

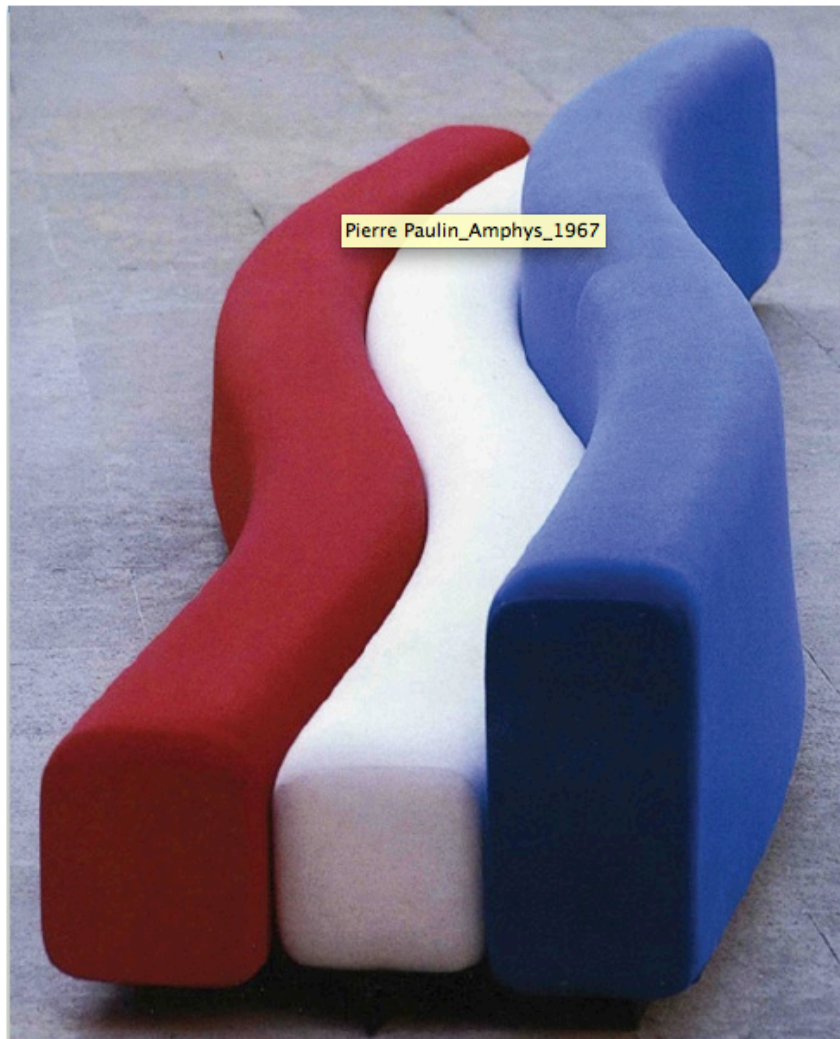
**Design  
Miami** / **Design Log**

16 June 2012

**Design  
Miami** / **Basel**

Basel Show Information

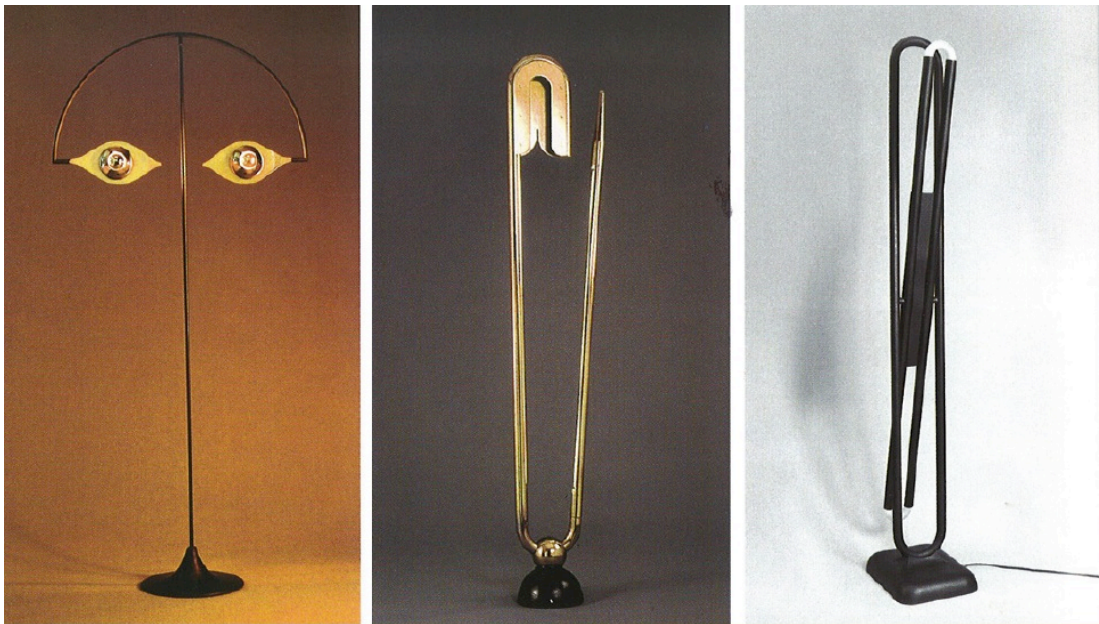
**Suzanne Demisch/ India Mahdavi/ Jacques  
Lacoste Discuss 60s and 70s French Design**



Pierre Paulin\_Amphys\_1967

Pierre Paulin/ *Amphys*/ 1967/ Photo Courtesy of Demisch Danant

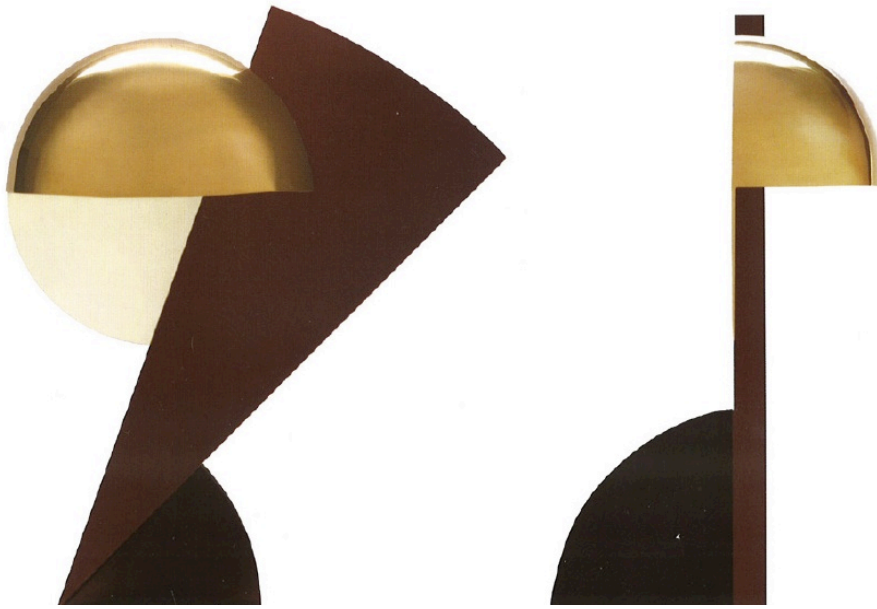
The first talk of AD France's Masterclass Series took place yesterday at the DMB/ 12 Design Talks stage, on the topic of "French Design from the 60s and 70s." All three speakers, India Mahdavi, Suzanne Demisch, and Jacques Lacoste, offered insight into the intricacies of this rich period of French Design, which is gaining increasing attention in the market.



Yonel Lebovici/ *Lamps*/ Photo Courtesy of India Mahdavi

"Please point out the characteristics of this design and what makes it so special." Cédric Morisset.

"Each region has their own cultural background and tradition that influences design with a unique aesthetic. It has a lot to do what was going on politically and socially...after the post-war era, France was still rebuilding and needed new furniture to meet a new cultural sensibility." Suzanne Demisch



Serge Manzon/ Lampe Eclair/ Photo Courtesy of India Mahdavi

Cédric Morisset directed the conversation towards first defining what elements of this time period really set it apart from its predecessors. Some influential figures mentioned were those who strove to free themselves of the pre-existing design boundaries, “a sort of rejection of the past” as Lacoste expressed, were designers like Pierre Paulin, Michelle Boule, Alberto Pinto and Pierre Garden. Each speaker supported the notion that the social and historical influences of the unique modernist society in France is what eventually led to this cultural and aesthetic deviation.



Photo Courtesy of Demisch Danant

“I believe what really happened in France, and what was so crucial, was May 1968, It really was a social revolution, and in 1969 you have Pompidou who was the first modern president. At that point, people just wanted to break the rules and the old values. What you see really happen with the bodies is that they just open up, they loosen up, and suddenly everything becomes very low and close to the floor...we start to see a more playful, a new aesthetic that has humor. Humor appears for the first time in design during this period for me.” India Mahdavi





Photo Courtesy of India Mahdavi

“I like the playfulness of it, I really think that there’s humor in a lot of these pieces, the inspiration comes from the body very often its a way of living very close to the floor and its humorous, and there’s something very joyful of the furniture of the 70s, its very sexy. Its very colorful, you almost feel like they were all designed for a nightclub...there’s a real attention put into the production of it.” India Mahdavi

“They came from the reconstruction. They lived through the reconstruction but they went much further. Modernity is very often about new material and I am thinking of the stainless steel and also the foam that you could use to build new shapes and new forms.” Jacques Lacoste



**MARIA PERGAY**  
*Flying Carpet Daybed.*  
Maison et Jardin  
exhibition, 1968

Photo Courtesy of Demisch Danant

Suzanne was asked to expand on her choice to focus her booth this year on Maria Pergay, one of the most emblematic designers of this era because of her radical use of materials.

“I don’t think she belongs to any one school, she’s not a Modernist, even though she was working at the same time as more functional designers, she wasn’t doing big production, she did decoration, she has always taken risks and had always been ahead of the curve. This was radical to see stainless steel being used in furniture.” Suzanne Demisch



India Mahdavi/ Cédric Morisset/ Suzanne Demisch/ Jacques Lacoste

### **-Alie Cirgenski**

Categories / AD France, Alberto Pinto, Cédric Morissette, India Mahdavi, Jacques Lacoste, Maria Pergay, Michelle Boule, Pierre Garden, Pierre Paulin, Rene Jean Caillette, Suzanne Demisch