layout challenges.

**Manufacturer/Editor:** Founded in 1840 in the Vienne by François-Baptiste Duvivier, **Duvivier Canapés** sustains a lineage rooted in saddlery and harness-making. Based in Usson-du-Poitou, it manufactures all sofas, armchairs, and furniture in France, honoring artisanal standards that was granted the coveted Entreprise du Patrimoine Vivant (Living Heritage Company) label in 2006. Combining understated aesthetics and noble materials, Duvivier creates durable, elegant pieces far removed from mass production.

**Designer:** A major post-war French designer, **Joseph-André Motte** (1925-2013) graduated from the École des Arts appliqués in 1948. He rapidly stood out for a modern, functional approach, working with the Mobilier national to renew official spaces of the Republic. His imprint also marked everyday life: the interior design of Orly Airport (1958-1961) and the design of Paris Métro stations in the “Andreu-Motte” style. A visionary, he combined innovation, rigor, and accessibility.



© Duvivier Canapés

# Série C

Manufacturer/Editor: Eurosit

Designer: Roger Tallon

Creation: 1980

Reissue: 2016

Materials: Rotational molding; molded foams

Dimensions: 70W×43D ×70H cm



© Eurosit

**Piece: Série C** by Roger Tallon consists of three modules - armless chair, ottoman, and quarter-round - that can be configured into variable banquettes. Designed to encourage conviviality and flexibility, it offers remarkable comfort thanks to molded foams housed in a white polypropylene shell. An alliance of functionality and formal freedom, it bears the signature of a design anchored in contemporary art.

**Manufacturer/Editor:** Founded in 1948, French house **Eurosit** s'est spécialisée dans le siège de specializes in office seating and collective spaces. Ergonomics, innovation, and quality guide its

approach, supported by industrial mastery and 100% French manufacture. Committed to eco-design, it prioritizes recyclable materials and responsible processes. Balancing lasting comfort, contemporary aesthetics, and attention to new uses, Eurosit embodies a demanding vision of professional furniture where well-being and functionality meet elegance.

**Designer:** Considered the father of French industrial design, **Roger Tallon** (1929-2011) invested all fields of daily life: transport (Corail, TGV Duplex, Eurostar, RER signage), domestic objects (Wimpy chair, Téléavia TV), furniture, and contemporary art. At the crossroads of technique and imagination, his work combines inventiveness, rigor, and a sharp sense of use. Curious and free, he also collaborated with the art world (layout for Art Press or experimental installations), building a humanist, bold vision of design.

# Trèfle

Manufacturer/Editor: Fermob, in collaboration with the Mobilier national

Designer: René-Jean Caillette

Creation: 1983

Reissue: 2025

Materials: White-lacquered tubing; structured Formica finish

Dimensions: 46W×5.5D×90.5H cm

**Piece:** Prototyped in 1983 at the **ARC** (Atelier de Recherche et de Création), the **Trèfle**, chair by René-Jean Caillette reflects its creator's commitment to socially minded design. Light, practical, and cheerful, it combines simplicity and dynamism - the spirit of accessible, inventive design.

**Manufacturer/Editor:** For over 30 years in the Lyon region, **Fermob** has reinvented outdoor furniture by combining creativity, functionality, and the French art of living. A specialist in metal and color, the brand draws inspiration from nature and conviviality to create bold, durable, and hard-wearing collections. From the iconic Bistro chair to collaborations with international designers, Fermob offers joyful, responsible design in which technical innovation serves a lively, timeless aesthetic.

**Designer:** A figure of French modernism, **René-Jean Caillette** (1919-2004) dedicated himself to democratizing serial furniture. Top of his class at the École des Arts appliqués in 1937, he helped found the ACMS in 1953 alongside Marcel Gascoin. Ingenious and restrained, his style favors simple, accessible design.

Winner of the Grand Prix at the 1958 Brussels World's Fair for the Diamant chair (1957), he worked with furniture editors such as Steiner and Airborne and was a regular at the household and decorative arts salons. He leaves a legacy marked by innovation and the desire to design for all.



© Fermob / Mobilier national

# Tanis

Manufacturer/Editor: Ligne Roset

Designer: Pierre Paulin

Creation: 1954

Reissue: 2009

Materials: "FENIX" laminate; lacquered steel; natural walnut

Dimensions: 130W×60D×74H cm

**Piece:** After his success at Paris's Arts ménagers in 1953, Pierre Paulin began collaborating in 1954 with Thonet-France, for whom he designed desks and chairs. It was then that he conceived the **CM 141**, desk, reissued in 2008 by Ligne Roset under the name **Tanis**. Faithful to the original drawing, the model retains formal rigor while its once-modest finishes are enriched and modernized.



© Ligne Roset

**Manufacturer/Editor:** Founded in 1860 in the Ain by Antoine Roset, **Ligne Roset** Roset has grown from an artisanal workshop into an international contemporary design brand. Still a family business, it is now France's leading manufacturer, editor, and distributor of contemporary furniture. Innovation, transmission of local know-how, sustainable commitment, and a strong aesthetic identity position Ligne Roset at the intersection of global reach and fidelity to Made in France.

**Designer:** Born in 1927 in Paris, **Pierre Paulin** distinguished himself from the 1950s with groundbreaking creations for Thonet, Artifort, and Disderot. In 1972, he brought modernity to the Élysée Palace by fitting out President Georges Pompidou's spaces, moving on to design François Mitterrand's official desk and Jacques Chirac's dining room. Co-founder of the ADSA, he also worked on industrial projects (Calor, Allibert, Air France) and station design. His pieces feature in many museum collections, including the MoMA in New York, which expanded its holdings during exhibitions devoted to him in 2007-2008.

# Wallis

Manufacturer/Editor: Philippe Hurel

Designer: Christian Liaigre

Creation: 1982

Reissue: 2024

Materials: Lacquer; mohair

Dimensions: 59W×59D×84.5H cm



© Philippe Hurel

**Piece:** A classic of Maison Philippe Hurel, the **Wallis** armchair combines restraint and discretion. Its dancing line, rounded arms, and gracefully curved back legs lend it a timeless elegance, delicately audacious. Reinterpreted by Tristan Auer, it reveals the subtlety of a design meant to last - combining comfort, balance, and quiet refinement.

**Manufacturer/Editor:** A family house founded in the early twentieth century, **Philippe Hurel** perpetuates the art of exceptional French furniture. In its workshops, cabinetmaking know-how transmitted over generations pairs with contemporary research, giving rise to more than 200 models with pure lines and precise finishes. Faithful to the spirit of the great decoration houses, the brand celebrates a sober, refined design and brings its expertise to bespoke projects for major luxury houses and international decorators.

**Designer:** French designer and decorator **Christian Liaigre** established a singular vision of luxury founded on purity of line and noble materials. By paring spaces down to essentials, he created a timeless style in which wood, bronze, linen, and silk harmonize delicately. His creations, both rigorous and luminous, reinvent contemporary elegance while honouring deep respect for craft. Tristan Auer's revisit of the Wallis armchair pays homage to this exactitude and classicism.

# Marseille - Mexique - Montevideo - Montréal

Manufacturer/Editor: Pierre Frey

Designer: Élise Djo-Bourgeois

Creation: Marseille (1930) - Mexique (1930) - Montevideo (1927) - Montréal (1927)

Reissue: 2023

Materials: Viscose, cotton, polyamide (Marseille); cotton, viscose, polyamide (Mexique); wool, polyamide (Montevideo); Cut velvet, cotton, polyester (Montréal)

**Pieces:** These modernist designs by Élise Djo-Bourgeois were reunited in a 2023 reissue by Pierre Frey. Designed in 1927, the avant-garde pattern of **Montréal** (alternating dots and stripes) was revived using traditional pinned velvet technique and Jacquard looms with punched cards to restore the precision and tactile richness of the original. Also designed around 1927, **Montevideo** is a timeless composition of geometric interlocking patterns that already announces the formal rigour of the designer's work, translated here into an Axminster jacquard carpet, a weaving technique

specifically designed for heavy use.

**Mexique** and Marseille followed in 1930, both presented that year at the Salon des artistes décorateurs in Paris. Mexique plays with flat areas of colour highlighted by a fine curly weft, reinforcing both texture and graphic composition. **Marseille**, conceived as a large tile playing with perspective, is adapted as a jacquard and woven with elegant chenille wefts in Pierre Frey's workshops in northern France.



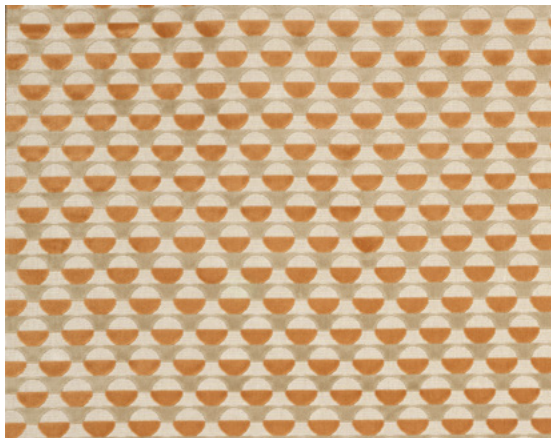
Marseille  
© Pierre Frey



Mexique  
© Pierre Frey

**Manufacturer/Editor:** Founded in 1935, **Maison Pierre Frey** embodies French excellence in the publishing of fabrics, wallcoverings, rugs, and furniture. Both creator and editor, Pierre Frey draws inspiration from classical arts and far-flung cultures to compose rich, bold, timeless collections. Between tradition and modernity, the house champions exceptional know-how - powered by a passion for pattern, the quality of materials, and mastery of color. A true reference in the world of decoration, Pierre Frey celebrates an art of living where elegance is expressed with freedom and character.

**Designer:** Decorator and textile creator **Élise Djo-Bourgeois** left her mark on the 1930s with a modernist approach and a taste for color and geometric motifs. Partner of famed architect **Robert Mallet-Stevens**, she contributed to numerous avant-garde projects, bringing a sensitive, poetic dimension to rationalist architecture. Through rugs, hangings, and furnishing fabrics, Djo-Bourgeois asserted a bold style, combining compositional rigor with chromatic vitality. Long overshadowed, her work today reveals the essential place of women in the history of twentieth-century decorative arts.



Montreal  
© Pierre Frey



Montevideo  
© Pierre Frey

# Okeanis

Editor: RDAI

Designer: Rena Dumas

Creation: 1988

Reissue: 2020

Materials: Natural curly ash

Dimensions: Extension: 80W×65D×2H cm / Without extension:

69W×69D×72H cm / With extension: 149W×69D ×72H cm

**Piece:** A pioneer in private-space modularity who anticipated our growing need for flexibility, Rena Dumas conceived the **Okeanis** collection in the late 1980s. Designed as furniture freed from traditional constraints, it allows easy reinvention of living habits. Between bedroom, living room, office, or entryway, Okeanis tables transform into corner consoles, side tables, end tables, or writing desks, moving effortlessly throughout the home.

**Editor: RDAI's** holistic approach integrates architecture, interior architecture, and design. The studio conceives coherent, contemporary projects where each discipline harmoniously dialogues with the others. Denis Montel and Julia Capp ensure that creations are rooted in their cultural and spatial context, stripping away the superfluous to reveal the essential in a process that is both intuitive and conceptual.

**Designer: Rena Dumas** (1937-2009) discovered her calling as a teenager observing her brother, an architecture student in Athens. A graduate of the École Nationale Supérieure des

Arts Appliqués et des Métiers d'Art in Paris, she furthered her training in Greece and the United States. In 1968, a pivotal encounter with André Wogenscky led to her appointment in Paris at Robert Anxionnat's agency, where she designed, among other projects, Time Life's offices and boardroom. In 1972 she founded her agency RDAI, and from 1976 began a decisive collaboration with Hermès. Starting in 1983, she developed parallel research on furniture and objects, exploring a spare, refined vocabulary around "folded/unfolded" and nomadic furniture, where tactile subtlety and intelligent constructive articulations take center stage.



© Alex Profit

# TR-73

Manufacturer/Editor: RINCK

Designer: Rinck

Creation: 1973

Reissue: 2025

Materials: Recycled plexiglass; mirror-polished stainless steel

Dimensions: 48W×48D×86H cm



© Gaspard Hermach/ RINCK

**Piece:** First presented in 1973 at the Salon National des Beaux-Arts at the Grand Palais, the **TR73** chair - then called **Trèfle** - was part of a living-room/dining-room ensemble. With its metal base and altuglas seat, it stood out for its avant-garde design and formed the last contemporary collection by Maison RINCK, then led by Gérard Rinck. Reissued today under the impetus of Valentin Goux, at the head of the house since 2020, it

is reinterpreted with environmentally respectful materials, reaffirming its visionary character and timeless modernity.

**Manufacturer/Editor/Designer:** Heir to a cabinetmaking tradition founded in the nineteenth century, Maison **RINCK** marries artisanal excellence and contemporary creativity. Both a house of artisans and an integrated design studio, it combines mastery of the decorative arts, exacting detail, and a singular aesthetic sensibility. From bespoke furniture to interior design, each realization expresses a refined art of living where revisited classicism meets formal daring. RINCK thus embodies an timeless vision of luxury at the crossroads of heritage and innovation.

# Grand Signal

Manufacturer/Editor: Editions Serge Mouille

Designer: Serge Mouille

Creation: 1962

Reissue: 1999

Materials: Natural aluminum

Dimensions: 33W×16D×192H cm

**Piece:** The **Grand Signal**, or Grand Signal Light Column, was created in 1962 and departs completely from Serge Mouille's famous three-arm floor lamp. Inspired by the advent of the neon tube, it illustrates a new approach to light. Its vertical balance - accentuated by right-angle offsets and the poised stability of the steel base - gives it the character of an architectural beacon. Light, raw and diffracted through slits, lends it a kinetic aspect.

**Manufacturer/Editor:** Faithful to the spirit of its creator, the **Serge Mouille workshop** reissues original models, hand-made in France using historical techniques and templates. Each light preserves the memory of the artisan gesture and the authenticity of a safeguarded know-how. Combining quality and fidelity to Serge Mouille's forms, the workshop keeps this unique heritage shining at the crossroads of art and design.

**Designer:** Goldsmith by training, **Serge Mouille** (1922-1988), made design history with sculptural lights whose organic lines and fluid geometry sought equilibrium between function and emotion, movement and formal purity. Fashioning metal like a jeweller, he created luminous objects of minimalist elegance that have become timeless icons of French design.



© Serge Mouille

# TU-TU

Editor: Source Édition, in collaboration with the Mobilier national

Designer: Turenne Chevallereau

Creation: 1968

Reissue: 2025

Materials: Laminate; walnut; cotton-linen fabric, mercerized and  
sueded, OEKO-TEX certified

Dimensions: 50W×34.6D×50H cm



© Alexandra de Cossette

**Piece:** In 1968, Turenne Chevallereau created the **TU-TU** collection in collaboration with the Mobilier national - a forward-looking series anticipating the concept of flat-pack furniture. Delivered flat and assembled without tools or screws, TU-TU offers essential, flexible, elegant design. Today, Source Édition reissues two emblematic pieces: a coffee table and a side table convertible into a pouf. Made in France, the reissues respect the original design while improving materials and techniques for a more durable, virtuous approach.

**Editor: Source Édition** celebrates twentieth-century design by reissuing emblematic or forgotten pieces, restoring their original spirit and quality. Each creation is made in France or Italy, faithful to historic models, with responsible materials and processes. Through close partnerships with the Mobilier national, Source Édition contributes to the promotion and transmission of French design heritage.

**Designer:** Illustrator, graphic artist, and designer, **Turenne Chevallereau** (1922-1987) marked the 1950s and 1960s with a spare language that married modernity and discreet refinement. Author of the famous Longchamp logo, he drew from Art Deco and modernist forms to create timeless furniture where detail underscores execution quality and the delicacy of line. Rediscovered today, his work illustrates a singular vision of French elegance.

Le **FRENCH DESIGN** supports companies as they undergo a creative transformation, incubates their projects and helps to promote them. Through exhibitions, conferences and a strong digital presence in image and 3D, it promotes the French art of living on all five continents.

As a driving force behind the growth of French brands in a world in search of meaning and emotion, Le **FRENCH DESIGN** is shaping a future that is more digital, more mobile and more sustainable.

**Exhibition Dates:** June 9-12, 2026

**Location: French Embassy in Denmark**  
– Kongens Nytorv 4, 1050 Copenhagen K, Denmark

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