

# VOGUE AUSTRALIA LIVING

THE ART OF  
FRENCH DESIGN



PLUS LUXURY KITCHEN & BATHROOM STYLE

# CARTE BLANCHE

In this PARISIAN apartment not far from the *Saint-Martin* canal, designer RODOLPHE PARENTE offers a fresh, striking twist on blending new and old.

*By* MARINA HEMONET *Photographed by* GIULIO GHIRARDI *Styled by* SARAH DE BEAUMONT

*This page* in the living room of this Paris home, vintage **sofa**; **coffee table** from Odd Matter; Cadence glasses by Pierre Charpin from Saint-Louis; *Muse XI bust* by Nick Devereux; Gesso **floor lamp** from Rodolphe Parente; L'Échiquier **rug** from Codimat Collection; *Close to Hap store* (2020) **artwork** by Mohamed Bourouissa. *Details, last pages.*



*This page* in another living area, **Lacrima coffee table** and **Gesso floor lamp** from Rodolphe Parente; enamelled ceramic **Nuvole candlesticks** (on coffee table) by Isabelle Sicart and Francesco Balzano from Galerie Carole Decombe; **photograph** by Thomas Mailaender. *Opposite page* in the entry, **Bisel console** by Patricia Urquiola for Glas Italia, enquiries to Space Furniture; silver **bowl** by Gio Ponti for Christofle; **Sample vase** by Marion Mailaender; **Model 237/1 wall light** by Gino Sarfatti from Astep, enquiries to Mobilia; *Annella in Italy* (2021) **artwork** by Guy Yanai.







*This page* in the kitchen, Aube centrepiece bowl by Formafantasma for Maison Matisse; plates from Marion Graux; marble work by Alice Guittard from Double V; photograph by Walter Pfeiffer from Galerie Sultana. *Opposite page* in another view of the living room, Block lacquered sofa and armchair from Rodolphe Parente; shelf from Odd Matter; Scarabée vase from Moustache.





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ithout making a clean sweep of the past, which, on the contrary, he sought to restore and refine, interior designer Rodolphe Parente highlighted the period details of this Haussmann apartment with subtle additions and a little bit of modern thinking. “Here we find the whole history of French craftsmanship, and this is what I tried to extend by bringing in several contemporary craftsmen,” he says.

In the entrance, a delicate vertical band painted in fine gold brings geometry to the space, while in the dining room a fresco finish by the duo Redfield & Dattner adorns the curved wall designed to partition the kitchen with reflections. Parente played with the classic codes of the Parisian apartment by re-creating, in one instance, mouldings where they once were. While preserving the historical heritage of the dwelling, he wanted to give it a modern reading. And this philosophy is also showcased through the mix-and-match of furniture and works of art –

Camille Vivier, Nick Devereux and Mohamed Bourouissa to name just a few.

All the spaces in the 160-square-metre home have been redistributed. The idea was to restore all the openings to the apartment, to create double circulation between the rooms. Plays of perspective have also been developed by treating the interior shutters of the windows in mirror-polished stainless steel. “I like to lose the perception of things. It was important for me to have paintings on the outside such as the living room, which turns out to be a veritable balcony over the city,” says Parente. “I didn’t want to weigh down this room with curtains — I wanted to feel the porous nature of the indoors and out.” In the same way, he imagined a pastel-pink lacquered kitchen, friendly and open, with a mobile central island in stainless steel. “The kitchen is deliberately a little floating, made of lines and volumes, very composed, decomposed.”

There is a free, daring, sometimes ironic style in this home that is reminiscent of Parente’s *Contre-Soirée* exhibition — an apartment that revelled in the juxtaposition of minimalist, industrial elements with heritage-laden art pieces — presented during this year’s Design Parade festival in Toulon of which he was the chairman of the jury. In all the rooms, this same search for contrasts of materials and colours is revealed, such as the main bedroom and its wide silk headboard. “It’s a bit Japanese, a bit 1980s, a little Ivana Trump,” Parente says. “I liked overplaying that in this room with a purple that cuts across the floor. Each time, the colour is architectural, it is not decorative colour. I like the idea of sequences.”

With its shiny lacquer, the dressing room is a tribute to Charlotte Perriand, while the guest bathroom is designed like a box with its lacquered wood reminiscent of the world of Andrée Putman. The influences here are multiple, but always discreet. Another bathroom reveals a retro character with its curtain encircling the bathtub; at the entrance, a fanlight in dichroic glass adds a slightly techno touch. If they are not immediately noticeable, these “little accidents”, as Parente likes to call them, are discovered gradually as you stroll through: “the idea is that you feel an intervention but that it is not forced.” ■ [rodolpheparente.com](http://rodolpheparente.com)



*This page* in the dining area, waxed stained-ash **table** and Cy metal **suspension light** from Rodolphe Parente; Dietiker Rey **chairs** by Bruno Rey for Hay, enquiries to Cult; **plates** from Marion Graux; Grotto **candelabra** by Jenna Kaës from Southway Studio; Nuvole **tray** by Isabelle Sicart and Francesco Balzano; *Chesny (I)* (2015) **photograph** by Camille Vivier from Praz Delavallade; **mural** by Redfield & Dattner. *Opposite page* interior designer Rodolphe Parente in the dining area.





*This page* in the main bedroom, Society Limonata **bed linen** from Le Bon Marché, enquiries to Ondene; Golosa **floor lamp** by Rodolphe Parente; **photograph** by Walter Pfeiffer from Galerie Sultana. *Opposite page* in the study, **desk** from Béton Brut; lacquered metal **desk lamp** by Gino Sarfatti for Arteluce from Galerie Romain Morandi; beech **armchair** by Josef Hoffmann for JJ Kohn from Galerie Romain Morandi; Toio **floor lamp** by Achille and Pier Giacomo Castiglioni for Flos, enquiries to Living Edge; Carmina **rug** from Casa Lopez; *Le Mani* **sculpture** by Gio Ponti for Christofle; **artwork** by Maximilien Pellet from Double V. *Details, last pages.*

